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The Standard fireworks Rajaratnam College for Women places on record its appreciation towards the publishing of the book, "New Vistas in Language and Literature Teaching". This book has unearthed the academic acumen of both; staff and students. It has focused on teaching language and literature via online and offline mode. This is an evergreen topic and the research papers have thrown enough light on it. A collaborative venture of this kind has facilitated a conducive platform for aspiring scholars and we welcome such collective efforts in the forthcoming years.

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## MESSAGE

The Department of English UAP has organised various programmes during this academic year. Motivating and encouraging the faculty members and students by making them participate in online programmes during the pandemic has been one of the significant initiatives of the Department. We are indeed fortunate to have a long association with the Bothi International Journal and it has become a platform for training and sharing knowledge and research outcomes. I have also seen the students and faculty members go from strength to strength through their consistent participation and enthusiastic discussion. The number of articles contributed by the students and faculty members is the testimony of the sound success of this collaborative endeavour. I believe we will make full use of the association for mutual benefit in research thinking and productivity in all possible occasions.



*[Handwritten Signature]*  
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## **EDITORIAL**

We express our sincere gratitude to all the paper contributors for their worthy academic involvement. This special volume of journal consists of articles that discuss topics in Literature, Language Teaching and Learning, Linguistics and Translation studies. This special volume of research papers cherishes the academic endeavour that engage scholars in the field of English Language and Literature. Papers from literary works of Indian writers, Diasporic writers, Writers of third world elucidate plethora of topics like History, Fiction, Fantasy, Culture, Eco criticism, Marginalization and Plurality. Works of literary writers from the bygone era are revisited with new ideas and so are the works of modern writers analysed from a different theoretical perspective. Wide themes of papers from Popular Literature, Language Politics, Cultural issues, Changing pedagogy, Language Teaching methods, adorn this volume.

The articles published in this journal are multidisciplinary in nature. This volume is a productive output with innovative research and fascinating thoughts that is bound to encourage and enliven young minds into wider reading in their academic journey.

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### Aim & Objectives

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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# A CRITICAL REVIEW OF SYLLABUSES OF 'LANGUAGE ACROSS THE CURRICULUM' AND 'COMMUNICATIVE ENGLISH' FOR B.ED COURSES

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## Abstract

Recently, the National Council For Teacher Education, proposed the introduction of 'Language Across The Curriculum' (LAC) for secondary teacher training courses offered in India. With in years of the introduction (2015-16) of LAC, teacher educators and teacher trainees began to experience an extremed is comfort. This led the University of Calicut to withdraw the paper. But Kannur University continued to teach the paper. The investigator, a teacher educator who served in colleges affiliated to both the universities (Calicut and Kannur) collected data from practicing teachers to identify the problems faced in transacting LAC. The data collected revealed that there were plenty of problems in the very design of the paper and the mode in which it was transacted by untrained teachers. Analyzing and identifying the possible reasons for failure of LAC, led the investigator to reflect on the compulsory paper, 'Communicative English', prescribed for study for secondary teacher training programmes in the University of Calicut in 2005. Acomparision of the syllabuses of both LAC and 'Communicative English' revealed that the latter has several advantages over the former, even though teaching of the latter was discontinued by the University of Calicut following the nation-widere vision of the syllabus of the Bachelor of Education (BE) courses. A critical review of the syllabuses- LAC and Communicative English found that, despite difficulties, teacher trainees from Science and Arts streams are likely to find a greater benefit in the prescribed content of Communicative English, as it will help nurture, their communicative competence. The paper begins by listing the problems intransaction of the syllabus of LAC, and the problems noted by the investigator among teacher educators while transacting the syllabus of Communicative English. Next, the syllabuses of both the papers are compared with relation to the general objectives and expected learning outcome. Then the pros and cons of each paper is identified and listed. It is hoped that the findings will prompt curriculum developers and policy makers to refine the current syllabus of LAC and even borrow content from the syllabus of Communicative English once taught in the University of Calicut to make it learner- friendly and ensure that the proposed objectives of the paper are realized.

**Keywords:** bachelor of education, communicative english, language across the curriculum, syllabus

*Many potentially powerful ideas like 'child centred learning', 'activity based learning'...have become hackneyed jargon words devoid of any meaning. These words have neither evolved as an organic process in response to teachers' own demand for professionalization of their services nor have they emerged from a systematic analysis in which the implementers and policy makers have faith. (p.8)*

- NCERT

## Introduction

The in different approach to teacher training and the disconnect between training and actual teacher trainee needs (echoed in the quote cited above from the Position Paper: National Focus Group on Systemic Reforms For Curriculum Change 2.2) was highlighted by the NCERT at the turn of the century. So it was not surprising to find an innovative strategic response in the BEd curriculum proposed by the National Council for Teacher Education. (1) Following

the guidelines, universities in India commenced introduced a newspaper, 'Language Across The Curriculum' (LAC) for the Bachelor of Education (BEd) programme.

The rationale for introducing LAC springs from the premise that it is not just in the language classroom that language education happens. "A science, social science or mathematics class is ipso facto a language class". So the specimen syllabus of LAC supplied by the NCERT affirmed that a vital need of student teachers, irrespective of the subject areas they teach is the enhancement of ones' faculty in the language of instruction.(2)

### **Background to the Study**

Though the NCTE, proposed LAC and NCERT brought out a specimen syllabus, the exact strategy for transacting the paper was not specified. LAC incidentally is a core paper and core papers in teacher training colleges are invariably taught by teacher educators with a background in Psychology, Sociology, Philosophy or Educational Technology. So when LAC was abruptly introduced, without any prior orientation or training for teacher educators trials and tribulations followed. Those colleges which offered a BEd course in English managed to tackle the situation by instructing the teacher educator with a background in English Language Education to engage classes in LAC for teacher trainees of the whole college. Those colleges of teacher education who did not have a teacher educator with a background in English Language Education, struggled from the beginning as no reliable resources were immediately available for transacting the content of LAC. That is to say, right from the time of introduction of LAC, teacher educators chose the first material related to LAC readily available on the Internet and attempted to share the material in a transmission rather than a transaction

mode which implies interaction. The obvious outcome was that transformation of the teacher trainees seldom happened and data collected by the investigator found both teacher educators and teacher trainees finding no real benefit in teaching or learning LAC.

### **The Problem**

The investigator-cum-teacher educator with a background in English Language Education was a much sought after Resource Person for engaging orientation sessions for teacher educators and work shops for teacher trainees in colleges of teacher education. The first hand experience gained during the sessions led to the realization that those teacher trainees who did not have an English medium education had a strong affinity and capability to engage classes in the vernacular for their concerned subject. For them the very idea of having to transact their subject in English (a proposed objective of LAC) created unnecessary stress, and many found it a thoroughly meaningless enterprise.

### **Rationale for the Study**

In 2005, when the University of Calicut took an innovative step to introduce Communicative English and Information and Communications Technology (ICT) as a combined and compulsory paper for the Bachelor of Education programme, the investigator was serving as a teacher educator in a college of teacher education affiliated to the University of Calicut. The investigator's specialization in ICT and background in English Language Education made him a much sought after Resource Person in local colleges and conferences. The investigator not only transacted the newspaper in own college but was appointed as Chief Examiner of the concerned paper during Centralized Valuation Camps organized by the university of Calicut. The experience gained from the actual transaction

of the prescribed content of the Communicative English paper, work shops conducted for teacher trainees and random valuation of answer scripts led to the realization that the content of the paper, is absolutely essential. Informal interviews with teacher trainees also found that the paper was not in any way difficult for the trainees. This previous experience prompted the investigator to reconsider their placement of Communicative English with LAC. The main reason being that Communication Skills is an essential twenty first century skill for prospective teachers.

### The Method

To identify the nature of difficulties faced by teacher educators and teacher trainees with relation to LAC, the syllabus and transactional strategy followed in two Universities in Kerala are attempted. This is followed by a comparison of the syllabus of LAC with the syllabus of the Communicative English component of the paper prescribed and of possible problems.

Data regarding transactional strategies employed and the way it was received by the teacher trainees were collected through field observation and informal interviews. The data compiled were then compared with the expected learning outcome mentioned in the syllabus of LAC and the syllabus of 'ICT and Communicative English' once taught in the University of Calicut.

### LAC in the University of Calicut

- The University of Calicut introduced LAC as a paper in 2015. The proposed objectives of the paper included:
- Develops knowledge about LAC.
- Understands the role of English language in classroom interactions, pedagogic decision and learning.
- Analyzes and interprets discipline based language.

- Develops linguistic competence in understanding the language of curricula of different disciplines and school practices.
- Engages in discourses based on oral and written classroom interactions.
- Creates professional interactive classroom environment for meaningful learning. Data collected from the field found that :
- Many teacher educators failed to find appropriate resources for transacting LAC.
- The teacher educators rarely engaged classes in the work shop or collaborative mode which would have benefitted teacher trainees to interact with peers and learn about different aspects of language.
- Teacher trainees with a background in Science and Arts who had most of their education in the vernacular medium found LAC as tumbling block of their BED programme.

So it was not surprising to find the University of Calicut with drawing the paper from the BED syllabus.

### LAC in Kannur University

As in the University of Calicut, LAC was introduced as a compulsory paper of BEd in the academic year 2015-16 in Kannur University. Perhaps one distinct advantage of the latter over the former was that the number of BEd colleges were very few and a majority of colleges had English as an Optional subject. The direct impact of this was that in most colleges of Teacher Education, the Teacher Educator in English was assigned the task of engaging classes in LAC for all the trainees of their respective college.

The proposed objectives of the paper included:  
To help students to:

- Improve language proficiency and understanding of academic content.

- Know the function of language, the language background of children and how children use language as a tool.
  - Understand the nature of different class room discourses.
  - Understand the nature of reading comprehension in the content areas.
  - Develop strategies for using oral language in the class room.
  - Understand how oral and written language can be used in the class room to ensure optimal learning.
- Data collected from the field found that:
- Classes were engaged mostly by teacher educators with a background in English Language Education.
  - The use of the work shop mode for engaging sessions by the teacher educators made the whole exercise meaningful for teacher trainees.
  - The tasks and assignments prescribed in the paper was not in any way difficult for the trainees.

### **Communicative English for BEd**

The University of Calicut introduced 'Information and Communications Technology and Communicative English' as a compulsory paper for the BEd course from the academic year, 2005-06. But when the new curriculum as per the NCTE guidelines were introduced in 2015, this paper was dropped. In 2005, it was a novel venture and so the rationale for the paper was specifically stated: "*Communication is a social affair which enables man acquire, exchange, store, retrieve and process information. A teacher, in his multifarious roles will have to communicate using English language in different ways in different contexts. It is a fact that many fail in effective communication, be it oral or written. The aim of the brief course on 'Communicative English' is*

*to enable the prospective teachers engage in relevant communicative activities. The materials have been selected with emphasis on real-time demands*".

The content prescribed for study and its respective objectives were:

### **Semester 1**

#### **Importance of Communication**

- To understand language as a skill subject. To be aware of the different types of communication.

#### **Basics of Phonetics**

- To familiarize with Pronunciation – speech sounds – phonetic symbols – production of consonants and vowels.

#### **Dyadic Communication**

- To exchange ideas effectively between two persons.

#### **Language Comprehension and Production**

- To organize and take part in meetings, seminars, conferences, etc. To develop the study skills of note taking and summarizing.

### **Semester 2**

#### **Mechanics of Writing**

- To write with correct spelling, punctuation and capitalization.

#### **Use of Dictionary**

- To know how to refer to a dictionary.

#### **Functional Writing**

- To develop writing skill for everyday use. To know to write a research paper and an article.

### **Comparison of Course content of LAC and Communicative English**

The objectives of the paper and content prescribed for study in the specimen BEd syllabus of NCTE is as follows:

#### **Objectives**

The course will enable the student teachers to-

- understand the language background of students.
- understand the nature of classroom discourse.
- understand the nature and need of informational reading.
- understand and analyze content areas and write.
- understand the importance and role of language for content areas.

The prescribed units for study included:

Unit 1: Language Background of Students

Unit 2: Nature of Classroom Discourse

Unit 3: Informational Reading and Writing

A review of the content prescribed for study for LAC and Communicative English will reveal that 21st century skills which will enable the prospective teacher to perform better. Instead of the latter, the former should be preferred. Further, the 'Three Language Formula' followed in school education in India for decades makes both teachers and learners familiar with the vocabulary and basic grammar essential for communication in three languages. Hence the proposed objective of trying to understand the language background of students and understanding the importance and role of language for content areas as proposed in the objectives of LAC appears to be an unconvincing argument. (3)

#### **Implications of the Study**

Teachers we know need a fairly good level of proficiency in English to teach any subject. The

opportunity to familiarize with Phonetics and refresh basic grammar after having learned English at the Higher Secondary level by introducing Communicative English for the BEd programme is worth pondering on. More importantly, there is every likelihood of students failing to learn properly if the teacher possesses poor communication skills.

#### **For Further Research**

LAC was introduced with the basic premise that language ability can be improved not only through the language class by the language teacher but also by other subject teachers. The investigator found that teacher trainees for subject optional like Social Science, Natural Science of regional languages who did not have an English medium background in their lower classes struggling to transact the content in English. What they required was a course for development of own competence in English. But the emphasis on content learning and language learning through LAC has its own significance too. Hence re-designing the present LAC curriculum by integrating components of Communicative English and attempting a pilot study to identify its effectiveness and future refinement is worth undertaking.

#### **Summing Up**

The advantage of Communicative English over LAC argued in this study, in any way supports the findings of Sng Bee (2012) that good communication skills are not only important for the teacher but also for students for their academic success. Developing teacher trainee competence is as important as supporting language development of children. In classroom communication, the material to be communicated and the medium to be used to communicate the material are equally important. And finally in the changing context

of the growing significance of English as a global context, it becomes imperative for teachers to identify communication needs of learners and help them develop socially, achieve academically and grow personally and develop the ability to participate effectively in their community.

### Notes and References

The main principles of curriculum reforms that were proposed included the following: (i) A holistic approach to curriculum; (ii) an emphasis on engagement with theory and foundational perspectives on education; (iii) preparation for future teachers to be reflective, humane and professional practitioners; (iv) longer and intense internship/school experience; (v) preparing would-be teachers to organise teaching-learning in a child-centred manner; (vi) stage specificity in training for various school levels; and (vii) location of teacher education programmes in interdisciplinary environment. (NCFTE 2009: 23-24 and 52-55)

The introduction to LAC in the specimen syllabus specified: "This course is visualized to develop understanding about the nature and importance of classroom discourse; developing reading for information. This will strengthen the ability to 'read', 'think', 'discuss and communicate' as well as 'write' in the language of content... The focus is to help student teachers understand the nature of classroom discourse and develop strategies for using oral language in the classroom in a manner that promotes learning in the subject area..." (p.37)

It may be noted that, Language Across the Curriculum, (LAC) had its origin in the Writing Across The Curriculum (WAC) movement of the 1980's in the US. It was prompted by the absence of multilingual language proficiency among university students. For, it was found

that students seldom developed bilingual skills and intercultural knowledge sufficient to meet their professional career needs by the time they graduate. -American Council on Education. (1989)

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## NEW VISTAS IN LANGUAGE AND LITERATURE TEACHING IDENTITY CRISIS IN BHARATHI MUKHERJEE'S 'JASMINE'

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### Abstract

*Diasporic studies dealing with the writer's experience has gained significance in the late twentieth century. Residing in distant lands, they try to retain their national, cultural, spiritual and emotional links with the country of their origin. They are multi-cultural and multi-lingual. They search for their identity and find them nowhere. The literature of Indian Diaspora is that body of writing in English produced by persons who identify themselves as of Indian heritage who live outside India. The history of Indian diaspora was a significant contribution made by Indian writers writing on their experience from a foreign soil. Bharati Mukherjee is considered to be a grand dame of Indian diasporic literature, who was born in India and migrated to Canada. She found life very hard as a dark skinned Non-European immigrant and moved to The United States where she took the citizenship. Bharati Mukherjee's novels, short stories and other non-fictional writings express the theme of alienation, identity crisis and cross-cultural issues. Her magnum opus novel Jasmine has been analyzed with an insight into the concept of identity issues, which deals with an idea called 'nomenclature' – i.e., system of naming. The name of the heroine Jyoti undergoes several changes depending on the place, person and circumstances. She is called Jyoti by her parents, Jasmine by her husband, Jazzy by her caretaker and later Bud calls her Jane. The issue under consideration is the interaction of a woman with other conditions affecting her identity and making an assertion over gender, culture, nationality and race. The novel reveals the pressure felt by an immigrant in American society. The journey of Jasmine throughout the novel leaves a tale of moral courage, a search for self-assertion and self-awareness. From Jasmine to Nirbhaya women have no identity of their own in this male-dominated world.*

**Keywords:** diaspora, immigration, identity, nomenclature

### Introduction

Migration and dispersion is a natural phenomenon widely familiar both in the world of plants and in the animal kingdom. Human beings are no exception. In human migration, two unique factors need to be recognized. Migrants carry with them socio-cultural baggage, which consists among other things of a pre-defined social identity, a set of religious beliefs and practices, a framework of norms and values governing family and kinship, food habits and language.

Globalization is the process that affects economy, technology, culture and communication. It creates new challenges in managing and governing societies with new

problems. Diasporic studies have gained prominence in the face of globalization. "Globalization, diaspora and cosmopolitanism have emerged as contenders for describing a new problem – space that might replace the Post-Colonial" (8) says Diana Brydon in Post Colonialism Now: Autonomy, Cosmopolitanism and Diaspora. 'Globalization' is defined by Bill Ashcroft, Gareth Griffiths and Helen Tiffin as 'a process of the world becoming a single space' (15).

The twentieth century has witnessed massive migratory movements of various people across the world. The reason for the migration varies from country to country and

the destinations they reach also differ. Yet all immigrant's experiences share certain fundamental characteristics. They face problems like racism, alienation, displacement and cultural discrimination. Dislocation and isolation is another facet of the problem that are encountered by these immigrants. There is a complete loss of support from the native community and so there is a search for a new one which often fails. In Bharati Mukherjee's words it is called as 'fluid identity'.

Diasporic writings represent the tension of living in between two worlds. There is a difference in the writings of the I generation writers. They write their experiences by locating their works in their home country as well as in their host country as they are familiar with both the culture and geographical locations of native and host country. But for the II generation writers, the idea of culture itself is a problematic one. They feel that they are alienated from both cultures. They find it difficult and cannot fit into the host country's culture. This is the immigrant sensibility that we often come across in diasporic writings. They are the people who are multi-cultural as they are multi-lingual. They do not regard themselves as fully belonging in either culture, and have practically evolved a sub-culture peculiar to themselves. They try to take the best from both the worlds but suffer a sense of hybridity and cultural estrangement says Lisa Lau (241). This hybridization results in multi-culturalism which is defined as a doctrine which allows several different cultures to co-exist peacefully and equitably in a single country. In the 21st century with the effects of globalization, more opportunities are open for mingling of cultures. This results in the domination of one culture over the other and the experience of immigrants can lead to emotional upheavals. We may ponder over the words of Jasbir Jain regarding immigrant

sensibility as: 'The center has not shifted, the margins have merely expanded'(34)

Bharati Mukherjee is one of the major novelist of Indian Diasporic Literature who has gained tremendous appreciation and popularity in a very short span. She wrote her first novel 'The Tiger's Daughter' in 1972 with an expatriate theme. From then there was no looking back. She has to her credit five novels, two short story collections and two non-fiction works. She has won many awards for her works and at present she is working as Professor at the University of California, Berkeley.

Bharati Mukherjee's fictions can be divided into three Phases. The Phase of Expatriation, The Phase of Transition and The Phase Immigration. The first phase was from 1972 to 1979 when she wrote her two early novels *The Tiger's Daughter* and *Wife* which addresses on the uprooted identity. In the Transitional phase she wrote two collections of short stories namely 'Darkness' and 'Middleman and Other Stories' published in 80's. This was the period where she experienced racial discrimination at Canada and left for America. These stories concentrate on the nature of individual experience when two culturally divergent characters confront each other to establish their relationship.

The third and final phase is that of immigration when she wrote her best novel *Jasmine*. She also wrote 'The Holder of the World' and 'Leave It to Me' during this period. *Jasmine* is a story of fearless girl who cross one hurdle after the other and never submits her self to the on slaughts of circumstances. Even in the most testing times, she exhibits her rare inner strength and at the same time keeps her silent and poised.

### Objectives

The sense of identity characterizes the self-conscious personality and identity formation is

the process by which a person locates herself in a society. It is a complex and dynamic combination of many factors. It is a socio-cultural document. The novel *Jasmine* attempts a crucial analysis of the self-conceptualization of identity. As Mukherjee herself writes;

‘JYOTI of Hasnapur was not JASMINE, duff’s day mummy and Taylor and WYLIE’s aupair in Manhattan, that JASMINE isn’t this Jane Ripple Meyer having lunch with Mary Webb at the University club and which of us the undetected murderers of Half faced monster, which of us has held dying husband, which of us was raped in boats and cars and motel rooms’ (127)

The story of Jasmine is tragic rather than empirical. Jyoti, born in a village of Hasnapur, Punjab was the fifth daughter and seventh in nine children to her parents. The novel opens with a prediction of Jyoti’s future by a village astrologer that she would be a Widow and would go on exile. Though Jyoti didn’t believe in it, after 17 years after her low are sidence she believed the words of Hasnapur astrologer. Her odyssey from Punjab to California via Florida, New York and Iowa were a struggle that symbolized their stress quest of a rootless personified by a sense of isolation all around.

### **Problem of the Study**

The structure of the novel *Jasmine* reminds us of the Stream of Consciousness novel written by Virginia Woolf and James Joyce who brought the views of the past and present i.e., India and America like a picture in a Camera. Not only the scenes shift, even Jasmine’s character shifts, by fighting, surviving and adapting to many situations that she comes across in America.

Jasmine is a poor girl who faced death even at her birth. When she was brought out as a small infant there were red scars on her neck that indicated her early struggle for survival in

her own mother’s hands. As a girl child would cost them dowry, the mother tried to kill her by giving her freedom at birth. With her boldness and intelligence, she was the first girl child in her village to be tutored in English by Masterji. She stayed at school and learnt more English and Mathematics. She refused to marry a groom who was a widower from Jalandhar that was arranged by Dida, her grand mother. Eventually she ended up marrying Prakash Vijh, a city boy and a modern man at a register office who aspired to secure admission in an American Institute of Technology.

Jasmine, cursed by her village elders begins her happy married life with Prakash. Prakash hates feudalism of villages and changes her name to Jasmine. ‘He gave me a new name: JASMINE. He said; ‘You are small and sweet and heady, my JASMINE. You’ll quicken the whole world with your perfume. JYOTI, jasmine; I shuttled between identities’ (77).

A few days before Prakash was preparing to go to America, fate was in the form of Sukhwinder who was a Punjabi-Khalsa Lion a rebel for a separate Kalistan killed Prakash with a Radio bomb placed at their doorstep. A born fighter, as Jasmine was, she did not allow the tragedy to deter her courage and decided to carry on the mission of her husband to go to America and fulfill his desire to enter into the college there. After that she wanted to perform Sati as a traditional Indian woman.

Jasmine leaves for America on forged papers not knowing what future holds on for her. She is estranged by the uncertainties of her life in an unknown country. Her first encounter with America is a kind of ‘regeneration through violence’ writes Mala Shrilalas she fell into the evil hands of a man called Half-Face who raped her in a motel room. Though she could not resist him, she showed her revenge by violent means. She cut his tongue and sniped his throat that killed him.

‘I was walking death. Death incarnate’ (119). This incident adds to the victimization that every woman is put to and the exhibition of valorization i.e., assertion of self.

The religious identity never got rid of Jyoti. She carried as and alwood idoloflord Ganesha with her always and she killed Half-Face like Goddess Kali, killing a demon with her red tongue bleeding. JASMINE’s killing of Half-Face was a kind of self-assertion. She first decided to kill her self and then realizing a new assertion through violence, she changed her mind to face life with all its odds.

Samir Dayal writes that in killing Half-Face, she experiences an epistemic violence that is also a life affirming transformation. She meets many personalities after she escapes the bloody encounter on the first day at America with Half-Face. One of them was Lilian Gordon. She was committed to help the illegal immigrants. She taught Jasmine to talk, walk and dress like an American. She exposed Jasmine a social-cultural and ethnic identity that gave her a new identity away from four walls of artificially maintained Indianness. She even gave her a new name Jazzy. With her fluent English, Jyoti ultimately became Jasmine and lived up to her husband’s expectations. ‘He wanted to break down the JYOTI I’d been in Hasnapur and make me a new kind of a city woman. To break off the past, he gave me a new name: JASMINE’ (77).

Jasmine decided to go to Flushing where her husband’s Professor was staying. She stayed with the Professor’s family for the next 5 months. He was Prakash’s teacher at school who invited him to America to study and settled own here. She earned sympathy and support from their family as Prakash’s widow, but the atmosphere of a conservative India was not suitable to the freedom loving spirit of Jasmine and left Flushing for another adventure at Manhattan.

Jasmine’s job as a care giver at Manhattan in the house of Taylor and Wylie and their adopted daughter Duff gave her economic strength that she can earn money and save it for future. This job as a “Day-mummy” to Duff was the best period of her life in America. She was given respect, love, affection and even a newname.

“Taylor called me JASE”(176).

But she learnt to spend the money more lavishly with her newly found economic freedom. When asked why she did not save, she says “Jyoti” would have saved. But Jyoti was now a Sati-goddess: She burnt herself in a trash-can-funeral pyre behind a boarded up Motel in Florida. Jasmine lived for the future, for Vijn and Wife. Jase went to movies and lived for today (182).

During her stay with Taylor and Wylie there was an unexpected twist that came in the form of Wylie drifting towards Stuart, a man in the same town. Taylor was not visibly upset at his wife’s decision to go away from him. He developed a soft corner for Jasmine and proposed to her. But Jasmine escaped from him as fate came again in the form of Sukhweender who was selling hot dogs in the nearby park. She immediately decided to move from Manhattan to Iowa.

It was in Iowa that she meets her heart of life Bud Ripple Meyer an agro-banker at Elsa county, Iowa. She joined as a teller in the bank with the help of his mother but on their first meeting they fell in love with each other. Bud, a 50-year-old widower had captured the heart of Jasmine at last. Though Jasmine had proposals from both indecent and decent Americans she remained silent and determined in every situation. Half-Face and Darrel were very crude in their approach but Taylor and Bud were very decent to approach her for proposal.

Mukherjee writes as Jasmine says “I have had a husband for each of the women I have been. Prakash for jasmine, Taylor for JASE, Bud for jane, half-Face for KALI” (197).

Jasmine has fallen only for Bud whom she thought was a gentleman. She felt that she could be both the wife and the companion to Bud and be a mother to their adopted on DuThien. Du resembled Prakash in many ways and was a symbol of Prakash for JASMINE and showed all her love and affection to him as mother. But wash and capped whose leg was amputated a she was shot by his friend. JASMINE was a dutiful wife to Bud, loyal to him, assisting him in all his works, and bears his child in her womb. She has sacrificed everything for Bud. He calls her JANE. Unfortunately, Du leaves them towards the end of the novel. He has found his native Vietnamese identity when he learnt from his friend that his sister is alive and joins her. But still she feels the loss of Du and says, “In America nothing lasts” (181). For Jasmine, Du’s decision to go in search of his roots was a great loss. “Loss of Du was similar to the loss of Prakash” (222).

Jasmine likes Iowa because it is very much like Hasnapur. The farmers here were very much like Punjabi farmers “modest, never boastful and tactful in their way” (11). Her relationship with everyone in Iowa has been a very calculated step. Every movement of hers was very tact fully made to become an American and with each development a vital change was marked in her personality.

An immigrant’s life is a series of incarnations. He lives through several lives in a single life time. This truth explains the condition of Bharati Mukherjee as well as that of Jasmine.

Mukherjee in one of the interviews confides thus:

“I have been murdered and reborn atleast three times, the very correct young woman I was trained to be, and was a very happy being, is very different from the politicized, shrill, civil rights activist I was in Canada, and from the urgent Writer that I have become in the last few years in the United States”.(1990)

Jasmine has seen many inconsistent relationships in America. Karen leaving Bud, Wylie leaving Taylor, Du leaving Bud and so on. These inconsistencies have given her a new self-assertion. She is reminded of Lilian’s words at that time of parting; “let the past make you wary, by all means. But do not let it to deform you (106). From Jyoti to Jasmine, Kali to Jazzy and Jase to Jane is a long and arduous journey ‘hurled through time tunnels’ (240) surviving the worst in life.

### Conclusion

Bharathi Mukherjee does not justify her character Jasmine. She is a black-mailer and a murderer who has dumped a good crippled man. But Bud considers her a love-goddess and a life-force. She is not moral in the conventional sense but her morality is her own way of looking at life. She is a path finder and pierces her way through the dense jungle of problems. Every movement adds to her self-confidence and her experience guides her future course of action (205). At the end of the novel, when Taylor comes to see her and asks her to accompany him, she in effect reverts to Jasmine and hates being called as Jane. She says: ‘It isn’t guilt that I feel, its relief, I realize I have already stopped thinking of myself as Jane’ (240). This is the reason why Bharati Mukherjee has named the novel in the protagonist's name as she is in the middle of the path – neither totally Indian nor totally Americanized and we find from the words of Margaret Hall in her work *Women Identity: Value Choices in the Changing World* that ‘as

women strengthened their identity, their roles become increasingly flexible' (5). To that extent diasporic translocation has influence on their personality though we find that it is peripheral to social experience or physiology. In conclusion, we may ponder over the words of Jasbir Jain who said, 'The Centre has not shifted, the margins have merely expanded' (13). The novel leaves us with a tale of moral courage with which Jasmine under takes her journey of life with a search of self-assertion and self-awareness.

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## ACQUIESCENT TO CREATIVE IN BAMA'S STORY *ANNACHI*

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### Abstract

*Dalit literature "is about Dalits by Dalit Writers with Dalit consciousness. The form of Dalit literature is inherent in its Dalitness and its purpose is obvious: to inform Dalit society of its slavery, and narrates pain and suffering to upper caste Hindus". (Limbale 2010) The chief aim of the literature is to protest against caste based exploitation. In Dalit literature the readers observe how the caste Hindus dictate Dalit's life i.e. which plan to live, what clothes to wear, what food to eat, how to speak, whom to marry and how to behave etc.*

*The aesthetic of Dalit literature is to manifest itself in the form of anger and protest. The present paper examines Bama's story *Annachi* in which a young man suffers from the dictates of casteits. After a thorough argument the young man protests by challenging the established conventions and existing hegemonies.*

**Keywords:** *caste, discrimination, dalit consciousness, untouchability, exploitation, anger, protest*

Dalit literature "... is about Dalits by Dalit writers with Dalit consciousness. The form of Dalit literature is inherent in its Dalitness and its purpose is obvious: to inform Dalit society of its slavery, and narrate the pain and suffering to upper caste Hindus."<sup>1</sup> (Limbale, 2010). The chief aim of the literature is to protest against caste-based exploitation. Readers of Dalit literature observe how the dominant caste people dictate Dalit's life, i.e. the do's and don'ts: where to live, which clothes to wear, what food to eat, how to speak, how to behave, and whom to marry, among other things. The aesthetic of Dalit literature is to manifest itself in the form of anger and protest. The present paper explores Bama's story *Annachi* in which a young man suffers from the dictates of dominant caste people. After a thorough argument, the young man protests by challenging the established conventions and existing hegemonies.

The protagonist of the story *Annachi* is Ammasi, a twenty-year old, good-looking man. He had a good physique that matched his age with a moustache and glittering teeth. Even though he is involved in arguments all the time,

one finds good logic in them. He looked like a picaresque, but he was a knowledgeable person. Regularly, people complain about him and criticize him.

The story is an illustration of two of his misdeeds that dealt with dominant caste men. The problem arises when the dominant caste man, Chandrasekharan, demands respect from Ammasi because it is a requirement of the law made by the Brahmanical caste system. It is not reciprocal giving respect and taking respect, but only giving respect to the dominant caste people. Ammasi comes to know that there is a well digging work in Nettiyakallu. In order to find out the details of the work, he boards the heavily crowded village public transport bus with great difficulty and finds a seat to sit in.

The problem begins when Chandrasekharan, an upper caste landlord's son under whom Ammasi's father does farm labor, also boards the same bus. As soon as Chandrasekharan looks at Ammasi, he recognizes him as the son of Madasami, a labourer who works in their own fields. Ammasi sitting in a seat comfortably is unbearable to Chandrasekharan because a

Dalit sitting before him and equaling him in his presence is against to the caste law. If he leaves him to sit in the seat, he and his community Dalits get used to not respecting the landlords. It worries him. He questions,

“Elai... Are you not the son of Madasami?

“Elai... Haven’t you recognized me?  
(HSS -9)<sup>2</sup>

When Ammasi responds and affirms that he knows him very well. Listening to him, Chandrasekharan says, “Still sitting, even after recognizing me?

Get up, let me sit”. (p.9)

But Ammasi was reluctant to give away his seat to Chandrasekharan. He explains to him with what a difficulty he had pushed through the crowd to grab the seat. Ammasi assures him that very soon he will alight at Nettiyakallu and thereafter he can sit in the seat.

Chandrasekharan isn’t convinced. For him, it is not a matter of seat but a matter of custom to be followed by Dalits. Hence, he attempts to make Ammasi stand, saying,

Elai... Nettikayallu is right here, okay?

Get up, da and stand aside  
while your Ayya is standing,  
is it right for you to keep sitting,  
not paying him due respect?.” (p.9)

Ammasi takes the opportunity to resist him. He firmly says,

“You said Ayya? My Ayya is  
ploughing your field at this very moment.

When did you become my Ayya?

I will not get up even if you stand on your  
head! (p.11)

Chandrasekharan also reveals how the Dalits should behave towards the land lords. The Dalits always have to be faithful to the dominant caste Brahmins. He says,

“Elai... are you trying to act big in front of  
the land lord

who measures out the grain to you?

You don’t seem to have the smallest bit of  
your father’s loyalty,  
when the land lord comes,  
all the Palla and Paraya people stand up in  
the respect.

You youngsters don’t seem to know all  
this.” (p.10)

The misdeed of Ammasi towards Chandrasekharan spreads to the fellows of Dalit Street. Chandrasekharan complains to Ammasi's father. As a result, his father shouts at the young man. The stigma of the caste continues to haunt Dalits even after the “... legal abolition of Untouchability and its practice in any form is forbidden according to Article 17 of the Indian Constitution”<sup>3</sup>. The Dalit women of the village who are ignorant of the law says,

“When a land lord stands,  
is it proper for a Parayaboy to keep sitting?  
Why should he have such a swollen head?  
He’s so puffed – up his end must be near”  
(p.10)

Instead of supporting Ammasi for his courageous attitude towards the landlords, the woman openly condemns the act of resentment. An old man with age-old submissiveness rebukes,

“Landlords are like gods to us  
can we survive without them?  
These young lads – foolish fellows  
they say a dog never bites the hand that  
feeds it,  
but this dog insists on leaping on the body,  
fangs and all. If landlords want to,  
they can easily knock all his teeth out.  
(p.11)

As Francis Bacon says in his essay *Of Youth and Age*, "Men of the aged think too much."<sup>4</sup> They rarely accept taking risks. As per the past experiences of the aged, they are not ready to take risks, but young people are. They venture to face it, Come what may. The aged



person, Paniyaramuthu, comments in favor of the dominant caste people. He warns that the landlords will cause harm to whoever disrespects them.

After some time, there was a flurry of talk spreads in the village about Ammasi. A complaint was lodged against Ammasi in the village court because of one more misdeed committed by Ammasi with Jayashankar, the landlord. He asks Muthukurappan to find a person to divert water to the field. When Jayashankar finds Ammasi wearing finely pressed white clothes and has come to divert the water in the field, he says,

“Do you look like someone who has come to work?

You look like you’re going to some office! Dolt!

Didn’t that idiot find anyone else, did he have you to send you?

... Elai, do you know what the time is? Look at this fellow showing up” (p.12)

Ammasi could sense the implied meaning of Jayashankar's comments and asks him.

What is it to you? You want to divert the water,

‘don’t you? what do you care about how I’m dressed?... *Annachi*

...you only have a wrist watch, I don’t only you can tell the time *annachi*.

I will try to buy a watch soon, *annachi*

after that I will be able to tell the time.”(p.12)

Jayashankar listens to Ammasi’s words turn black with rage. He feels annoyed when Ammasi addresses him with a blood relation term, ‘Annachi’. ‘Calling him annachi...’ has become a big crime. The court assembles for that.

In the night, the village heads, people, and the accused, Ammasi, gathers in the court and there was an argument about why he has

addressed Jayashankaran with blood relation word. Dalit caste head Nattamai asks Ammasi.

“Elai, Ammasi what is our caste and what is the landlord’s caste?

who can address whom as *Annachi*?

Are you not guilty of being unreasonable? (p.14)

Ammasi replies instantly, as Jayashankar is older than him, he called him so. Listening to this, the headman, in a grave tone, asks

“Till today among *pallars* and *parayas*

has anyone ever addressed naickers

as blood relatives? Born Yesterday, and come up with some damn fool argument?

wasn’t it wrong to address him as *annachi*? (p.14)

Ammasi asserts that he has addressed the landlord casually in a respectable way with no intention. He angrily responds.

I only called him *annachi* politely respectfully and you rise hell?

... you ask me why I called a *naicker,annachi*! (p.14)

Ammasi declares them "oneness of all people", illustrating an old woman, Poovathi’s opinion. He says

“When a donkey shits is there a difference between what it shits first and what shits last? Shit is shit.

All men are just men.” (p.14)

Ammasi is conscious of his identity and the oneness of all people. He is aware of caste-based exploitation and is inspired by Dr.B.R. Ambedkar's question about the traditional social order and the Dalits' realisation that "it is possible for Dalits to organise, resist, and challenge the injustice they were suffering from... with the idea of ‘Unite, Educate, and Agitate.’<sup>5</sup>

Hence, Howard Zinn's opines about protest literature is that it is a"... form of communication that emerges from social consciousness and may move someone to

action... All the protest literature implies the reader, "to have hope – you are not alone."<sup>5</sup> The words become true in the works of Bama, as they do in the story *Annachi*.

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## FAMILIAL RELATIONSHIP IN THE SELECT POEMS OF A.K. RAMANUJAN: A POST-COLONIAL PERSPECTIVE

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### **Abstract**

*This research paper “Familial Relationship in the Select Poems of A.K. Ramanujan: A Post-colonial Perspective” throws light on post-colonial perception of Ramanujan. A.K. Ramanujan is indubitably one of the renowned poets in Indian English poetic realm. He, as a modern poet, is trying his strength and skill in the treatment of the post-colonial scenario. Ramanujan’s works have brought overwhelming international reputation. A meticulous reading of his poems shows that he, as an Indian Post-colonial English poet, has probed into the ethos of Indian culture which is extremely complex. In this literary climate, the researcher has taken the task of studying some of Ramanujan’s poems from the post-colonial perspective. Undoubtedly, Ramanujan is one whose poetic work is the sincerest representation of his post-colonial consciousness. He greatly utilizes his exiled condition and post-colonial scenario to his creation of poems and brings the image of India alive in his poetry. Family is the most important one that plays the predominant role in the creative consciousness of him. The picture of the family is displayed interestingly with an outsider’s objectivity. This outstanding involvement of him is the result of his need of emotional love of life with his mother, father, sister, aunts and uncles from whose binding he has escaped. More interesting is to note that Ramanujan reserves his special sympathy for the family members and his first preference is to mother. While he is representing his mother as a source of reverence, an icon of selfless love, care and sacrifice, he portrays his father who is sacred and profane with very good wisdom and whose influence is permanent and intimate. Ramanujan takes special interest in his wife too. Moreover, he shows significance to his sister, grandmother and grandfather, as well.*

The term ‘post-colonialism’ has a concern only with the national culture after the departure of imperial power. Bill Ashcroft, Gareth Griffiths and Helen Tiffin state, “The semantic basis of the term ‘post-colonialism’ might seem to suggest a concern only with the national culture after the departure of the imperial power” (1). Post-colonialism is a ‘state of consciousness’, a crucial stage in the continuum of our cultural process and self-awareness. Post-colonial theory claims that the major theme of literatures from post-colonial countries can be taken as resistance to the former colonizer. It further assumes that the writers who write back to the center are representing the people of their society authentically. The current trend in post-

colonial poetry is to assert one’s national identity and glorify the landscape of his/her country. Post-colonial Indian writers overcome cultural imperialism by assimilating the foreign culture into their native culture. Our poets have enriched their experience and broadened their cultural outlook because of their interaction with the West.

In the post-colonial era, Indian poetry in English has not only spread in volume, catching a wider audience, but has built up a new set of modes and meanings. This era has proved to be the most productive one. A casual glance at any good anthology of post-colonial poetry of Indians can unfold a score of names that have become well-established in the sphere. The

excellent examples of such anthologies are R. Parthasarathy's *Ten Twentieth Century Indian Poets*, Keki N. Daruwalla's *Two Decades of Indian Poetry: 1960-1980*, and Mehrotra's *Twelve Modern Indian Poets* (1992). Among the post-colonial poets, Ramanujan is the most prominent post-colonial poet, who is deeply rooted in Indian mythology, rituals and classics; and his work has received significant critical attention. His poetry has found its way in all historical studies of Post-colonial Indian English Literature, and several essays and monographs have been attempted by numerous scholars. He, as a post-colonial poet, has shown his brilliance in searching Indian ethos by shedding the pre-colonial romanticism and narcissism in Indian English poetry.

His ardent involvement in the post-colonial milieu shows that his root has gone deep in his native tradition and culture but with western perception. Being a poet of post-colonial sensibility, he has shown a growing awareness of his environment. He has sensitively and sharply responded to the post-colonial times in which he lived.

His creative mind responds to the Indian reality and helps him create a new, independent poetic tradition in Post-colonial Literature.

A.K. Ramanujan, a well renowned post-colonial poet, who spent his productive years in the US, shaped his poems with the diverse facets of his experience in two nations and two cultures. He is perhaps one of the most talented poets and translators that post-colonial India has ever witnessed. His real-life situation makes him both an expatriate and a post-colonial poet. Though he is an expatriate academician taught in Chicago, he strongly associated with his native Indian tradition, feelings, and ethos.

Ramanujan is fully aware of the ambivalent nature of his post-colonial identity and because of such an identity, he displays an identifiable

ethos of his native culture. His poetry flourishes on memories, and recollected life. Among all memories, his familial remembrance makes his poetry strongly evocative of the characteristic native element or the Indian Experience. The noteworthy of his poetry is his personal reaction to his family members. He explores diligently his relations such as father, mother, sister, daughter, aunt, grandmother, grandfather, and cousin from his memories. His poetry, "largely dwells on the poet's personal contacts, family members and blood relations", says A.N. Dwivedi. Poems selected for discussion in this paper are fully inspired by the remote personal past, reminding him of many incidents, relations, situations, and experiences that are significantly connected to his remarkable relation to his family and his self. He has defined and acknowledged the unavoidable rootedness into the family, in a little poem translated from Tamil poetry collection *Purananuru* and prefixed as an epigraph to the second collection of his English poems *Relations*:

Like a hunted deer on the wide white salt  
land,  
a flayed hide turned inside out,  
one may run, escape.  
But living among relations  
binds the feet. (Collected Poems 57)

The Tamil poet says that one, in his life, is bound with kith and kin, however to get rid of oneself, just as a hunted deer to escape, one has to run away from them and to cross a long white stretch of wet, soiled, slippery land resembling the peeled skin placed inside out. For, every individual, it may be a great struggle either way. Thus, for Ramanujan, the familial relationship is an inseparable one and he shows deep feeling towards his family members. Lakshmi Raghunandan rightly opines: "Man's necessity for coexistence makes relations imperative, hence the poet's frequent references

to mother, father, uncles, aunts, cousins, nephews, nieces, etc." (151)

The family poems naturally present a wide variety of vivid picture of Indian ambiance. To Ramanujan, family is a system in which every person is connected by tissues and blood, and conventions. Bruce King in *Modern Indian Poetry in English* says as: "While Ramanujan can evoke the warmth of traditional Indian family life and the closeness of long remembered relationships." (115) Indeed, the intricacies of family relationships explored is one of the aspects of post-colonial poetry. A.N. Dwivedi puts it: "The most delicate and luminous of the poems are those which picture experience of India and in particular his family life" (242). Like Ramanujan the other Indian poets writing in English such as Ezekiel, de Souza, Mahapatra, Gieve Patel, and Kamala Das are also exploited the family members in their poems. His contemporary Nissim Ezekiel, in his poem *Night of the Scorpion*, speaks of the selfless love of a mother for her children. In this poem, he narrates an incident happened, when he was a child, a scorpion stung his mother. He describes how his mother writhed, "twisted through and through / groaning on a mat" (Peerdhina 16) while his father along with rustic folks kept trying quackeries, superstitious incantations and shamanistic trickeries, "trying every curse and blessing, / powder, mixture, herb and hybrid," (16) "to tame the poison" until "After twenty hours / it lost its string" (16). But what leaves an enduring impression on the poet's mind are the words his mother spoke when she has recovered from pain: "My mother only said / Thank God the scorpion picked on me/and spared my children" (17). While everyone is making their best effort to save the woman from severe pain, she is, having a mother's heart throbbing in her, worries about her children. She does not mind her suffering but she is relieved at the thought

that her children are saved from this pain. The poem highlights the affection of the poet's mother for her children.

Shiv.K. Kumar, another Indian post-colonial poet, is very emotional at the loss of his mother which is expressed in his poems *An Encounter with Death* and *My Mother's Death Anniversary*. He laments over the death of his mother. His reverence and affection for his mother are very great. In *An Encounter with Death*, he describes how unexpectedly his mother "who reclined/against the Mughal pillows on the divan,/ like an empress, four scores and three" (Subterfuges 24), has gone to sleep eternally.

Though the other Indian English poets have written about their family members, it is Ramanujan one who exploited the subject deeper than them. His poetry is woven with references to father, mother, grandmother, sister, wife, cousin and so on. In some of his poems, it is interesting to note that Ramanujan reserves his special sympathy for the woman, especially his reference is to his mother is directly and indirectly. There is ample personal evidence to prove her central role in the poet's life. His friends and family confirm the poet's closeness to his mother: "Ramu had a great reverence to 'Amma' as we called her—they always talked and I am aware of the details" (Vasudev). The mother becomes figurative of all that is voiceless, all that is subaltern, because of the persistent correlation of his linguistic and cultural heritage with his parental heritage. The mother, as the source for the poet and also as the woman, becomes representative of all that is left behind, lost, and never found.

The longingness of the mother is moving and delicate in *Of Mothers, among other things*, which has Ramanujan's high of emotional connectivity. Surprisingly, the sense of loss is most distressingly connected with the mother is

shown in this poem. It is one of the most heart touching poems that brings out the poet's enduring relationship with his mother. The mother portrayed in this poem is a dedicated South Indian woman, who fulfils her obligations, throughout life, towards her children, husband, and other family members. Several images of hers, through different stages of her life, strike his memory effectively. In the opening lines of the poem, he remembers the past days when she was young and beautiful. She looked gorgeous, attired in silk, bejewelled with earrings each studded with three diamonds, stated as: "petal of my mother's youth. / From her ear-rings three diamonds" (Collected Poems 61).

- The dead mother is greatly visioned more deeply and sorrowfully. The pitiable condition of an aged mother is impressively presented with the deft touch of an imagistic painter and it is invoked through vivid images. She is always alert to her numerous duties. She is a model of her selfless service. She has no time to spare for herself. She has neither the time nor the inclination to pamper herself a little. She has sacrificed her youth and beauty at the altar of homely duties and responsibilities. Her careless attitude towards her appearance is revealed clearly in this poem. The poet grieves for the loss of his mother's youth and beauty. The poet is very sympathetic towards his mother who picks up a grain of rice from the kitchen floor and it arouses feeling in the mind of the poet-son.

But her hands are a wet eagle's two black pink-crinkled feet, one talon crippled in a garden-trap set for a mouse. Her sarees do not cling; they hang, loose feather of a onetime wing. (Collected Poems 61)

The poet's remembrance, dried up like a "twisted black bone tree" recalls his deformed

mother clad in silk of her youth. The activities of his mother have been indelibly imprinted on his memory. That is why, even years later, being thousands of miles away from home, he can vividly see the happenings of yesteryears before his mind's eye. He recalls his mother tending the needs of babies crying in cradles, stitching ragged clothes with deft fingers, and also keeping fingers and also keeping the floor of the kitchen spotlessly clean.

As Ramanujan is preoccupied with the post-colonial reality, his poetry reflects the intense search for self and society. In *Ecology*, he presents his anecdotal story of Indian family life. This poem limns his desire in the family which is a very remarkable theme of his poetic craft. His evocation of the past would relentlessly bring pictures of his family, especially his mother who is self-sacrificing. Here the thinking of mother, objecting to cut down the tree even though she is suffering very badly from the migraine caused by it, is associated with emotional attachment to the tree, saying that it is as old as her.

The poet verily devotional to his mother at the same time, he is very angry because his mother has a severe attack of migraine, a very bad kind of headache, often causing a person to vomit, which is caused by the fragrance of the pollen of the flower of the red champak every time it is in bloom. The endearing son wants to cut down the tree, but he is stopped from doing so by his mother who sees the positiveness of the tree in her garden. The son doesn't like red champak trees bursting into flowers as is made clear at the very beginning of the poem:

The day after the first rain for years, I  
would come home  
in a rage,  
for I could see from a mile away Our three  
Red Champak trees  
had done it again, (Collected Poems 124)  
But she says that the tree has been fertilized

by the droppings of a passing bird by chance which is considered to be a very good omen. The tree is much useful providing basketful of flowers offered to gods and to her daughters and daughters' daughters. although the tree would give a terrible migraine to one line of cousins as a legacy: "to give her gods and her daughter / and daughters' daughters basketfuls / of annual flower" (Collected Poems 125).

Towards the end of his creative career, the poet is filled with the memories of his mother who occupies the central position in the house. The yearning of the poet takes him back to the days when he left for the U.S. In a small poem *Farewells*, hewhirls back to the fond memory of his mother. The poem is an oblique elegy on the mother:

My mother's farewell had no words, No  
tears, only a long look  
That moved on your body From top to toe,  
With the advice that you should Not forget  
your oil bath  
Every Tuesday  
When you go to America. (Uncollected  
Poems and Prose 8)

Recollecting the mother and her piece of advice at the far end of his career, when the pressure of death looms large, cannot be a mere sentimental perambulation of memory.

A more intensely shaking moment is expressed in *Returning* when he returns home after forty years and begins to look for the mother as in old times: "He looked and looked, grew frantic / looked even under the beds, where he found / old shoes and dust balls, but not his mother" (Uncollected Poems and Prose 14). And then realizes the traumatic truth: "and he hadn't had a mother for forty years" (Uncollected Poems and Prose 14).

While he is representing the mother as a source of reverence, an icon of selfless love, care, and sacrifice, he portrays his father who with very good wisdom and who left only debts

and daughter to get married. The poet's witty remarks about things are displayed in the poem *Excerpts* from a *Father's Wisdom*. The father played a very remarkable role in the intellectual make-up of the poet, and this fact is closely borne out by those excerpts. The father advises not to bother about despair. Speaking about "Day and Night," the father writer says that "day," is "up-to-date," while the night is always "ancient." This is how the father's wisdom comes to the fore on the question of "Safety in Love": "If you wish to be safe in love / court a mermaid / she's single-thighed" (Collected Poems41).

Ramanujan's search for identity, one of chief elements of post-colonialism, leads to exploring his relationship with his surroundings. This is perhaps, the reason why his relations are given significance in his poems. By pursuing the differing nuances of his emotions concerning his family he attempts a clearer definition of his own identity. In *A Wobbly Top*, he tries to capture the dynamic, sustaining relationship between the father and the son. The poet's emotional interaction with his father is explained. They both succumb to temper tantrums succeeded by periods of silent repentance. Father gives him a wobbly top to atone for the quarrel: "At times, the wobbly top father gave me / quietly, after we both had a tantrum" (Collected Poems 60). The wobbly top stands for the memory of the father. Like the top, the memory of the father moves within the poet so fast that it appears still, it does away with its scars: "suddenly begins to spin so fast it's still: / every scar on its body now describes" (CP 60). The top represents the deep relationship that exists between the father and the son. Thus, the poem begins with the image of the father but gets concluded with the vastness of a relationship to which the son is exposed.

The wobbly top gifted by his father turns seeming still; the top serves as an agent that takes the poet to the memory of his father.

In the poem *Obituary*, the poet presents a very much realistic picture of his father who had no control over his Brahmanical birth and his death in the fruit market because of a heart attack. There is a vein of melancholy in the portraits of the father in this poem, presented in an ironical vein the tragic effect on the family due to the sudden death of his father, causing repercussions on or affecting the whole family set-up. Here his feeling on his father's death is ironic and dismissive and fails to have much impact on the reader. The tone is somewhat cynical in his listing of the family liabilities left in legacy by his father. One is struck by the frankness of the poet about what his father bequeathed to his son:

left dust on a table full of papers left debts  
and daughters,  
a bedwetting grand son named by the toss  
of a coin after him a house that leaned  
slowly through (our) growing  
years on a bent coconut  
tree in the yard. (Collected Poems 111)

The poet's play of words that he burnt throughout his life and finally burnt well at cremation:

Being the burning type he burned properly  
at the cremation as before, easily and at  
both ends,  
left his eye coins  
in the ashes that didn't look one bit  
different, several spinal discs; rough,  
some burned to coal, for sons... (Collected  
Poems 111)

It raises a acerbic tone mixed with tears. The ritualistic ceremonies and dissolving of the dead person's ashes in Holy River etc. appeared useless to the poet. His father's hopes and aspirations too died. The "eye coins ... / that didn't / look one bit different" signify the

father's consistent anxiety of shouldering responsibilities of a large family. The "several spinal discs" speak of the father's struggle through life, which broke his spine in the end. No memorial was set up to record his almost insignificant achievements. Yet the poet anxiously tried to find out the two lines written about his father in the obituary column in scraps of newspaper. Reading a few obituary lines in a daily published from Madras is a signalling achievement, but this achievement is deflated by the matter-of-fact attitude of the consumer market where "Street hawkers/who sell it in turn/to the small groceries" (Collected Poems 112).

The consumer market never values individual emotions that remain dear to the ones who have been affected by the death or absence of the father.

In Ramanujan's life, the role played by his sister in his childhood is not less than any other's role. The poet too cherishes the companionship shared with his sister in *Snakes*. In this poem, he remembers his sister's rippling long tresses. In a state of paranoia, the sisters' knee-length braid held by a score of clean new pins reminds him of the scales of a snake.

Sister ties her braids  
with a knot of tassel  
but the weave of her knee long braid has  
scales,  
their gleaming held by a score of clean new  
pins.  
I look till I see her hair again. (Collected  
Poems 5)

The fact that a sister's marriage is of prime concern to the poet is amply borne by the lines, which occur in *A Leaky Tap After a Sister's Wedding*: "Our sisters were of various sizes, / One was ripe for a husband/and we were not poor" (Collected Poems 9). His intimacy with his sister is shown as:



My sister and I have always wished a tree  
 Could strike or at least, writ he  
 like that other snake we saw under the beak  
 of the crow. (Collected Poems 9)

In this manner, the poet shares his feelings for they both feel sorry for the tree that is mercilessly attacked by the woodpecker and the crow has a snake in its beak.

Thus Ramanujan, in his quest for culture, tradition, and Indian sensibility explored the theme of family relationships in multifarious ways, which gave him a base for creative use of English as well as for the study of the human psyche in various contexts. It is the rootedness in one's own culture and the relatedness to one's family and people that offer emotional stability to him. The assurance of this basic relationship has enabled him to successfully connect himself to the outside world.

Through his poems, he expresses his untied connection with his parents, children, and other family relations. Sometimes he is depicting emotional attachment, sometimes resentment, argument, and confrontation. He represents the mother as a source of reverence, an icon of selfless love, care, and sacrifice; and portrays his father who left only debts and daughter to get married and with very good wisdom as well. The modern sensibility is reflected in his responses to family relations by the way of presenting through a matter-of-fact tone, an ironic tone, besides blatant laments and ideas intruding constantly into emotion. By and large, he has been able to establish himself as a poet of familial relations in these poems.

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## STRUGGLE FOR SURVIVAL: A STUDY OF MANJU KAPUR'S *DIFFICULT DAUGHTERS*

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### **Abstract**

*Manju Kapur is the contemporary popular writer of Indian English Literature. she has a deep sense of individuality and she has created women centric literature by exploring different aspects of women's issues such as suppression and suffocation under conventional patriarchal society, ambitions, injustice, lack of freedom, subordinate role, feel neglected and isolated, divorce, extra marital relation, quest for identity, identity crisis, struggle for freedom, autonomy and survival strategies. This paper mainly focusses on the struggle and strategies of women for survival in *Difficult Daughters*. The female characters have various desires and applied various strategies to come out from the web of real life and society. They have a new world and have their own strategies to fulfill their desires. Though they are trapped in the prison of patriarchy, through education, job, business, they try to break the cage of their slavery.*

**Keywords:** *struggle, survival, strategy, suppression, identity, patriarchy*

Manju Kapur is the contemporary popular writer of Indian English Literature. She commenced her writing fiction at the end of the 20<sup>th</sup> century. She is a contemporary feminist writer, who writes with her experiences and honest efforts. Moreover, she has a deep sense of individuality and she has created women centric literature by exploring different aspects of women's issues such as suppression and suffocation under conventional patriarchal society, ambitions, injustice, lack of freedom, subordinate role, feel neglected and isolated, divorce, extra marital relation, quest for identity, identity crisis, struggle for freedom, autonomy and survival strategies. Her concern is for gender equality. Throughout her life, she just tries to hub on the struggle of women in conjugal life and dual burden of domestic and professional life.

The first novel of Manju Kapur is "*Difficult Daughters*," the female characters such as Virmati, Ida, Kasturi, Shakuntala, Swarna Lata, Ganga, Lajwanti, Kishori Devi are having their individual strategies to adjust and rebel against the hurdles of their desires. In Manju Kapur's different novels one can find the dominant as well as the dominated characters. The dominate characters are generally powerful characters who try to dominate the weaker characters as per their traditional thinking. The weaker characters are the victims of the traditional thinking of the dominate characters. The dominate characters think that they have right to torture the weaker characters of their families. Though, the weaker/victimized characters of the novels of Manju Kapur are suffering in the beginning but they are not weaker. Such characters, like Virmati, fight against all adversities to survive their

individuality and identities. Such character tries to adapt different survival strategies as required. Dorothy rightly says, "The novel is a personal testament of a young woman and here Virmati is the creation of Indian consciousness" (18-19).

In "*Difficult Daughters*," Kasturi, Professor's mother-Kishori Devi and Ganga frequently try to dominate Virmati to perform her traditional duties. Lajwanti shows her amiss feelings for Kasturi as she says to her brothers-in-law, "I worry about Pabiji. That my sister-in-law should do without her family at a time like this!... I feel so helpless, Praji. I must go with you next time... with an elderly woman staying there, you will get peace of mind" (Kapur 13).

In the real sense, she felt jealousy for Kasturi and tired with the overburden of family duties and needs some rest to express the matter against Kasturi. She insisted her husband for her divided property equally prospective. Quarrels become center part of family. In this way, she wins and finally, she shifts with her husband and son in a separate room. She has internally two concerns her son's carelessness and daughter's refusal for marriage. Kapur states, "Lajwanti felt lost. The silence and emptiness seemed eerie. . . There were no nephews and nieces to shout at, nobody to scold. Her status had gone. She started going more often to Kasturi's, but then she couldn't live there" (34).

Somnath and Lajwanti settle on rent giving her part of house for company and for some money. It is true that one is responsible for one's own down fall. It is applicable to Lajwanti's case. Her strategies to depart from the family, it leads her to alone and lonely place of life.

Kasturi always interjects Virmati about her domestic responsibilities and over ambitions of study. Virmati believes in family's values and performs her duties towards her siblings well.

She went to Dalhousie at the age of seventeen. However, she wishes to live a free life for which she tries to continue her study. She is motivated by her cousin Shakuntala who is highly educated and lives a free life. Virmati gives an excuse for not being engaged with Inderjit and continues her study. It reveals the important of education in her life. Her marriage is postponed because of Inderjit's father's death. She entered in A.S. college for further study. She is surprised to know that professor's wife is not able to read.

Virmati falls in love with professor Harish. The reality of Virmati's and Harish's life is that Virmati and her fiancé are one side and on the other side, there is professor and his wife. These couples break the traditions and indulge in extra-marital affairs. The seeds of love are established in the minds of Virmati and Harish. For Virmati, her love for professor is illicit but she gives first priority to her love. The journey of love starts by sending letters to each other even after engagement of Virmati. She hides Har. She puts forward the reason of her further education. As reactions of her foolishness, Kasturi snatched her by her hair and banged her against the wall and cried, "May be this will knock some sense into you... what crimes did I commit in my lost life that I should be cursed with a daughter like you in this one?" (Kapur 59).

Virmati took such a harsh decision at the time of Inderjit's arrival. When Ganga knows through her husband that Virmati may try to down herself in the canal of Tarsikkka, initially, she feels good but later on uses some strategies to make themselves aware by using certain words:

Arre, are.. Oh Bhenji! It is my unlucky kismet that has brought me here. Everybody's curse will be upon my head! Bhenji. I am so ashamed. I am unlucky! What will you think . . . He told me to tell

you that may be Virmati has gone to Tarsikka... That maybe she has done something to herself. Oh Bhenji, please forgive me! (Kapur 80)

Ganga knows very well when Virmati's family members gets the news from outside it will not be good for them. This statement presents her kind and sympathetic nature and the sensitiveness towards other female characters. She repents on her deeds. She shows her firm determination to study at Lahore and refuses to marry Inderjit. When she was locked up in the godown, the love blossom winds blow in her inner life and sends letters to Harish about her internal sentiments, "... my life is nothing... I am stupid and foolish, they have to lock me up to save me from myself and you... I don't think they will let me attend the wedding, nor do I want to" (Kapur 88).

These lines show that Virmati accepts and suffers a lot. She feels nothing is important in her life except Harish who lights her darkness of life. The blossom of love blends with love and disgust towards Harish, when the news declared about Ganga's pregnancy. She depressed to know about the pregnancy of Harish's wife. She decides to cut the relation either emotionally and mentally. Virmati writes to Harish that she is going to Lahore to do her B.T. She wants to be a teacher like Harish and Shakuntala. She decides to close her chapter with Harish and burns his letters. She sticks on her determinations for study and for her illicit love, still. Her firm determination is for study. She diverts her life towards her study. She feels to keep quiet; gives no reaction against the taunts and physical, psychological injuries given by family. She leaves Amritsar and Harish to his pregnant wife and joins the college in Lahore.

In Lahore, she comes in contact with Swarna Lata, (her roommate) she is very arbitrary and unconventional person who has

decided her life whatever she meant. Swarna Lata makes a condition against her parents, "I told my parents that if they would support me for two years I would be grateful. Otherwise I would be forced to offer satyagraha . . . I prefer not to quarrel with my parents." (P.118 DD).

She gets inspired by Swarna Lata. However, it is rightly said one can never forget the first love; it is applicable in the case of Virmati. After frustration and strong determination not to meet Harish again, unfortunately they met after fourth attempt to meet with the help of Syed Hussain, Harish's friend. The hidden relation flourished at Syed's guest house and as a result of this she becomes pregnant. Both the female protagonists-Swarna Lata and Virmati are having strong determination for study. However, they are fight against family, Virmati who surrender herself against her unlawful love.

She returns to her home in Amritsar and tries to make know the news of her condition to Harish with the help of Kanhiya. Unfortunately, she fails and returns to Lahore. She has no preference to hide further with Swarna. When she finds herself in a problematic situation, she finds a way to solve it on her own, through her educated mind. And decides to manage herself to abort, with the help of Swarna and Miss. Datta. She felt depressed, anguished and decided to abort and kill her own blood in the womb with lament. Swarna Lata becomes a true friend of her and consoles her, "That a child of their union, the result of all those speeches on freedom and the rights to individuality, The sanctity of human love and the tyranny of social and religious restraints..." (Kapur 171).

After completing her study at Lahore, she achieves the status of female autonomy at Nahan as the principal of Pratibha Kanya Vidhyalaya. She gets a pleasant job. She likes to settle in Nahan and does not bother about her

love and autonomy, there is no familiar existence troubled in her independence life. Primarily, she ignores the letter of professor. She confesses her fear and laments for Harish. She has to leave her job, because of no matter where you live. She tries to convince Diwan Sahib (the management of her school) by explaining, "He is a friend of the family's he came late, and then we couldn't think of disturbing you" (Kapur 196).

When the school authority tries to dismiss her of the job because of Harish's stay at her house, she gives a false excuse that he was a family's friend who came late and she didn't want to disturb him. However, she expresses tactfully to Diwan Sahib, but output is nothing. She hates herself as well as Harish because she is dismissed from her prestigious job. Her life becomes useless and aimless, just wondering here and there.

Virmati decides to go to Shantiniketan for further study. She has seventeen hours waiting at Delhi and remembers one of the friends of Harish. She confesses her pains of life towards his poet friends. First time, someone addresses her as Bhabhi. With his support, she decides to marry Harish and gives her illicit love a social recognition. She received her lover's love, separate room but she has not received the presumed designation that she deserved as a wife. She tries to be friend with Guddiya by saying, "Shall I help you with your lessons? I used to teach Girls just like you..." (Kapur 218).

Virmati is not an orthodox woman, but she compromises with the tradition and modernity to live peacefully in the society. Virmati tries to forget her love and wishes to make her career. She decides to start her studies once again. She cannot adopt any firm strategy to survive as a single woman. Love is her weakness. She always obeys her lover's wish. She always follows her heart instead of her head. She again

comes in Harish's trap of love and lust for which she has to leave a nice job and has to become the second wife of her lover Harish. Even education and economic autonomy can't bring true freedom for a woman if she is much emotional and can't control her physical and emotional needs.

As Virmati is alienated from her mother and family members, she feels trapped in with Ganga as a co-wife in her new home of her husband. She gains the marital status in the society but she is not accepted as a second wife by her husband's family members. Virmati's strategy of marriage survives her love by social recognition but it fails to bring freedom and respect for her in her new family. She doesn't get the freedom of selection for her study subject, even her daughter's name. She is not interested to do M.A. in philosophy but she accepts, she wants to give her daughter's name as Bharti, but fails. Finally, she decides to become a housewife and shares her duties with Ganga as well as become a mother of Ida.

Kapur presents Virmati as a brave woman and as an epitome of feminine sensibility. She fights against all adversities and conventional restrictions. "Virmati in this sense is a real 'Hero' of the novel who dominates the story on her own. She struggles against all the contradictions of life like a brave warrior. She does not prefer a peaceful life but wishes to live a life as her own times, in spite of the risk and obstacles in her way" (Swami 171).

Ida's strategies to know everything about her mother's life, step by step she visits different places like Amritsar, Lahore, Swarna Lata with the help of her Kailash mama, Gopinath mama and Parvati. Through her strategies, she is able to narrate the story of her own mother. She met the entire channel to connect her mother to her.

In the works of Manju Kapur, the female protagonists have various desires and applying

various strategies to come out from the web of real life and society. The female protagonists have a new world and have their own strategies to fulfill their desires.

Manju Kapur's novels have focused on the changing norms of society in the relationship of mother-daughters, the siblings, strained relationship of husband-wife. The female protagonists struggle against the patriarchal set up as well as against the fate of their lives. The research reveals the psyche of Indian woman. They accept the patriarchal set up to certain level and in certain cases rebel against it. Female protagonists have struggled against the marital disharmony, barrenness and victimization. Though they are trapped in the prison of patriarchy, through education, job,

business, they try to break the cage of their slavery.

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## RASA: AN ORNAMENT OF ELEVATION THROUGH SELECT INDIAN DRAMAS

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### Abstract

*Indian Aesthetics thrives to transcend the readers and the audience to an ecstatic world through the different schools of theories. Rasa theory is one among them that deals with the eight rasas as mentioned by Bharata in his Natyasastra or Natyacastra. The ninth rasa was however added later by Abhinavagupta. The practice of enhancing the literary work through addition of 'rasa' traces back to the most ancient poet and playwright writing in one of the Indian languages; i.e. Sanskrit. In this paper I have attempted to discuss at length the sublime effect that rasa imposes in the Indian dramas; Abhigyan Sakuntalam by Kalidasa and Naga-Mandala by Girish Karnad. It is interesting how such an ancient theory stands the test of time without fading out and is showcased in dramas of the earliest Indian writer placed in 4-5<sup>th</sup> century to a writer in the later part of the 20<sup>th</sup> century. Rasa theory also succeeds in mentioning that any form of art and especially literary art does not necessarily function in binaries, there is a panorama of lenses to it that makes it more colourful and lively. Keeping this in mind, I shall be focusing on the highlighted rasas in the selected plays by Kalidasa and Girish Karnad.*

**Keywords:** *rasa theory, naga-mandala, sakuntala, indian aesthetics, indian plays, sringara*

### Introduction

The 'Rasa theory' is associated with Bharata who is also known as the father of Indian Aesthetics for his contribution in the development of it. The theory of 'rasa' is structured around the concept of 'bhava' that is further subdivided into vibhava, sthayibhava, sancharbhava, anubhava and sattvikabhava. Rasa theory is one of the earliest theories in Indian literature. The founding pillar of this theory remarks that while feelings and thoughts are a response to linguistic means and hence work under conditions, moods certainly do not. And so, 'rasa' theory is developed to mark a distinction between conditional and the unconditional or as one might call it, the grandeur response. Despite of that, the ancient most Indian writings have not been void of the elements mentioned by Bharata in his theories. The traces of 'rasas' can be found rooted back to the great epic 'Ramayana' by Valmiki. A

similar and at the same time very different concept of this can also be found in the western critical treatise 'On the Sublime' by Longinus. Rasa is not something to have knowledge of, it is something to be felt. Just like the literal meaning of 'rasa' suggests 'juice or taste', it cannot be felt without being tasted. This fact implies that it is not objective but subjective in nature. A playwright, a poet or a writer can only try to bring out and enhance the rasas flowing in the characters of their creation but it is upon the quality of readers or viewers in case of plays that rasa is given justice. In other words, it simply goes by saying 'beauty lies in the eyes of beholder'.

*Navrasa* or the nine rasas are the erotic (sringar), the comic (hasya), the sorrow (karuna), the furious (raudra), the heroic (vira), the terrible (bhayanaka), the odious (bibhatsa), the marvelous (adbhuta) and the ninth that was later added the peace or serenity (shanta). The

picture below is an example of the facial expressions corresponding to each rasa.



Majority of the traditionalists believed that these nine rasas were enough to cope with the endless vivacity of the literary productions which seems to be true till date. The plays considered here are both rich in colour of rasas. Kalidasa's 'Abhigyan Sakuntalam' or 'Sakuntala' is Sanskrit play that was translated into English by Anglo-Welsh philologist Sir William Jones in 1789. Whereas 'Naga-Mandala' by Girish Karnad also, is an originally Kannada play later translated into English by himself.

### Reading Both Plays Through 'Rasa Theory'

*"Where the hand goes, the gaze follows.  
Where the eyes turn, there goes the mind.  
Where the mind goes, there comes Bhava.  
And where the Bhava comes, there also will be Rasa."*

- *Natyashashtra*

As Bharata rightly says in his *Natyashashtra* that all the senses knowingly or unknowingly are interconnected to each other. Mind cannot be void of feelings and heart cannot be void of thoughts and so is the case with all sensory organs. The concept of 'rasa' originates here itself where one tries to feel, think, absorb and get the sense of what work is

being read. The sense, not of one's own perception but of what the author, the playwright or the poet is trying to convey. Development of 'rasa' theory has become a cornerstone for examining various angles of a text and thus implacably of the writer's mind.

The first play, 'Abhigyan Sakuntalam' penned by Kalidasa is a love story of King Dushyanta and the glass-like beauty Shakuntala. In every act of the play, the characters showcase various kinds of bhavas corresponding to various kinds of rasas. Though Kalidasa makes use of 'navrasa', the dominant rasa in the play is the *sringar* rasa, the erotic. *Vira* and *adbhuta* rasa play their role subtly. In the beginning of the epic the entry of alluring king Dushyanta is shown who is as beautiful and handsome as the God of love, Kamadev. He spots Sakuntala and says,

*"...her charms cannot be hidden, even though a robe of intertwined fibers be thrown over her shoulders, and conceal a part of her bosom, like a veil of yellow leaves enfolding a radiant flower. The water lily, though dark moss may settle on its head, is nevertheless beautiful; and the moon with dewy beams is rendered yet brighter by its black spots. The bark itself acquires elegance from the features of a girl with antelope's eyes, and rather augments than diminishes my ardour. Many are the rough stalks which support the water lily; but many and exquisite are the blossoms which hang on them."*

A clear depiction of erotic rasa can be seen as Dushyanta is lured by Sakuntala's beauty. Erotic aspect is not exclusively for the sensuous bodily description but can also be noted in the portrayal of the fragrances, the sounds of gushing rivers or the blooming of the flowers. Dushyanta is awestruck by her beauty and falls in love with her. He feels that she is a heavenly 'apsara' and not an earthly being. Dushyanta



further goes on describing her features, "... her lip glows like the tender leaflet..." the tender nymph beauty as she was, attracts the attention of the king. Despite her heavenly features Dushyanta was not lusting over her, but was truly and insanely in love. Persuading Sakuntala to look at him, he makes an attempt to lessen the distance between them, he describes;

*"That lip, the softness of which is imagined, not proved, seems to pronounce, with a delightful tremour, its permission for me to allay my thirst."*

While it may seem very much like an exaggeration, Dushyanta compares him with the condition of the bee and remarks that a bee is satisfied merely by the odour of the water lily, the same way;

*"What reward can I desire, except that which I consider as the greatest, the fragrance of your delicious lip!"*

Throughout the play one would find innumerable instances of the erotic rasa or the sringara rasa. Having said that, it can be noticed that the description itself is breath taking. It is so real that it elevates the whole idea of love in the play. It makes people wonder of their dreamy utopia and what else could any playwright want if not this. To make the audience feel that he himself feels, the oneness with the character is probably the best thing any work of art could long for. Moving further to other subtle rasas in the play, it can be noticed that the element of laughter prevails. The 'hasya' rasa is depicted by the actions and dialogues of Vidushak and the friends of Sakuntala. Vidushak evokes laughter and the friends play a part in more of a giggly fun that entertains the audience. The 'karuna' rasa is in the scenes where Dushyanta is not able to remember Sakuntala and turns her down. In the later acts with the prevailing 'sringara' rasa in the main line, other rasas are portrayed

wherever needed, but they do not play a major part as 'sringara' rasa does. Kalidasa has juxtaposed the portrayal of the materialist aspects vis-à-vis the spiritual sanctity.

Kalidasa uses an endless range of imageries and depth to amplify the erotic traits. The two most important and witnessed aspects of his play are (i) the animation of the nature and (ii) depiction of feminine beauty in terms of the nature's beauty. Here is an image that portrays quite aptly the hero and the heroine with the tempting flora and fauna.



It is mentioned in one of the articles by J.Tilakasiri that;

*"Kalidasa describes Sakuntala, human and rustic, but so alluring as to stir the composure of the beholder."*

The next play 'Naga-Mandala': A play with a cobra by Girish Karnad shares a very different kind of atmosphere, though the dominant rasa remains intact. Set in the southern Karnataka the play provides an account of societal complexities, the want to be free and liberated and the account of evil

customs and practices. Hailing from the backdrop of a folk tale prevalent in those areas, it is modern in its spirit and showcased with keeping the rustic smell intact. The storyline of the play begins with a prologue where Girish Karnad has embedded a complicated yet intriguing concept of story within a story having Story as one of the character itself. The brief of the story is that Rani is married off to a quite rich person named Appanna in the village. Naïve Rani is unaware about the desires and more so she is oblivious to her feelings. Appanna comes home only for lunch and dinner and never utters a word. The story takes a turn when Naga (Cobra) drinks the potion prepared for Appanna and falls madly in love with her. Finally Appanna accuses her of being unfaithful to him and takes the matter to the elders of the village where the problems get a solution and Appanna worships her as a goddess. The play has triple ending just like it has embedded beginnings. But the crux of it is the 'sringara' rasa implied to it. Just like Kalidasa's play, it is not exclusively based on the erotic rasa but inclines more towards it.

This play in itself is an epitome of one of the best story telling. Aided with the rasa, the overall effect of the play is sublime and at times sensuous. In the prologue, one of the flame says;

*"...leaving behind my master and his young wife, young and juicy as a tender cucumber. I was chased out fast."*

To which another flame replies;

*"...my master's eyes have to feast on his wife limb by limb if the rest of him is to react. So we lamp have to bear witness to what is better left to the dark."*

The rasa hovers in the air where the audience or the readers could actually transcend for that moment to where the play is being performed, although imaginary. Every syllable of the play speaks in 'sringara' and that is the

ecstasy in itself. Prologue is in itself full of other rasas too, such as the bibhatsa rasa or the disgust in the imagery of 'the house stank of cough and phlegm, pus and urine', the bhayanaka rasa or the terrible as in '...abused mass of sleep has turned against you and become the Curse of Death', hasya rasa or the laughter is portrayed almost throughout the prologue where flames keep gossiping and giggling '...giggling, talking to each other ...', etc.

Symbolically 'naga' in itself is a sringaric element. The actions and dialogues of Naga plays a major role in arousing the erotic rasa. In Act II, Naga says;

*"...the female begins to smell like the wet earth. And stung by her smell, the King Cobra starts searching for his Queen... When the flame of the forest blossoms into a fountain of red and the earth cracks open at the touch of the aerial roots of the banyan, it moves in the hollow of the cottonwood, in the flow of the estuary... everything that sprouts, grow, creaks and blooms- everywhere...cling, fall apart lazily..."*

The above dialogue of the description of the season looks like a mere lucid detailed portrayal of the season and how the nature tends to respond to it, but it would be a tremendous mistake to see it likewise. The detailed description that Karnad is trying to give is the process of intercourse between two people with a lot of passion. Such fine portrayal elevates the play to a very different limits where the imagination knows no bounds. K. R. Srinivasa Iyengar says about Karnad that; "Karnad's approach is 'modern', and he deploys the conventions and motifs of folk art like masks and curtains to project a world of intensities, uncertainties and unpredictable denouements."

### Conclusion

Summing up, the dominant rasa in both the plays is undoubtedly 'sringara' rasa. From Kalidasa to Karnad the sublimity remains the same even though the implications of course change according to the playwrights. One has to agree to the fact that rasa elevates any literary work to touch the new horizons of feelings and thoughts. As an important element in itself, all the rasas have different but elevating effect. Sakuntala in Abhigyan Sakuntalam and Rani in Naga-Mandala are both the sources of the erotic rasa in respective plays. Thus, it can be estimated that Kalidasa's poetic art and Karnad's narration owe a lot to Bharata's 'rasa theory'.

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## THE PEDAGOGY OF POWER IN MEENA KANDASAMY'S *THE GYPSY GODDESS*

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### **Abstract**

*All relations that involve power and subjugation want to teach lessons that create and reinforce power in multiple dimensions and forms. In such pedagogy, there exists an arbitrary series of privileges and disadvantages amongst power and powerless. In fiction, the conflicting relationships among characters of different kinds make ways for sustaining the dynamics of power and subjugation. Learning lessons, teaching them to reinforce power and teaching self from past experiences shape the making of Fiction through coherence in characterization and plot. Such characterization and the position of the characters are, by no means, arbitrary. One inherits specific privileges of power in the state and society apparatus that removes considerable hindrances to make their object heard amongst their subjects. The pedagogy of the novel, *The Gypsy Goddess* implies not just the landlords' attempts to teach but also the subjects' refusal to learn and get subdued while also acquiring knowledge through revolt. The study intends to investigate the articulations of pedagogy in the novel by analyzing the lessons learned and intended to teach by the landlords and the rebellious stance of the peasants who refuse to learn after having learnt something conflictively different amongst their circles.*

**Keywords:** *pedagogy, landlords, dalit, labourers, landless, subjugation*

The novel *The Gypsy Goddess* is based on the infamous Kilvenmeni Massacre that happened on the Christmas day of 1968. Landlords set fire to the huts of landless dalit labourers and they had bolted the door before the conflagration to make sure that the landless labourers don't escape. In the author's narration of the incident, the landless labourers go on strike after the landlords kill a communist leader and the conflagration is their final attempt to bully the labourers back to work (Sawhney 2014). However, the incident in the plot is not a mere conflict between a capitalist who owns the land, thereby the production, distribution and exchange of agricultural commodities, and the one who

works in it. It is no mere coincidence that all the people who were burned alive were dalits. The "other" here does not command the respect to his/her life as much as the one that intends to maintain the privilege over subjugation. The privileged one here intends to teach something to the "Other" in order for the latter to perform a labour required, and that labour is what subsists power and privilege. It would be an understatement if it is said that those powers are for the mere subsistence of landlords' existences. While it is subsistence in itself which the landless labourers strive to achieve in a subhuman condition. The landlords assert the power intending to seek transcendence

where the previously upper-castes have failed to assert (Kandasamy 57).

Little literature is available on pedagogical study of fiction. For instance, Daiker's "The Pedagogy of *The Sun also Rises*" 'demonstrates how teaching can be a powerful source of learning for the teacher' (Daiker 74). The following study is distinct in terms of what it seeks to investigate. The pedagogy of power is about reinforcing a specific attitude amongst the subjects to subsist the privilege of the powered. Power, as in ownership and social privilege, can favour the powered when they want to teach and reinforce whatever they consider necessary. In the novel as we find, the narrative opens with a memorandum addressed to the then Chief Minister of Tamil Nadu from the President of "Paddy Producers association". The memorandum seeks to convince the state apparatus that whatever the workers consider necessary is due to "mischievous politics and misconceived propaganda that has gripped" (Kandasamy 3) them. While intending to bring the workers under their circle the landlord President of the association claims that he intends to liberate them from malicious communist ideology that is preventing the paddy producers from achieving the necessary surplus to avoid famine. A motive in favour of common good deems itself necessary for the promotion and sustenance of their subjugation of the dalit labourers. While attempting to convince the state apparatus of the common good, the landlords employ pedagogy not of moderately convincing but of bullying the labourers back to field because such a suppressed labour is what they are supposed to perform for ages.

The reversal of a similar pedagogy through mobilization is not non-existent either. The farmers themselves refuse to join the workforce because one of their communist leaders is killed (Sawhney 2014). Mobilization acts as a

force of rebellion and such a rebellion seeks to teach the powered about the fact that the subjugated cannot be always under the authority's whims and fancies. Such a mobilization when it happens under a political banner intends to convey warning messages to the landlords in terms of violent effects that could hurt profit and privileges. As mentioned earlier this is not a simple conflict between the bourgeoisie capitalist, who emphasizes on his acquired values of class mobility, and the worker whose surplus he never takes into account. This conflict seeks to sustain the power that has been inherited since ages through the caste system sanctioned by religion and sustained by material privileges, especially of sources of capital such as land. As far as the narrative is concerned, the peasants do not protest for wage but their mobilization is for the loss of a leader amongst them which represents political will for mobilization and their long-term vision. The learning of will and vision in the part of the landlords is what threatens their privileges.

According to Herrero, the novel with even its title and the existence of the character, Lady Maayi, represents the role played by Dalit women in mobilization and how they fearlessly engage when they start taking their actions. The legendary women, the gypsy goddess, haunting the consciousness of women epitomizes the oppression and the resilience that comes as a result of it (7).

When women take to protest, there is no looking back. This time it is the tractors. This time it is the Polydol death. This time it is a disappearance. This time it is a strike for higher wages ... Most of the time they fight for everybody ... The police punish them... They are bold beyond the bruised skin and the bleeding knee. (Kandasamy 75-76)

Parties that have already learned their lesson also play a critical role in the narrative. The Communists who await red flag every where remains not unaware of their lessons they have learnt such as the fact that they are always under constant threat to be killed by policemen or cops and that their party's ideology and popularity are threatened by Naxalites and the caste system which serves as a divisive factor among labourers (Kandasamy 79). The lessons in political mobilization and achievement of political goals are not necessarily connected. The factor of privilege plays the role of catalyst as far as imbibing the political lessons and converting them to tangible achievements are concerned. When privilege is discussed, the obviousness creeps in in some way or the other, but this is the place where some specificities deem critical to understanding of the specific plot taken for study. The obviousness, from a postmodernist perspective, is put into scrutiny for the distinct forms of manifestation it takes in different ages.

It is argued that what seems obvious and natural is not necessarily so but that, on the contrary, the 'obvious' and the 'natural' are not given but produced in a specific society by ways in which that society talks and thinks about itself and its experience. (Belsey 3)

Though a Marxist lens deems itself unavoidable here especially taking into account the fact that the author, who is also from a dalit community, acquired the ability to give a multidimensional narration to the novel while the characters in real life and the fictionalized version could not even give witnesses accordingly in their traumatic state and when the distance between the judicial pillar's elitist discourse and the common man's discourse of plain contradictions (Kandasamy 248) is taken into account the Marxist reversal of dialectics cannot fit the historical underpinnings of dalit subjugation unless it takes into account the fact

that the Asiatic society was never really transformed into anything completely in Post Independent era.

The Marxist critic Raymond Williams asserts that the basis of all history is economy despite the fact that it is critical not to succumb to determinism. He says that constitutions and laws that form the state apparatus of subjugation were formed by the class who assumed authority and victory not through fair competition but through inherited privileges that caused their victory. The development of "political, legal, and philosophical theories" and their development to that of a superstitions and dogmas play a role but not as critical as economy (350).

The caste system which underlies the pedagogy of subjugation refuses to fit the perspective of a tribal clan as well as the "simple unfolding of a class society. The Indian historian, Romila Thapar, argues that,

The theoretical construct of caste society was not a simple unfolding of class society, nor the mechanical measurement of ritual status. It was an attempt at inter-locking a series of social units based on diverse rules of functioning but all in the context of a lineage system. (51).

The lineage system seeks to affirm itself by subjugation of castes that have been in subhuman existence since ages. The lineage system also with their privilege go for distinct pedagogy to make sure the lessons are learnt by their subjects. Such pedagogies are derived from the oppressors of history.

The pedagogy of power intends to manipulate the situation initially by observation of subjects and manipulation of power. Such an observation of "consciousness makes a distinction between concept of purpose and being-for-itself and self-preservation" and such an observatory act is entirely indifferent to the

effects that are caused by the doing irrespective of its cruelty (Hegel 154).

The study asserts that the pedagogy of power in the privileged having imbibed lessons in history uses its privilege to mediate and articulate into the state apparatus thereby keeping the subjugated in a place where it thinks they belong. The reversal of such a pedagogy which finds itself in an ambivalent state is distant from the procedure taken to achieve political goal despite the fact that mobilization is not an entirely challenging phenomenon. Despite the fact that the fictional form of such a pedagogy resists post structural reduction, the conflict deems itself being centered around the powerless in the narrative and the climax favours the powered by the end of the novel and the beginning which also describes Gopalakrishna naidu analogous to Don Corleone (Kandasamy 52). The reversal of such a pedagogy also imbibes lessons from history but the distinction being the privilege of the powered pedagogy which seeks assistance from state apparatus through their control of resources and a religiously sanctioned social hierarchy.

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## ALIENATED SELF IN THE NOVEL ‘WIFE’ BY “BHARATI MUKERJEE”

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### Abstract

*Bharati Mukerjee, a versatile immigrant writer, born in a period of transition was a sensitive observant of the then socio-political condition. She is at her best when she draws on her experiences of India while writing with insight about America in which she now lives. She has oft been praised for her understated prose style and her iconic plot developments and witty observations. She considers her work a celebration of her emotions, and herself a representative of the writers of Indian Diaspora. The psyche of the Indian immigrants is the dominant concern of Bharati Mukerjee, who herself belongs to this class. The status quo of the immigrants in America and the traumas and travails they have to encounter is presented in a convincing mode. Her main theme obviously refers to the phenomenon of migration and the problems like alienation, struggle with identity, racism and various forms of discrimination etc. Hence, this paper throws light on the theme, the sense of alienation that Dimple, the protagonist of the novel *Wife* experiences. This paper also analyses how Dimple, caught in a gulf between the two contrasting worlds leads to her illusion, depression and finally her tragic decision of killing her husband.*

**Keywords:** *alienation, depression, neurosis, psychic disintegration*

In Greek, the word Diaspora means dispersal or scattering of seeds. This word primarily used to refer to the dispersal of Jewish to Babylonia, came to be used to refer to the situation that involve the experiences of migration, expatriate workers, refugees, exiles, migrants and ethnic communities. Diasporic writing born out of the dialectic between displacement and relocation, belonging and alienation raises theoretical formulations which provide fresh perspective to creative writing. Bharati Mukherjee, one among the fascinating different, diasporic writers, stands apart by the virtue of representing immigrant issues.

Bharati Mukherjee's life is a story of exile, expatriation and dispossession that constitute her unique diasporic consciousness which is

responsible for her creative boundaries. In her novels, she honestly put forth her different phases of life- from alienation in India and then in Canada to assimilation in USA.

Mukherjee's much acclaimed novel *Wife* was written during the phase of alienation in Canada. The novel *Wife* falls into the category of the modern novel as it presents an intense inner world of neurotic and solipsistic individual. Instead of trying to combine the freedom of the individual with tolerance for fellow beings, Bharati Mukherjee chooses to glorify the alienated individual.

Novel *Wife* stands apart as a unique fictional work by the virtue of its deep analysis into the heroine's psyche. It is about displacement and alienation. It tells the story of



a young Bengali girl, Dimple Das Gupta, who is portrayed as a feeble and irresolute woman. Even at the age of twenty, she feels too old for marriage. A slight delay makes her mull over suicide. She constantly dreams of marriage as she hopes that, marriage would bring her love and freedom. She wants a life of glamour and affluence, which is brought to her by the film magazines she eagerly reads. She is looking for a smart, handsome husband, preferably a Neurosurgeon, who will provide her everything in life. The desire of Dimple is exhibited clearly as,

“She wanted a different life- an apartment in Chowringhee, her hair done by Chinese girls, trips to New Market for nylon saris- so she placed her faith in neurosurgeons and architects”

After a prolonged painful writing which makes her disgust and despair, she is finally married to Amit Kumar Basu, a young Engineer, who has planned to go to America to make a good fortune and retiring to live a comfortable rich life in Calcutta.

After their marriage, in her husband's house, Dimple tried her best to please her in-laws. Her effort goes vain. Though her in-laws didn't accept her wholeheartedly, Dimple tries to live up to the expectations of them. But the negligence of her in-laws makes Dimple feel isolated in her own house. She understands the difference between the premarital dreams and the marital realities. But Dimple bears everything by consoling herself that a new life awaits her in a foreign country. She feels that the immigration to America will provide her an opportunity to leave behind her monotonous, frustrating middle class life in Calcutta.

But to her dismay, disillusionment alone awaits her in America as well. Dimple experiences immigration only as a physical and psychological displacements results in a sense of alienation, a deepening loss of control over

her mental instability and killing of her husband. Dimple does not love her house where she lives in. she felt her flat is 'horrid'. She does not even love Amit, her husband. She felt he is not a man of her dreams.

“She wanted to dream of Amit but she knew she would not. Amit did not feed her fantasy life; he was merely the provider of small material comforts. In bitter moments she ranked husband, blender, colour T.V., cassette tape recorder, stereo in their order of convenience”

She obsessively measures her husband against her ideal man who has “a forehead from an aspirin ad, the lips, eyes and chin from a body builder and shoulder ads, the stomach and legs from a trousers ad”. Married life promotes the status of women to motherhood- a stage which brings greater excitement to Indian women. But for Dimple, the prospect of becoming a mother enrages her. Because she feels motherhood will prevent her from enjoying the cosy life which she would get in a foreign country. Hence, she ruthlessly aborts her baby:

“she had skipped rope until her legs grew numb and her stomach burned; then she had poured water from the heavy bucket over her head, shoulders, over the tight little curve of her stomach. She had poured until the last drop of the blood washed off her legs; then she collapsed”

She justifies herself that she cannot afford to make any relics from her old life to America where she hopes to begin life afresh and become a more exciting person. But, once again, even after going to America, her hopes and dreams are shattered. Life with Amit, both in India and America, is naturally a big disappointment for her. In her moments of feverish introspection she thinks that life has been cruel to her:

“Life should have treated her better, should have added and subtracted in different proportions so that she was not left with a chimera. Amit was no more than that. He did not feed her reveries; he was unreal. She was furious, desperate; she felt sick”.

Marriage has not “provided all the glittery things she had imagined, had not brought her cocktails under canopied skies and three A.M drives to dingy restaurants where they sold divine “*kababs*” rolled in “*roti*”.

In America, Dimple and Amit have to stay with a Bengali couple, Jyoti and Meena till Amit gets a job. After entering Son’s apartment Dimple admires everything there and she feels that she is happier than ever before. But her happiness is only short-lived. She feels that

“she’d come very close to getting killed on her third morning in America”.

In her dreamland Dimple experiences both Indian and American culture. In the beginning she could not digest the culture of the United States because of her deep-rooted Indianness. She has to make a several adaptations to fit into the new environment. In New York, her social circle shrinks and she has to move with Punjabi and Bengali families. Dimple’s confidence of getting a happy life shattered, when she goes to buy some cheese cake. After a few pathetic attempts to merge herself into the new culture by wearing the borrowed outfit of Marsha and by flirting with Milt Glasser, Dimple experiences total estrangement from herself and her surroundings as well. The author writes:

“Her own body seemed curiously alien to her, filled with hate, malice, an insane desire to hurt, yet weightless, almost airborne”

All her sincere efforts to fit into the alien culture failed miserably. So she remains isolated and rootless in her dreamland. Amit was jobless initially. In his vain search for a job, Amit gets depressed and develops all kinds of complexes. The mood swings of Amit dampen

Dimple’s happiness and enthusiasm. Dimple feels that, “her life was slow, full of miscalculations”. Her frustration with Amit raises manifold. Dimple believes that, “a man without a job was not a man at all”. The gap between the fanciful Dimple and the depressed Amit widens day by day in U.S. Dimple’s sense of alienation further aggravated when Amit refused her suggestion of taking a part time job as a salesgirl in VinodKhanna’s Indian Emporium. In a vile mood, Dimple shuts herself in the apartment and hates going out. She gets totally cut off from the outside world. The very thought of aloofness disintegrates her psychologically. With utmost disgust and neurosis, Dimple convinces the idea of violence against herself as well as Amit. The author writes:

“setting fire to a sari had been one of these types of suicide Dimple had recently devised”

Dimple is not able to set a happy home for her even after Amit gets a job. Amit does not have the inclination to understand her loneliness as he is preoccupied with his professional concerns and anxieties. Dimple’s psychological imbalances, her immoderate daytime sleeping, her nightmares, and her indecisiveness—everything remains unknown to him up to his dying day. So Dimple is left to her on devices to resist the neurosis. This leads to insomnia:

“she envied them their sleep. She thought of sleeping bodies as corpses”.

Dimple’s confusion accelerates further compounded when she finds her inability to articulate the language either of the Americanized Indians or the Americans. The language is inadequate to express her thoughts and she remains silenced. Dimple finds herself a misfit to adjust to American ways. So she abandons the real world and sinks into a world

of her own, an imaginary world. Insanity takes over and makes her afraid of the things around her:

“Everything scared her: the spattering Of the radiators, the brown corduroy sofa with depressions- the needles in the rug, the ironing board..... The leger prints, the cactus that had not flowered the way it was supposed to, the smudgy wide windows behind the dining table”.

At last, Amit succeeds in finding a job as a boiler maintenance engineer and plans to stay in the apartment of Pradosh and Marsha Mukherjee, sister of Milt Glasser. Even after getting a job Amit could provide her only material comforts and hardly bothers about her emotional needs. Though she can act according to her own will in her new residence, without any guidance from her husband or from MeenaSen, she is unable to set a happy life for her. She withdraws from all physical and mental activity. She has no vision of any future, or any ambition to impel her. Dimple grows prone to unanticipated inertia, exhaustion, endless indecisiveness. Mukherjee in all her novels invests her characters with a kind of self-excluding attitude, a desire to remain culturally and socially isolated from American society even when extracting a financially better future from it.

Dimple thinks Television Set as her only friend and all her cosmos which provides her everything and asks nothing from her in return. Dimple comes to know about television only on the day of her entrance at Sen's apartment. She “had never seen Television, she prayed that someone would turn it on”. Through this media she is introduced to violence. Added to this she hears more about murder. There were frequent announcements of murders in newspapers, radio and in casual conversations. Talking about murders in America is like talking about the weather. She contemplates violence and

killings. Even the American cinemas display only endless violence and murder. So the author writes:

“The women on television led complicated lives, become pregnant frequently and under suspicious circumstances (but were never huge or tired like MeenaSen), murdered and were murdered, were brought to trial and released, they suffered through the pig-pong volley of their fates with courage”.

Dimple's mind is fully occupied with the films and programs which she sees on Television. She loses touch with reality. She is not able to distinguish between what she sees on the TV and the real life. The murders and death on TV become “the voice of madness”. In order to cope with her alienation Dimple starts searching for alternatives including attending and throwing parties and serving food in a glamorous way. Later, in her moments of utmost crisis Dimple turns towards Milt Glasser, brother of Marsha Mukherjee and Ina Mullick, an Indian born woman living in America. Ina Mullick is such a notorious woman who smokes, drinks and flirts with other men. She is “more American than the Americans”. The sanity and Indianness in Dimple starts eroding, after her relationship with Ina and Milt.

Milt Glasser's frequent visit to her house changed Dimple. Initially she felt quite embarrassed and uncomfortable with Milt, but later she discovers that he is a moral and emotional support to her and even recognition of her identity, which she had missed in Amit. In the heart of her hearts she likes Milt Glasser: “he was the only one she could talk to. With the others, people like Amit and Ina and even MeenaSen she talked silences. With Amit she could talk about all sorts of things”. She enjoys going out with Milt. She is much impressed by the character of Milt. She goes shopping, to eat

pizza with Milt. She has soothing feel in the hands of Milt.

“He wrapped his enormous arm around her cold shoulders; it was a cool protective arm, she shouldn’t draw any closer to his body. ‘Dimple, I’d like to look after you. You need some looking after’”.

Dimple is much impressed by these words from Milt which she never heard from Amit since their marriage. But even Milt remains a man of mystery; Dimple cannot get him to reveal his real source of income. She has to be content with his assertion that he loves her. In this mad world of appearances and uncertainties, she loses her hold on her inherited culture and values. Since Dimple is dangling between the Indian and the American culture, she feels guilty of her extramarital relationship with Milt and worries about hiding the matter from her husband.

She is torn by her psychic and emotional tension the extra marital relationship made Dimple to break all the cultural, class and familial norms. Finally, in order to escape from her guilty consciousness, she takes the drastic step of murdering her husband Amit, who is intensive to her feeling. She evolves inwardly from a docile, obedient, submissive and typical Indian wife into a dejected, psychotic, sick and furious murderer in order to get rid of depression and to attain individual freedom. She feels that she cannot bear this sort of life anymore:

“but he never thought of such things, never thought how hard it was for her to keep quiet and smile though she was falling apart like a very old toy that had been played with, sometimes quite roughly by children who claimed to love her”.

One night, after watching TV programme, Dimple took Amit to the kitchen. She felt that was the apt situation to tell him about her relationship with Milt Glasser. Amit sat on the

counter and spilled sugar, which irritated her. Dimple thought that it was impossible to live with him watching him spilling sugar. So, in a stunningly calm and cool manner she takes out the knife from the kitchen drawer and comes very closer to him and

“she touched the mole very lightly and let her fingers draw a circle around the delectable spot, then she brought her right hand up and with the knife stabbed the magical circle once, twice, seven times, each time a little harder, until the milk in the bowl of cereal was a pretty pink and the flakes were mushy”.

Thus she punishes her inattentive husband for his lapses and unceremoniously ends up her disharmonious marital life. She kills Amit to feel very America, almost like a character in a TV serial.

In this novel, Mukherjee has concentrated on the Female protagonist’s sense of alienation which leads to disillusionment in her life. Dimple’s desired freedom from her disgusting Calcutta middle class life, instead of turning her hilarious, leaves her utterly lonely and bleak. She has already been in a sick state of mind ever since she left India, but her very feel of alienation from her husband, the environment, the deception and the outward glitter of American life drive her to the fits of psychic depression and ultimate insanity.

Thus, Dimple’s problems lie within her. She had shown potential signs of alienation even in Calcutta before embarking on her voyage to America. Because of her inbuilt foreignness, she couldn’t leave herself behind wherever she goes. Dimple’s alienated self finds solution to her problems only in murdering her husband. Her immigration which further aggravated her aloofness ends on a tragic note.

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## NEW VISTAS IN LANGUAGE TEACHING

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### Abstract

*Anita Desai's Fasting, Feasting is a novel of intricate family relations plays out in two countries, India and the United States. The main plot elaborates in detail about the ingrained Indian culture. Girls are to be sent out of their houses on account of their marriages and boys are to acquire education and settle in life. The story focuses on the main character, Uma, the family's older daughter, with Arun, the boy and baby of the family. Anita Desai wrote a number of novels and among these Fasting, Feasting talks much about the exploitation of women. Uma the protagonist thwarts her emotions and undergoes a saga of suffering. She is almost treated worse than a servant by her parents. In the male and female dominated society, Uma is caged like a bird and lives like a speechless creature in her own house and that too cruelly suppressed by her own parents. This paper attempts to focus on the psychical problems of the women characters in Anita Desai are Fasting, Feasting. It also highlights at the analysis of the inner psychological conflicts, patriarchal domination and the feeling of subordination and displacement, which affect the psyche of women characters. The main proposal is to show that the problems faced by the female character; their obsession with unhealthy thoughts and there to adjust to critical situation, their failure to lead successful conjugal life, affect their psyche. Even a calm, young beautiful and brilliant Anamika faces a harrowing experience at her husband's house. The novelist has penned her thoughts to bring about a contrast on these characters.*

### Introduction

In India many women Novelists such as Toru Dutt, Raj Lakshmi Debi, Mrs.Krupabai Satthinadan, Mrs. Ghoshal, Kamala Markandaya, Nayantra sagal, Mrs. Ruth Prawer, Jhabvala, Anita Desai, Shoba De AndArundathi Roy have made notable contributionsto Indian English novels. Women novelists focus their attention on suppression to a very great extent. It is Cornetia Sorabji, the author of number of stories tried hardet to penetrate their silken curtain of purdah and reveal the nuances of femininity. She presents the situation which is often touched with sadness, melancholy, despair and early widowhood and almost she invests in a woman to make the reader decipher how she leads a life full of thorns and sorrows. The subservience of women is prevalent in almost all her novels. Being a woman, she is bold enough to present a woman who is an

embodiment of suppression. It is however; only after Second World War the women novelists of quality have begun enriching Indian fiction in English. Of these writers Kamala Markandaya and Ruth Prawar Jhabvala are undoubtedly outstanding.

Yet another woman novelist who dominated Indian writing in English is Anita Desai. Born to a German mother and an Indian father on June 24, 1937, Desai spent much of her life in New Delhi. Growing up she spoke German at home and hindi to friends and neighbours. She first learnt English when she went to school. It was the language in which she first learnt to read and write and so it became her literary language. Through her novels, Children's books and short stories Desai focuses on the struggles and the problems of contemporary life that her Indian characters must cope with. She portrays the

cultural and social changes that India has undergone as she focuses on the incredible power of family and society and the relationship between family members paying close attention to the trials of women suppressed by Indian society.

Anita Desai's women characters in her novels rebel against patriarchal community. They take the position of outsiders to fight and criticize those cultural ideologies that come in their way of becoming free individuals. Self-chosen withdrawal for these women takes on the form of a weapon for survival in a patriarchal community. Just breaking away from the communal life, eventually they realize the futility of being outsiders as it fails to make them complete. Very often the act of running away in the opposite direction culminates in their death, physical or metaphysical. Desai's women thus want freedom within the community of men and women as it is the only way to succeed in fulfilling them.

Desai's psychological approach towards her female character is a new attempt in the world of Indo-Anglian novelists. Also she has given a very appreciable importance to women in her novels. R.S. Pathak in his essay "Beyond the He-man approach: the expression of feminine sensibility in Anita Desai's novels" says:

Anita Desai is one of those few Indian novelists in English who have tried to understand intimately the predicament of their female characters"

Apart from her other novels, *Cry the Peacock* gave her the name and fame and motivated and initiated her to write more and more to increase her contribution to the development of Indo-Anglian novels.

Anita Desai's novels are *Cry the Peacock*, *Voices in the City*, *Fire On the mountain* and *Clear light of Day*. Her two books for Children

are *The Peacock Garden* and *Cat in a house boat*. Games at twilight are her collection of short stories. *Studies in the park*, *Principle Care*, *pigeon at the Day break*, *A farewell party*, *A devoted son* and *school and Gypsy*.

### **Anita Desai's Fasting Feasting**

Desai is one of Tolstoy's inheritors, like his, her writing is sensuous, radical and uncannily perspective. *Fasting, Feasting* is a hypnotically readable story in language which has the precision of poetry, an ambitious, successful and disturbing novel. In *Fasting, Feasting*, the most recent series of outstanding fictions, Desai returns to a world which is already disappearing. This is a compelling, mature work by India's finest writer in English. This is a quiet key novel notable for its richness and sharpness. *Fasting, Feasting* is a fine showcase for the delicate, distinctive skills of Anita Desai.

*Fasting, Feasting* pictures the situation that happens in both Indian and western homes. Especially Desai has focused her attention on women in different parts of the world. The first part, *Fasting* narrates the story of Uma, an Indian woman suffers incessantly at the hands of her Mama, Papa. She almost is treated worse than a servant though there is one ayah and a cook. She being the elder daughter of the house is always at the beck and call of her papa and mama. Her story is rather pitiful than her ambitious and sophisticated Sister and Aruna. She not only suffers in her own house but even suffers at the hands of her in-laws.

The story opens with Mama becoming pregnant but she wants to terminate her pregnancy as she is weak to handle the other baby when there are already two girls to be looked after. Papa scorns at her that she should not abort. He expresses his desire to have a son so he prevents her from terminating the pregnancy. Already, the second one was

predicted to be a son so they named her as Aruna instead of Arun.

Uma's disappointment grows higher and higher when she is ordered to look after the boy as he needs proper attention. Uma disagrees and frankly puts the idea of continuing her studies at the convent so one day, she runs and fetches Mother Agnes and wishes not to dismiss her from the school. Uma is actually a dullard and an irregular student but mama's commands worry her much that she always waits for the school to reopen for her to learn her lessons. Had she been brilliant, mama would have considered her decision to be right but being a dullard, she is fit to look after the house and the boy baby. Uma pleads to Mother Agnes that she would work harder to remove the redlines from her progress report. For the first time, Mother Agnes advises her to stay at the house and look after the family as girls should learn also the family roles. Uma stunned and repeatedly pleads her. Agnes, at last moved, promises her that she would not dismiss her. Uma is an eager, thwarted character of genuine pathos: Poor Uma is not only rejected by her parents but also by her bridegrooms who pay frequent visits and disappoint her. Mama and papa are fuddy duddy and pay attention in bringing up a girl for marriage. According to them, girls are meant to work in their in-laws house and earn good names. Unfortunately, sadness comes in heaps to this family when they hear negative replies from the bridegroom's family. Once a family visits their house and very much impressed by Aruna's appearance, the groom agrees to marry Aruna instead of Uma. Later on they get a man for poor Uma but even this marriage deludes them and poor Uma is appalled to hear from her papa that her husband has already been married and has four children. The man marries Uma for a dowry to run his own family which is in Meerut. Papa disappointed takes Uma to his

house. Generally women feel that the husband's home is the most suitable place to feel happiness and security. If they do not get what they longed for, then it leads them to isolation and they withdraw from the natural course of life.

Above all, Uma is moved to tears and to find solace she gets the company of Mira-Masi. In whose company she finds pleasure and both of them shower love and affection. Ramu bhai, the Cousin of Uma comforts her in her distress. Uma also cultivates a kind of concealed love towards Rama Bhai despite he being a hunch backed. Again her desires and wishes are considered to be irrelevant to mama and papa.

Another story runs parallel to Uma's story. Her cousin Anamika is now and then referred to show her submissive behavior. She, being a beautiful and an extraordinarily brilliant student, is so much hoodwinked to marry another person of equal occupation. She, being a brilliant girl is often made to suffer ruthlessly under the wing of her mother-in-law. Her mother-in-law makes her do all the works and even commands her to massage her feet. Her husband seems to pay no heed to her hues and cries. At last, they close her chapter by putting a blame that she has committed suicide by pouring kerosene to her own self. Thus, Uma and Anamika are both enmeshed into the cage of suppression. At last, the former suffers and is used as a machine by her parents but the latter is pitiful to witness her pathetic condition at the hands of her mother-in-law.

Anita Desai uses her skilful hand in weaving the suppressed nature of women in *Fasting Feasting*. According to papa, a girl must get acquainted with house hold work from her birth but a boy should effortlessly work harder to get a job and settle in life. So, the exploitation takes place out of inadvertence. They refuse to accept the idea that women are



equal to men so he often intimates mama to give proper care to Arun.

Anita desai's obsessions and passions are reflected in the character of Uma. Uma represents the most traffic character in her novel, *Fasting Feasting*. Moreover her thirst for whims and fancies are not properly quenched by her own parents and she remains restrained being obsessed with passions.

Uma is illtreated by her own parents. They are least bother about her emotions. The opening of the novel itself informs about Uma's suppressive nature. At the park, Uma finds saliva gathering at the corners of her mouth at the smell of the spiced, roasted gram but decides to say nothing. The stern look of papa also looks tight-lipped. He does not have any intention to listen to her. Mama also joins papa in aa sinking voice to have the lemonade ready.

Uma has no way left other than go off to see the lemonade. Uma does not have a heart to leave the park but she has to oblige mama and papa by giving up her desires. One day mama gives birth to a male baby and expects her daughter to stand at the beck and call of her to look after the baby but uma's anger intensifies and pleads mama that she is not meant for the job of an ayah. when Arun is born, the whole family especially papa bathes in joy and orders his wife and daughter to look after him with special care.

Uma again opposes her parents that she cannot look after the boy but she is inescapable from papa and mama's orders. Their orders ring in her ears incessantly and she in turn protests against the idea. There is no one to defend her and not even her teachers. Had she been a brilliant student, she would have got into the good books of her teachers and at least would have driven their sympathy. But poor Uma isa dullard and just to escape from the monotony of

the orders, she pretends as if she has admirationfor her studies.

Uma is thunder struck to hear from Mother Agnes that girls have to learn household work also. Uma like a menacing child, pesters her Mother Agnaes that she would work hard and pass next time to satisfy father. Hoping that Mother Agnes would promise her that she would not dismiss her.Mam only rallied against the idea of sending Uma to school.

Papa and mama reiterated the idea of proper care of a boy babyUma tries to protest when the orders come thick and fast. This made mama look stern again. When Uma pointed out that ayah had looked after her and Aruna during their childhood, mam's expression made it quite clear that it is different now and Uma has to obey her orders.

Mama and papa seem to forget that they hve daughters and they also have to be equally looked after like the boy baby. Whenever, papa returs from the office, he demands to know how much his son has consumed and an answer to be given for his meals, Uma has to watch over him like a dragon. One point is clear that, Uma and Aruna are nurtured by ayah, but when it comes to Arun, he is given a warm welcome and the idea of nurturing him under ayah's care is considered to be foolish and untidy. Uma does not feel the company of her parents to be comfortable. Always they discomfort her with displeasure.

Poor Uma is denied to be happy even in the house of her inlaws. Uma accepts the failure and determines to look after her parents. But her parents stand a hindrance against the path of Uma. According to them, a girl must marry and die for her husband's family and if the marriage turns out to be a failure she should not develop any kind of admiration towards another man and if it is so, she is considered to be worst than a whore.

Before her marriage, Uma is found to be joyful in the company of Ramu bhai, she seems to get all peace and happiness in the company of this club foot person. At last, he is there to comfort her than her rude parents.

It is the responsibility of each and every parent to consider the future of their children. They should have considered her desire and should have rectified instead they exacerbate the situation by commanding her to conceal and suppress her desires and they also inform her directly that they are not meant to fulfill her desires. The pitiable situation is that mama being a woman should have put herself in the position of her daughter and would have experienced the same feelings but she turns out to be a emotionless woman. She appears as a mother-in-law in front of her own daughter. The missed ill treatment at her in law's place seems to find a place in her own house and too in the form of her own parents. According to mama and papa, Uma should not run away from Indian culture. She must stick to the culture by giving true respect to it.

She finds her own parents meddling with her affairs and always showing their stingy nature. The situation in her own house is no longer congenial neither she finds congeniality in her in law's house. She finds her own parents always over trifles by making a mountain out of a mole hill. Their main motive is to make a girl look after the house and they never mind whether she is in good health.

### Conclusion

Desai brings a parallel story of Anamika to inform the reader that Women are sadly responsible for Women's suppression. Men are passive listeners and stand as pillars behind the

exploitation of women. Anamika's husband is portrayed as a coward and he does not have the courage to free his innocent wife from the tight grasps of his mother. Had he been bold, he would have stopped the venomous mother who has been responsible behind killing his young and a charming wife. He too is responsible for killing his wife. A woman has two levels of representation in the society. In the first level, she plays the role of a wife and mother and in the second place, she lives as a woman. As far as our society is concerned, it is the woman who is shouldered with responsibilities and therefore, Uma, the protagonist of this story, fulfills the demands of her family with an uncomplaining attitude.

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# FICTION TO TELEVISION SERIES - AN INVESTIGATION OF SERIES ADAPTATION OF RICHARD MORGAN'S *ALTERED CARBON* AND ITS IMPACT ON SPECTATORS

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## **Abstract**

*Adaptations of books, fiction, and any other type of written text can be found practically anywhere. Movies play an integral role in transferring concepts from the textual to the visual realm. On the other hand, television series examines the technical aspects of the representation of the relationship between movies and fiction. This study focuses on Richard Morgan's *Altered Carbon*'s series adaption. Being a cyberpunk science fiction, the novel portrays extremely different worlds involving dystopia, fantasy and space opera. It explicates how the series adaptation differs from the literary rendition proposing the art of adaptation. The study also explains the three modes of adaptation involving the process of borrowing, intersection and transforming, serving the condition for the successful adaptation of books to television series. The analysis thus provides the solution for the question of uncertainty implicating unstable idea of loss of essence of fiction.*

Science fiction plays an important function in bridging the gap between two worlds of literature and science. Between science and literature, there is a significant difference. One is engaged with intelligence, while the other is concerned with imagination. It is regarded as a contemporary genre in which the authors frequently seek for cutting-edge scientific and technological advancements. It thus broadens the reader's knowledge of science and literature in a creative manner. The growth of science fiction leads the way for different dystopian, fantasy, and space opera elements. There were new directions in science fiction after World War II. With the advent of new technologies, the term got more sophisticated.

Science fiction films are there from the arrival of movies. It is still a new art form, similar to cinema. The science fiction genre

came into existence after the development of the motion picture and movie camera in 1888. It gained endurance for nearly a century. Science fiction is malleable; it evolves with the times, as evidenced by its infusion of other genres, cultural history, and technological advancements. This is true both in general and in cinema. *Altered Carbon*, as a television series serves as a perfect medium for exploring evolving power structures, societal paranoia and Cold war politics. Takeshi Kovacs, a mercenary in the 24th century, switches his mind from body to body, or as the series refers to them, 'sleeves,' as does a lot of people. Anthony Mackie portrays Kovacs in season two. The series is based on Richard K. Morgan's Science-fiction novel of the same name, published in 2002.

Richard K. Morgan has made a career out of depicting nations in terminal and brutal collapse as the dark king of dystopian literature. He is the author of many novels and is recognized for mixing science fiction with aspects of noir, detective fiction, and cyberpunk including apocalyptic vision. In the novel *Altered Carbon*, Laurens Bancroft, a rich man, sends Takeshi Kovacs to Earth to show that Bancroft's first unexplained death was a murder, not a suicide. To accomplish this, Kovacs has to be "resleeved" into the body of a discredited police officer. He establishes a friendship with the police lieutenant who was involved in the past "occupant" of his body while investigating. In order to uncover the crime, he comes across a variety of violent people, including robot killers, in settings ranging from virtual paradises to filthy brothels. Low-level offenders are punished at the end of the narrative, but rich wrongdoers continue their morally immoral ways.

For every adaptation, the first mode is borrowing. This occurs when the adaptation precisely emulates the original source's characters, storyline, and environment. When most of the narrative components from the literary text are retained in the film, few aspects are eliminated, and few elements are added, it is considered a close adaptation. Intersection, or literal adaptations, is the second method of adaptation. It is nearly impossible to adapt a book literally for the original text has to be preserved, and the artist has to make no changes or omissions from the original content. The last mode is transforming, or radical adaptation. This is an abridged version of the source material. It retains a few key characteristics from the source, such as a character, place, or plot. The film reshapes the book in radical ways, either as an interpretation of the novel or as an attempt to remove the film

from its book equivalent and make it a totally independent work.

In the series, Kovacs is a member of the Envoys, a rebel force opposing a tyrannical human dictatorship that spans many solar systems. The Envoys are the United Nations Protectorate's elite shock troops in the novel. Keeping their cosmic empire under control was difficult until the creation of the 'Stack,' a hard drive-like device hardwired into the human skull that stores consciousness and allows the people to bounce from sleeve to sleeve. Hundreds of years before the tale begin, Kovacs fights the Envoys. In both the novel and the series, the Envoys are subjected to a terrible chemical-like onslaught that causes them to become insane. According to the novel, Kovacs trips out from what he sees and abandons his crew. He gets apprehended while working as a criminal mercenary. His stack is put on hold, in a type of digital jail. The Envoys are all slain in the series, and Kovacs is arrested. However, the part about being imprisoned for the next 250 years is the same.

Reileen Kovacs, portrayed by Dichen Lachman, is one of the series' most interesting characters as well as one of its main antagonists. She seems to perish in the Envoy attack in the series, but Kovacs learns she's still alive hundreds of years later and up to no good. Reileen becomes a 'meth,' or Methuselah, a rich individual whose privilege goes beyond stacks to clones. Reileen, on the other hand, is unrelated to Kovacs in the novel. She is just his superior. Reileen is the leader of a criminal organization with which Kovacs becomes associated for a while after leaving the Envoys.

In the series, Takeshi Kovacs' history suffers several significant alterations. Aside with Reileen being his sister, his father plays a significant role in his background. His father was aggressive, abusive, and alcoholic in both the novel and the series. Takeshi, in the book,

reaches a breaking point and murders his father. His father gets off lightly in the series. He just wakes up one night and abandons his family after receiving an update for his sleeve. Kovacs' father vanishes, presumably so that he can reappear in the future and continue to wreck his son's life. The character Quellcris Falconer or AKA undergoes major change from the novel to the series. According to the text, Falconer is a mythical person from before Kovacs' time. She is the founder of Quellism, an ideology to which Kovacs adheres. The relationship is considerably more explicit in the series. Intimate, too. Quellcris Falconer, Kovacs' mentor and lover, is the Envoy rebellion's commander, whom he believes is long dead.

Vidaura is one of the characters that have suffered as a result of the shift with Quellcris Falconer. She's a minor character in the series, a member of the Envoys who doesn't get much screen time before being murdered. She plays the same role in the novel as Falconer does on the series. Vidaura is Kovacs' mentor and teacher who teaches him a wide range of talents helping him become one of the most efficient Envoys. She trains him to put up with torment, which comes in useful in both the novel and the series. Kovacs gets released from jail and assumes a new identity in order to investigate the death of a wealthy man named Bancroft. Bancroft escapes his assassination, because he's a meth addict. He downloads into another body, but he has no idea who murdered him. Most of the series' appearance and flavor is influenced by this cyberpunk twist. He wants Kovacs to conduct an investigation off the books in exchange for his release. The family is barely shown in the novel, but the series gives us a more in-depth view at the complicated connections between Bancroft, Miriam and their children.

During the course of his investigation, Kovacs meets Kristin Ortega, a Bay City Police

Department detective. She initially investigates the death of Bancroft, but determines that it was a suicide. She receives a lot of screen time as one of the show's stars, including examinations of her family and beliefs. Ortega is a Neo-Catholic, which implies he thinks that one's consciousness should never be re-sleeved in another body.

The Raven Hotel is one of *Altered Carbon's* most intriguing concepts. Following his resurrection, Kovacs sets up shop at this hotel, which is served by an AI inspired after Edgar Allan Poe. The hotel resembles reminiscent of a Victorian haunted mansion, yet it is radically different in the novel. In the novel, *The Raven* is *The Hendrix*, named after rock musician Jimi Hendrix. Instead of Poe, the AI takes on the persona of Jimi Hendrix. The estate of Jimi Hendrix objected to his likeness being used in the series, which does contain some horrific things. This necessitated the switch to Poe, who is now in the public domain.

The director of the series, Laeta Kalogridis adapted the novel by capitalizing on a faithful representation of the characters but with sophisticated visuals. The difference between the novel and the series proves that absolute fidelity in adaptations is illusory. The series takes a successful outcome with creativity and deviation from the book as its key factors. The adaptation process and its specificities help the practitioners to know about the spectator's evaluation process. There is a demand for both fidelity and creative deviations. Thus the ambiguous stance of both the spectator and the creator, towards the adaptation process is presented in this study.

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## LANGUAGE ACQUISITION THROUGH SOCIAL MEDIA

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### **Abstract**

*This paper aims to identify the role of social media in learning English as a second language among Indian students. This is exploring the students' perceptions and attitudes on using social media for English language learning. It is found that majority of the participants use social media to enhance their communication skills. Moreover, the result revealed that collaborative learning that are embedded in a social media may help improve learning activities which in turn leads to the success of learning English as a second language. Apart from that, some of the problems encountered when using social media and combined group work in the learning and teaching of English as a second language at Tertiary level are also highlighted. Most importantly, the students agreed that social media has by and large affected in their English language learning skills.*

**Keywords:** *social media, learning english second language*

Studies concerning social media and its use have become evident in area of education which may lead to a significant change in how we structure learning circles in the future. Social media has made it possible for a more flexible language learning experience, in which students are given more control and guidance. This process is known as constructivism.

The 21st century marked by its information and communication technologies, during which digital practices became a world wide culture and therefore the society are moving towards becoming information society. Hence, those that don't embrace the technology are going to be left behind and maybe are going to be terribly relegated. Technology has inevitable as it has become the most useful tool in almost every aspect of humans being's daily life. Technology is considered the primary revolution, and thus has significant influence on

education generally and teaching and learning language especially.

The usage of digital devices like the internet and some internet applications are the new model of learning in the 21st century digital world. Moreover, the internet play a vital role in all type of technological developments which allow the public to quickly contact, evaluate, share and transfer either data or knowledge. Fundamental concept of second language acquisition highlighted the difference between language gaining and language learning. In second language learning discovered competence and acquired ability developed in very different ways in which language learning takes place through the recognized study pattern, rules, and conventions. A considerable amount of relevant studies to date have empirically shown that the use of social media facilitated student's language learning. It is also noteworthy that,

educators and language teachers around the globe have paid close attention to the utility of technology in language education settings. Despite its popularity and incorporation into second language learning environments as a vital means of providing learning opportunities for the learners beyond the boundaries of the classrooms, social media has yet to take the center stage of the reported findings of empirical investigations. Also, despite Social media's popularity and potential for personal interaction, its significant role has not been widely looked into at the tertiary levels. Many colleges in the context of Saudi Arabia use social media and individuals in various institutions spend an enormous amount of time online, but the extent to which students and instructors use social networks for educational purposes is relatively unknown.

It is noteworthy that the notion social media and social networking are getting used alternately. Social media refers to the social software in the form of websites and other online groups such as social networking and micro blogging which are created by a sizable group of folks (known as users) to share conversations, personal messages, ideas, information or to grow social and professional contacts.

There are various kinds of social media which may be used in several ways. It should be noted that things around us can be used if we know how to use them. For instance, most people have smart phones, but they barely use all the application available in it. Sometimes they are not appropriately directed and at times they don't have the chance or time to spend on learning new things. However, this is often not the case for English learners, because software and applications available on Smartphone may assist English learners to attach with others. The types of social media and social network sites can classified as: Gadgets, such as mobile

phones, desktops and, notebooks offer their users the r option for the language which they prefer to use. Such choices definitely benefit all users in some ways but interestingly, new users may significantly enjoy such options. As it has been reported in a number of studies many individuals in various language learning settings have le improved their second language learning by opting for English as their preferred language of their gadgets (Kaplan &Haenlein, 2010).

Watching movies is also a beneficial activity for the learners, as many of the learners resort to it for entertainment purposes. Now, films and TV shows are an integral part of almost everyone's life; an ordinary person spends a minimum of two hours watching TV programs. Considering the potential of TVs in helping improve language learning, it can be argued that TV time can be used for learning new words on a daily basis which may help language learning process more entertaining and enjoyable unlike the formal ways in classrooms. Another benefit of using film as a language learning tool is that it provides an authentic source of learning involving native speakers with different pronunciation. The difference between the learning of language through reading books and the one through communication can be differentiated by means of the condition that learners also have some vested interest in watching movies not only for enjoyment but also for learning the new things shared in those movies. Movies also provide learners with the knowledge of correct pronunciations, which is rather difficult to acquire from the books which are used by teachers inside the classrooms. The films mostly model 'real' situations outside of the classroom, particularly interactive language or the language of real-life conversations. Film and TV



Web blogs are also reportedly one of the forms of social media. Millions of people have created their own blogs and use them to write things which range from news and their perceptions on some specific issues. They invite the readers to reply by adding or posting comments on their blogs. Blogs discourse a broad range of topics and they reportedly assist in improving the reading speed, vocabularies and promote proper use of grammar and enhanced reading comprehension of language learners. Blogs can be employed in various ways for different purposes. For example beginners by means of referring to a particular language blog learn new ideas on how people use blogs to interact with each other. It also helps to learn new vocabularies in the different modern context of a particular time. The language of blogs isn't intended for the subtle readers, as some scholars claim that it's simple and straightforward and blogs are a source of lecture an ordinary reader (Kaplan & Haenlein, 2010).

Twitter is the sole way of communication that has inspired the minds of the users, which in turn, has become a fascinating method for learners to keep in touch with one another also like the teacher. Face book has various tasks of communications, material sharing, modification and collaborative construction. However, the most reason for learners to use Face book was to the touch with friends.

The students who participated during this study showed a positive attitude towards using the social media for the training of English as a second language. Social media, such as Twitter, Face book and YouTube have become tremendously popular among Internet users who wish to exchange their thoughts as well as to engage in other online activities. It should be noted that the social media can be accessed easily; they are free and attractive to users and are regarded as the new platform for students of English to express themselves in original ways.

Teachers may encourage students to find out using this sort of activity. It should be noted that this study provides the crucial finding which has further proven that social media can assist in learning English as a second language.

As a result, social media reinforce motivations, and self-determination in students' learning environment. It is recommended that teachers think about using social media as additional learning tool during a classroom. This is due to the fact that social media can be used as a tool to help learners to learn English. The use of social media as a learning tool offers a replacement awareness to learners which existed.

Majority of the learners spend tons time on the social media sites with numerous times during a day. Various explanations got on why the scholars were using social media websites.

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## FEMINISM IN GIRISH KARNAD'S *YAYATI*

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### Abstract

*Girish Karnad was well-known English playwright in Indian English literature. This paper aims to analyze feminism and its elements from Karnad's first play Yayati. Karnad has depicted the typical condition of women created by the dominant patriarchal ideology. The women characters in Yayati are reflected the different social class women and their lives like Asura and Shatriya vamsasas. Further these women are bound by the patriarchal framework. Thus the play shows the female characters which are shown to be thinking beyond the bounds set by the dominant ideology. And it is an attempt to show how Karnad's female characters are stressed to come out from the restraints of patriarchy and how they are suppressed.*

**Keywords:** *feminism, patriarchal ideology, yayati, asura, shatriya*

### Introduction

Girish Karnad was renowned playwright in Indian English literature. His first play *Yayati* which is inspired by the Mahabharata. He got wide recognition as a playwright with his first play itself. According to Brunell, Laura and Burkett, Elinor, feminism, the belief in social, economic, and political equality of the sexes. Like this paper traces equality to women in different races and the feministic elements with the support of women characters of *Yayati*. Sharmishtha, belongs to Asuras and she is the daughter of Virishparva, the king of Ausuras. Devayani belongs to Brahmin, daughter of Rishi who is the guide to Asuras. So naturally Devayani and Sharmishtha are thick friends from their childhood. But Devayani's fun and brickbat results to get irritation to Sharmishtha. It is narrated to king Yayati clearly by her in the middle of the play. It shows how she was discriminated in the name of caste by her own friend. Consequently she slaps Devayani on her face and she pushed her into the dry well. At that time king Yayati returned from the hunting

and he heard the cry for help from Devayani. Then he rescued her from the well by holding her right hand. As the Hindu convention, a man who holds the right hand should marry her. So she claimed him and so he married her. Further she proclaimed that Sharmishtha should be maid servant to her. Already Yayati had son, Pooru. But Pooru's mother was no more.

### Feminism in *Yayati*

Swarnalata is a maid servant to Devayani who belongs to Brahmin. She irritates and makes complaints about Sharmishtha to Devayani always. Sharmishtha is discriminated by Swarnalata in the name of race. This is the example of Dalit feminism which brings a woman is discriminated by another woman. Sharmishtha was insulted so she could not bear and tolerate the discrimination against on her from Devayani and Swarnalata. Swarnalata referred about Sharmishtha in a worst manner as whore, rakshasi, dirty nasty, tribe, vicious, slave, foul tongue etc. Karnad depicts Sharmishtha as dumb and violent in contrast

character. Sharmishtha worried once about her birth and race and she said, "I had everything Beauty, education, wealth, Everything except birth-an Arya pedigree". (12).

Then in another hand it shows how Devayani was revenged by Sharmishtha to spoil the relationship between Yayati and Devayani. Once in the argument between Sharmishtha and Devayani, Sharmishtha said that king Yayati's eyes are burning with lust. Later this is the weapon for her to revenge her. Further she insulted Devayani that she married King Yayti by force. But Devayani tolerated everything and could not react for her words mostly. Then, Devayani was informed that Yayati's son Pooru and his new bride's arrival.

Once, Yayti said that he married Devayani because of her beauty. When Yayti came to know that Devayani was also insulted by Sharmishtha's words, he wanted to meet her and send her out from the palace. But he warned her very gentle manner. Further Sharmishtha denied to leave the palace because she said that she was Devayani's slave which is confirmed by Devayani's father. Being a slave to Devayani is a formal punishment for her offence according to Yayati. So he wanted to free her but she loved to be there. She has given the reason for her worst attitude towards Devayani in the forest. She is abused by words through Devayani like 'You Poor people' in plural form. It gives that tribal people have different character. Consequently she pushed her in the dry well. So yayati felt that Sharmishtha was right.

Sharmishtha was stopped and saved by holding her right hand by Yayati when she tried to consume the poison. And the king Yayati shared bed with her. He wanted to make her as a queen and she should have more sense in sharing with him. Later Devayani came to know their private relationship and got highly disappointed and anger. She was consoled by the King. Devayani scolded Sharmishtha and asked her to leave the palace immediately or to

hang herself. But Yayati did not permit her to leave the palace. He said that she would be his queen. Actually Sharmishtha wanted to revenge Devayani so she got him in her bed. At the same time he told her that Devayani should not worry to hold her position in the public. There was the discrimination against the woman in the name of the race. Devayani calls her as reptile.

Devayani asked Yayati why he wanted her, Yayati replies, "Because I feel bewitched by her...I want her...I can feel youth bursting out within me again. Her beauty, her intelligence, her wit, her abandon in love...I must have her. I have to keep her with me...(32). After Pooru and his bride Chitrlekha came in to the palace, he planned to stay alone for one evening and there were no place for third person to come in. So this was also injustice against newly married woman because he wanted to be with his memories. King Yayati recollected about Pooru's mother who is known as rakshasa woman. Then Sharmishtha came and informed about the curse is given by Devayani's father Shukracharya. The curse is Yayati would lose his youth within the nightfall. Then Yayati blamed her because she is cause and responsible for all.

Pooru was sent to compromise Shukracharya. Mean while Sharmishtha consoled Yayati and said that she was ready to go away with him from the palace. Then King Yayati became slowly old. Pooru returned with the message from Shukracharya's disciple that if anyone accepts to exchange king's youth then only the king can get back his youth. This is the alternative solution for Yayati because he saved Devayani's life from the well. Unfortunately no one is ready to exchange except Pooru but Yayati did not agree for it. Chitrlekha was informed about Pooru's exchange of old age for his father's curse. In this regard, Chitrlekha is cheated by her husband. Already Swarnalata is left alone by her husband after ten years of their marriage.

Because her husband had a doubt on her character. The doubt grew into suspicion. But Chitrlekha was passive victim because he did not consult her. Chitrlekha lost her peace and her husband's youth after fifteen days of her marriage. Then Chitrlekha offered her father in law to share bed with her. She was scolded and contempt by him. Then she got frustrated and committed suicide by consuming poison, which was dropped by Sharmishtha earlier in the bed. Swarnalata became mad. Finally Yayati informed Pooru to get back his youth then Pooru became again youth and Yayti became again old. Then Pooru ruled the kingdom long and wisely as a philosopher king.

### Conclusion

The play depicts the four women characters mainly. They are Devayani, Sharmishtha, Swarnalata and Chitrlekha. Devayani's friend Sharmishtha is discriminated by her race. Sharmishtha spoils the life of Devayani and Yayati through her sharing bed with Yayati. So Devayani brought the curse through her father. Devayani's maid servant Swarnalata's ill-treatment and insulted towards Sharmishtha by her race is occurred. Swarnalata was abandoned alone in the world by her husband and finally she became insane. Chitrlekha, as innocent woman she was cheated by her husband Pooru who got married her and without her consultation he exchanged his youth. So Chitrlekha committed suicide. Actually Karnad uses the quarrel as a flashback technique to narrate the incidents behind Devayani and Sharmishtha. Two women were very close and they became enemies. Devayani was cheated by her husband Yayti and her friend and passively she left from the palace. Sharmishtha became Devayani's slave. As a Brahmin maid servant to Devayani, Swarnalata comments and pin points the mistakes of Sharmishtha in the palace.

Thus all the women characters are discriminated, ill treated, cheated, ruled by men

like Yayati, Pooru and Yayati's chariot driver. In this play, women are passive, innocent, submissive, calm, victim, and powerless which brought to madness, suicide, left from the domestic life and no one leads happy life. Karnad brings out the position of baseless women.

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## REFLECTING OFF OF MAHABHARATA FROM THE PERSPECTIVE OF DRAUPADI IN CHITRA BANERJEE DIVAKARUNI NOVEL THE PALACE OF ILLUSIONS

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### Abstract

*Chitra Banerjee Divakaruni's The Palace of illusions is a retelling of the great Hindu Epic Mahabharata from Draupadi's perspective. The plot of the novel carries the character of Draupadi which is retelling in the modern version. The novel debates the situation of women in the ancient period. In order to bring the issues of women in LimeLight the palace of illusions written by Divakaruni. As Divakaruni gives a mythological account in her novel, she uses certain futures which are largely applicable to the narrative structure of a myth. According to Frazer, myth should be read literally and be treated as an explanation of certain phenomena.*

**Keywords:** *perspective, ancient, applicable, narrative, and mythology*

Indian English literature refers to the body of the works by authors in India who write in English and whose native or co-native language could be one of the numerous languages of India. Writers of stature of Gandhi and Nehru, R.K. Narayan and Raja Rao, Kamala Das and Nissim Ezekiel, as well as the new generations of the post colonialists like Arundhati Roy who has been able to carve out a nativised idiom and language, have in their own individualized ways grappled with a living tradition while constantly renewing their encounter with modernity. Bhabani Bhattacharya, Manohar Malgoker, Kamala Markhandaya, Ruth Praver Jhabvala, Nayantara, Anita Desai, Bharati Mukherjee, Chitra Banerjee Divakaruni, Pratiba Ray, Saraswati Nagpal and Trisha Das are the list of successful writers is endless.

Myths are the stories which are narrated in an imaginative and symbolic manner, emphasizing on the truth of the cosmos. Indian mythology is certainly a significant part of Indian culture. The west maintained the rich tradition of using myth and folklores in literary

works. Greek myth and biblical stories are present in every genre of English literature to add profoundness to the meaning of illustrated works. This tradition continued till this modern age. Indian English literature is enriched with stories and themes drawn from Vedas, Upanishad, Ramayana, Mahabharata and various Buddhist scriptures. Indian Mythology enriches Indian culture and makes it a unique one in the world. From generation to generation, Indian mythology has been passed by the word of mouth as in the form of stories.

Draupadi is the heroine of Mahabharata, She is a common wife of the five Pandava brothers and queen of Hastinapur, in their reign. Born from a fire-sacrifice of king of Panchala, Draupadi was prophesied to lead to the end of Drone and Kauravas. Though the middle Pandava Arjuna disguised as a Brahmin wins her in her swayamvara, Draupadi is compelled to marry all the five brothers on command of her mother-in-law Kunti. Pandavas agree to plan that Draupadi will always be the chief consort of all brothers

and always the empress. Draupadi is one of the most well known characters in Indian Mythology. Many writers how interpreter life. This graphic novel adoption of the Indian Epic poem Mahabharata focuses the major events of the month and disputes between two gods blessed sets of cousins that spans generations and eventually eliminates inboard through the lens of property princes greater from fire and getting married to one of the cousins far from the subserviend wife, however, Draupadi is more like the flames that bore her: fiery spirit is the key to her survival ask her husband with her in a dice game, she endures a thirteen-year-long exile, and she watches for loved ones go to war.

In *The Palace of illusion*, Chitra Banerjee sheds light on the lesser known aspects of Draupadi's life. Like how much she loved and adored her brother Dhir. Fiercely independent with a streak of stubbornness she was constantly aware how our actions would one day change the course of history. It was love at first sight when she rested her eyes on Karan's status. Although she gave up this love to protect her brother and fulfill her destiny she spend the rest of her life regretting this decision and pinning for containers affection. Its Draupadi's life story, from Herbert through her childhood dreams and ambitions and hesitations all through her decidedly sad life till the end.

Draupati The Princess is in love with Arjuna the Pandava Prince. But fate gives strange events and draupati finds herself weather 25 man Arjuna and his four Pandava

brothers. Draupadi's life is complicated further by the governor was her husband's wicked cousins who try I everything in their power to harm her and the Pandavas. As their Fury princess Draupadi terrible destiny begins to unfold she goes from majestic Queen with five warrior husbands to a poor servant girl. Evil Waits around every corner and A terrible war looms over head. This is how the story of Draupadi moves on in a mythical way unveiling the role of Draupadi in Saraswati nagpals Draupadi: The fire born princess.

Property is board of heaven. Yes it's beautiful and perfume and perfect but it's been a few thousand years of the same thing everyday. That is only one way to escape is with the help of Krishna. He can never say no to her. So she gets her gang of women together Amba, Kunti and Gandhari and off they go to New Delhi on earth there's so much has changed and so much remains the same. I have only thirty days. What do they find on earth question mark can they give up the chaos of worldly delights for the discomfort of heaven? Trisha Das' novel Ms Draupadi Kuru: After the Pandavas answers to these questions in a perspective.

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**“BY THE END YOU ARE NOT ONLY LEFT WITH A TEAR, BUT  
WITH A FIRE LIT WITHIN.” THE THREE FOLD VIOLENCE  
PORTRAYED IN KHALED HOSSEINI’S NOVEL,  
*A THOUSAND SPLENDID SUNS***

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**Abstract**

*The dictionary accounts for the word, ‘violence’ are extreme force, action which causes destruction, pain, or suffering, widespread fighting, injustice, wrong, ravishment, rape, etc. In Khaled Hosseini’s novel, *A Thousand Splendid Suns*, the reader can observe all these varieties of violence. Here all the three types of violence, structural, cultural and direct violence are exposed in a precarious mode of narration. Violence in the state, violence on the basis of one’s ethnic culture and domestic violence which unfold all the atrocities against women and the marginalized are honestly depicted in this female centered novel in a natural and realistic manner. The aim of this paper is to reconnoitre a particular literary text and to perceive how issues of violence can make sense if confined by a non-literary stratagem and to examine how the narrative of a novel offers illustrations of John Galtung’s theory on violence in literary practice.*

**Keywords:** *structural violence, cultural violence, direct violence, domestic, taliban*

**Introduction**

Khaled Hosseini’s mother- daughter story, *A Thousand Splendid Suns* discloses the extreme strata of violence through the life of two deprived women, Mariam and Laila. The atrocities and the extraordinary events occurred in the life of these ordinary women unfolds the experience of violence in the Taliban ruled Afghanistan. To detail this involvement of violence we have to adopt the violence triangular theory proposed by John Galtung in his work, “Violence, Peace and Peace Research.” The violence triangle objectifies to present an enhanced understanding of the experience, results, and roots of violence. The division among the stages of violence brings some elucidation to the intricacy of violence. Moreover, it increases some chronological properties to the advances in the narrative process. The story itself is developing through the growth of violence from invisible to a

visible level. Visible violence gets the reader's attention quickly, and there are instances for invisible violence derived from the situations and suggestions given by the author. Consequently, the visible violence digs the unspeakable and unbelievable contexts, to explore the invisible violence. The whole complicated process of representation of visible violence avoids transferring the issues directly, but the reader starts to consider each state of the developments in the creation of violence with extra vigil and anticipation.

The social stigma on Mariam, as an illegitimate child and the consequences encountered in her future life are immense. Both Mariam and Laila have to suffer domestic violence from their husband, Rasheed. As women, both of them are marginalized by the society. In the Afghan context, a woman is considered only as a half man. After the miscarriage of Mariam, Rasheed ill-treats her.

Suspecting the chastity of Laila, he beats her. Bombing and gunshots are so frequent in the streets of Afghan. When the Taliban takes governance over Afghanistan, the people of the country have to encounter poverty and starvation with many other problems. The chief problem is gender discrimination as women cannot go out without a legal male companion. It is mostly affected to those who have lost their family and husbands because they are not permitted to go out of their homes alone, even to make a living.

### Structural Violence

The deaths caused by the mishandling of illness and natural disasters can be treated as violence (Galtung, 169). In the point of view of Galtung, structural violence can be found in contexts such as inequality of power, resources, and life opportunities, manifesting in conditions such as poverty, hunger, subordination, and social exclusion. Structural violence is the first kind in Johan Galtung's violence triangle and it epitomizes the starting point of any violence. It can be mainly visible and perceived between opposite ethnicities, genders, political groups, and religious doctrines. Naturally it is conflict among people with different geneses.

According to Galtung, if "one husband beats his wife there is a clear case of personal violence, but when one million husbands keep one million wives in ignorance there is structural violence" (Galtung, 171). As far as Hosseini's novel is considered, this significant structural violence supervenes rather consistently and which paves further strides in perceiving the other two categories of violence. The social approach of the characters, especially on gender perspective is the main aspect that makes structural violence as principal in this novel. According to a report of World Child UK, the Afghan life and culture is revolving around families and fraternities. The laws and

moral canons are clearly based on these blood ties. And in such context, it is evident that the governance rules are weaker than the commonly accepted practices of the society. The accepted norms have high social values. In Mariam's case, "Mariam was five years old the first time she heard the word *harami*" (Hosseini, 3). This labeling of a child identified as *harami* is the first instance of structural violence used in this novel. The disputes that Mariam faces throughout her life, her mother's death and her marriage, are purely instances of structural violence as the structure itself has designed for the suffering of a poor and illegitimate woman.

The ethnic principles are also pivotal in causing the structural violence in general. The Pashtuns are the majority in Afghanistan with other minor groups, such as Hazaras and Tajiks. There are tensions between the Pashtuns and the Tajiks. This is also an evidence of structural violence. "Tajiks have always felt slighted, Babi had said. Pashtun kings ruled this country for almost two hundred and fifty years, Laila, and Tajiks for all of nine months, back in 1929" (Hosseini, 117). Here, the Tadjik-born Laila, does not feel any difference when she is at Tariq's Pashtun home.

In Pakistan, the circumstances are equally tensioned as different religious communities remarkably become provoked in the presence of other ethnic groups. This geographical area is constantly wriggled with the struggle between various religious and ethnic groups and this is the key reason for the structural violence so far in the region that is emulated in the novel. At the time of the civil war in Afghanistan that took place between 1992 and 1996, rape and gang rape were thoroughly used against the women of other ethnic group as a weapon (Ahmad 2014, 15). There are many instances of gender discrimination also. In this context, Rasheed's attitudes towards both his



children, Aziza and Zalmai, are absolutely discriminative. He always desires to have a son not a daughter, and so he gives more rights to his son.

After the war and the unending conflicts, malnourishment is a daily issue and many families give their children away to orphanages as they cannot offer food at all. Laila and Mariam choose to place Aziza in an orphanage, as they see this is a better solution than compelling her to beg on the streets, as recommended by covetous Rasheed. They wish to provide just basic nutrition to Aziza, so she can survive. In an occasion in the novel, fruit is perceived as a luxurious food item, while in many other countries such nutrition is a basic right for each and every citizen. This is a clear evidence of structural violence, as there are people who can access food abundantly in other parts of the world, even by crossing the borders of Afghanistan. When there is a discriminating system in distributing the food among human beings with some people being hungry due to siege, war, conflict or any other reason, there is unquestionably structural violence. (Galtung, 174). The structural violence remains at the very end of the story. There are on-going encounters between people, even among those with the same religion.

### **Cultural Violence**

Cultural violence is a mediator or transition bridge from the structural to the direct violence. Galtung defines cultural violence as those aspects of culture, the symbolic sphere of our existence – exemplified by religion and ideology, language and art, empirical science and formal science (logic, mathematics) – that can be used to justify or legitimize direct or structural violence. (Galtung, 291). In *A Thousand Splendid Suns*, Nana becomes pregnant by Jalil, and is left with no support, as

she is only a servant. Her father leaves her and disappears. Jalil claims that she has seduced him and he is blameless. No one is there to solve the dispute in a just way and to support her.

Mariam is pushed into an involuntary marriage at an age of 15 with Rasheed, who is three times older to her, and the rituals are performed by a Mullah – a preacher in the Islamic religion. He asked her consent, “And do you, Mariam Jan, accept this man as your husband?” Mariam stayed quiet. Throats were cleared.” At this time, “She does,” a female voice said from down the table.” (Hosseini, 48). Thus her marriage is over. Her mother, Nana is always proud of her martyred sons in the war. The war contexts described here are more brutal as the dead human bodies are left as food for street dogs. The violence has become normalized and people cannot even bury their dead relatives and friends. It is impossible to stop the on-going violence. In the words of Babi, people involved are used to guns, thus nothing can be done apart from escaping the actual condition of the country. Fariba is very optimistic that the disputed parties may reach an settlement imminently. In Fariba’s case, hope itself is the only thing in resistance towards the cultural violence. Still a few instances of resistance are there, they remain futile. Those resistances are not accepted by the Taliban government. When people show signs of intolerance, the authority will suppress it at any cost. The approach of the Taliban followers towards Mariam and the assassination of Massoud are clear indications to prove this dispute.

Another instance of cultural violence is the situation of Mariam’s execution. She is executed in front of a crowd in a stadium. It is a punishment for murdering her husband. Some of the attendees are forced to present at the stadium, but some are not. This points the

audience's affinity towards violence. This indicates at any circumstance, a woman should not raise her hands against her husband.

### Direct Violence

Direct violence is the third and final side of Galtung's violence triangle. In his words, "direct violence, where means of realization are not withheld, but directly destroyed. Thus, when a war is fought there is direct violence since killing or hurting a person certainly puts his "actual somatic realization" below his "potential somatic realization" (Galtung, 169). Now, violence is evidently recognized through numerous signs such as blood, torn clothes, and wounds. That is the direct violence is the physical manifestation of the other two types of violence. The structural and the cultural violence are the main factors in stimulating direct violence. Here Nana prepares Mariam for the reality that she will have to face later. As part of this training, Nana always abuses Jalil. No child will ever like such words to be used for his/her father, and it may affect some sort of psychological violence in the child. Sexual violence, which happens when one of the partners do not give permission for the act. The marital rape that has happened on Mariam is purely an example for direct violence.

Another incident in which, Rasheed forces Mariam to chew the pebbles as saying that the rice, which is cooked by her is not well boiled is also an example for direct violence.—He snatched her hand, opened it, and dropped a handful of pebbles into it." And "Then he was gone, leaving Mariam to spit out pebbles, blood, and the fragments of two broken molars." (Hosseini, 94). Women are compared to car brands is just an act of degrading the status of women. There are verbal violence arises between Mariam and Laila. This is the simplest and least harmful violence shown in

this novel. The ultimate direct violence happens when both Mariam and Laila are caught after a failed an escape plan. Here Rasheed loses all his control and which renounces how even the law is in support of violence against women.

The violence caused by the Taliban surpasses death even, as they set fire to the grave of a person by accusing him of an act they disagree with. At times, it is considered that people use violence in order to survive make a living as they have no other choice. For example, Tariq is a refugee in a refugee camp and his mother becomes seriously ill and he steals a blanket from a child by threatening him and gives it to his mother. Mariam's murdering of Rasheed is also an example for direct violence. At this point, Mariam has to stop violence with violence.

Here a fictional work tests within a narrative environment and well establish theories that are mostly adapted in nonfictional contexts. The reader can understand the instances of violence more directly and explicitly and identify how violence theory and its consequences work in a number of fictional situations. It is proved that all the three types of violence are present in this novel and how it influences the course of narration and the fate of the characters. So the violence triangle is existing in narrative details in Khaled Hosseini's *A Thousand Splendid Suns*, and its points are briskly linked to each other by adding stress to each other. Direct violence can be stopped or at least controlled or can make less influential. But the other two forms occur in an invisible manner. Thus there are abundant examples for both visible and invisible violence. One can see in a more direct and explicit manner of the violence theory and how its consequences work in various fictional scenarios, which can also be used for example in an educational context with a view to raise awareness of the negative results of violence, as

well as how to treat and deal with it. This Analysis by adopting a theory in the field of conflict and peace will lead to a commonly richer understanding of the messages implied by the author and it may also aid the reader to have better realisation of the messages that the work intends to give. Violence is continuing in Afghanistan even now. So there is plenty of scope for reading this novel in this perspective. Subordination and suppression of the womenfolk in this particular region is unbelievable news today. All of this information which comes from this very sensitive and problematic nation can be categorized according to the said violence theories. It is a very well-known truth that where people are under gun point or under the threat of death or their mind is not free cannot develop in any way. Violence is not a remedy to problems but violence can only generate more violence that is "By the end you are not only left with a tear, but with a fire lit within."

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## PATRIOTISM FROM RABINDRANATH TAGORE'S PERSPECTIVE

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### Abstract

*Patriotism is a long wrangling that still remains a bone of contention among different schools of thought. In the midst of trouble waters in the ocean of ideas and thought, we shall acknowledge the perspective of Rabindranath Tagore whose philosophical writings and speeches are moderate and acceptable to the most even in contemporary times. Tagore's ideas and thought will remain significant and exemplary for ages to come. His writings still gain relevance for his visionary beliefs and perceptions. Tagore's perspective of Patriotism shall be a guiding force for citizens of any democratic nation that strives for an inclusive growth and sustainable development.*

**Keywords:** *patriotism, nationalism, rabindranath tagore, humanity and democracy.*

Patriotism is a long wrangling that still remains a bone of contention among different schools of thought. Philosophers and ideologues have utterly failed to come up with an amicable and justified definition for the term 'Patriotism'. In the name of 'Patriotism', we have witnessed many ruthless events taking place across the globe; establishing autocratic governments, engaging in mass murders, enacting inhuman laws, enforcing citizens to subject to draconian acts, waging war against mankind by instigating discrimination based on race, language, colour, caste, religion and gender. It has become customary for those who have lost popular support in politics to get engaged in hate politics by spearheading and advocating political narratives based on nationalism.

Exploring the western world which is known for its liberal ideas and rational thoughts, one shall definitely get exhausted in finding out an apt definition for both Patriotism and Nationalism. The two contrasting impostors are created with an ulterior motive of foul play among citizens of a country. One can possibly arrive at an assumption that Patriotism represents the softcore while Nationalism represents the hardcore. We shall support or

advocate or represent neither of these. Obviously, both these ideas have led to rise of two deadliest political practices even in a democracy; jingoism and sycophancy.

In the midst of trouble waters in the ocean of ideas and thought, we shall acknowledge the perspective of Rabindranath Tagore whose philosophical writings and speeches are moderate and acceptable to the most even in contemporary times. Rabindranath Tagore wrote a letter to his friend, A M Bose in 1908, and quoted as follows,

*Patriotism can't be our final spiritual shelter; my refuge is humanity. I will not buy glass for the price of diamonds and I will never allow patriotism to triumph over humanity as long as I live.*

The above lines of Tagore clearly prove his unique brand of ideology on patriotism and nationalism. According to Tagore, when it comes to rivalry between patriotism and humanity, the latter must prevail over the former and it is our foremost duty to ensure it. We shall never let down humanity for patriotism. We must stand for humanity and never fall prey to any sort of narratives emerging from sycophancy, jingoism and

fascism. It's deeply worrying to see the emergence of Neo-Nazis in political spectrums of many countries. Tagore would definitely oppose and stand against these fringe elements trying to create dilemma by open endorsement of anti-social elements; jingoists, sycophants and chauvinists in a decent inclusive society. Emergence of such ideologies will put lives of minorities of all kinds; ethnic, religious, linguistic, racial and cultural in danger.

Imposition of "sacred obligations" on citizens of a country in the name of patriotism was something the Nobel laureate was not only critical of, but also had famously depicted as "carnivorous and cannibalistic." Throughout his life, Tagore remained deeply critical of nationalism, a position that had even pitted him against Mahatma Gandhi for whom he had a great respect and it was Tagore who had first addresses him "Mahatma". Tagore vehemently argued that when love for one's country gives way to worship, or becomes a "sacred obligation", then disaster is the inevitable outcome. Tagore in his 1916 novel, *The Home and the World* had famously stated "I am willing to serve my country; but my worship I reserve for Right which is far greater than country. To worship my country as a god is to bring curse upon it." The words were spoken by Nikhil, one of the two protagonists in the novel, who was widely believed to be Tagore's alter-ego.

Further, Tagore was of strong opinion that disagreement and different notions were of utmost importance. Though Tagore and Gandhi had a philosophical affinity and mutual respect for each other, their disagreement on nationalism would culminate in debates that continue to be relevant. Tagore warned Gandhi that a thin line remained there that divided nationalism and xenophobia. Tagore and Gandhi in one of their meetings in July 1921 at his Tagore's residence in Calcutta, had a long

and argumentative conversation about what Tagore termed as the "bondage of nationalism". Tagore had earlier written about an international desire to achieve the unity of man by annihilating the bondage of nationalism. He even argued the idolatry of Nation is unacceptable and in no way, it is better than reverence for God and humanity. He had strongly opposed the teaching that a country is greater than the ideals of humanity.

Tagore in his speeches across the globe, had never failed to insist the importance of freedom of thought. When it comes "Freedom of Thought Versus Bondage of Nationalism", we must represent the former and ensure that the former prevails over the latter. Tagore's rational thoughts on patriotism had earned him severe criticism even from his friends and gifted him prolonging animosity with his foes. Gandhi had famously criticized Tagore, that "the poet lives in a magnificent world of his own creation - his world of ideas".

The poet had written to his friend C F Andrews who was also a mutual friend of Gandhi in 1921, from New York, speaking critically of the non-cooperation movement led by Mahatma Gandhi in India, he confessed of being afraid of his own people and backlash of getting rejected and subjected to solitary cell in his motherland. He thought that in their present state of mind, my fellow countrymen will have no patience with me, who believe God to be higher than my own country.

Rabindranath Tagore was a versatile genius, a true lover of his country and above all an indisputable humanist who has been inspiring generations of intellectual and empathetic minds irrespective of their identity barriers. His thought-provoking perception on Indian nationalism was focusing the very soul of his intellectual deliberation. He had clearly expressed his views on Indian nationalism on various occasions. His views on it were unconventional and integrated. He believed that

the true spirit of nationalism lies not in constrained political strategies but in broad humanistic concerns. Nations with spiritual integration, love, and sympathy for others will find a perpetual place in any age.

It's really surprising to witness the fact that Tagore was a contemporary of Adolf Hitler of Germany, Benito Mussolini of Italy, Winston Churchill of England, Josef Stalin of Russia, Franklin D. Roosevelt of USA who were the warlords of their respective nations during the World War II. The world will never forget the horrors of war. Fanatic nationalism fostered by Nazi Germany, endorsed by fascist Italy and backed by imperialistic Japan had led to the deadliest war in the history of the world. Theories of racial purity and impurity have begun to spread across the world that still keep on gaining prominence among majority all over the world even in democracies.

In India, Tagore was a unique contemporary of Gandhi spearheading softcore nationalism, Tilak advocating hardcore religious nationalism, Nehru endorsing inclusive socialism, V.D. Savarkar fostering fanatic religious nationalism, Netaji instigating militant nationalism, Ambedkar representing the subalternity and Periyar E.V. Ramasamy opposing brahminical patriarchy.

It's quite interesting that Tagore was the one whose two songs have been accorded as national anthems of two different nations; India's *Jana Gana Mana* and Bangladesh's *Amar Shonar Bangla*. Sri Lanka's national anthem *Sri Lanka Matha* was deeply influenced by Tagore. Though his songs were either accorded or inspired as national anthems of different nations to invoke patriotic or nationalistic spirit, Tagore always remained a balanced one and batted for humanity over patriotism and nationalism.

Tagore's ideas and thought will remain significant and exemplary for ages to come. His writings still gain relevance for his visionary beliefs and perceptions. He was neither neutral nor biased but a balanced one. He mastered the art of drawing a thin line to differentiate

between patriotism and nationalism. He was the one who has been ushering us and even future generations to stipulate the right choices when it comes to; *Freedom of Thought Vs Bondage of Nationalism, Patriotism Vs Nationalism, and Humanity Vs Patriotism*. Thus, Tagore's perspective shall be a guiding force for citizens of any democratic nation that strives for an inclusive growth and sustainable development. We shall never let down Tagore or his thoughts. We must ensure that humanity shall always prevail over anything that comes on its way.

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## PERSECUTION OF WOMAN IN SHASHI DESPANDE'S *THAT LONG SILENCE*

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### Abstract

*The magnitude role of woman is praised in both society as well as family. For centuries they have been treated as slaves, embodiment of sacrifice and are always given titles such as unscrupulous, unethical and immoral however ideal they perform. They seem to be a 'pearl' inside a 'nutshell' but nobody notices her agony because it is covered by a strong nutshell (male) who pretends as if the inner pearl is safe because of him. In literature, the writers of various ages presented the circumstances of woman in multiple dimensions. Among them Shashi Deshpande's *That Long Silence* extemporise the 'preordained woman nature' which is not only deep-rooted in man but also in a woman. It is evident through her willingness to do for the betterment of people around her. These principles are inculcated in them through the 'paradigm of marriage' and suffers endlessly on many problems which even doesn't have a name. Jaya, the narrator and protagonist of Deshpande remains immanent in the private sphere to serve 'the first sex' with their needs and opts perfectly for the 'multiple related sufferings' put forth under the umbrella term 'Feminisms' by Fiona Tolan.*

**Keywords:** *one becomes a woman, gynocriticism, pseudonym, third world women, 'other' or 'second sex' and 'othering.'*

*That long silence* is the novel that reflects the alienated condition of women and the plight of a dejected woman in a conventional society. Jaya, the protagonist of the novel attempts to vanquish the long silence which prevailed in every woman for ages. Firstly, there are two propensities of human one 'innate' and the other is acquired through learning. Here, Jaya is not born submissive or yielded. Instead she is acquiring all those from her granny who is very conservative. Of course, it is implied that the society gives her the true picture of women in families as highly obedient, yielding and dumb. Thus she is not inborn but made to acquire such qualities in her just because she is a woman. She is made to do so, this affirms the famous sentence of De Beauvoir in *The Second Sex*, "One is not born but rather becomes a woman." Secondly, she is not silent. But silenced. Considering Jaya's life she is muted by her granny before handed. Thus she abides

by her counsel all through her nuptial life. When Jaya was young she was happy, clever and studious in exploring new things in life. But her grandma with her conservative ideas silenced her, shortening the space within four walls. As a result of it, when she was asked for her 'bio-data' by a magazine, her mind is filled with irrelevant facts like, "I was born. My father died when I was fifteen. I got married to Mohan. I have two children and I did not let a third live." (Deshpande 2)

In all the seventeen years of her married life she remains 'immanent'. Though, at times she tries her hand in writing stories. But when it appears in a magazine her husband opposes her writing. She cannot become a full-time writer because she is a typical woman who surrenders passively to the family's wishes. She craves to the whims and fancies of her husband as Beauvoir in *The Second Sex* states, "A wife is what her husband makes her." Mary Dally

condemns Christianity for they consider 'God, as the father' the same way patriarchal upbringings influenced Jaya to announce her husband as 'the head' an approximate equal to God. She is internalised by her in-laws that the husband is a sheltering tree and makes her mind filled on the thoughts that without the shelter her life is in danger, "Without the tree you are dangerously unprotected and vulnerable..." (Despande 32) Even at the end of the novel she prefers switching to her former life knowing that her husband gains his job. Here she prefers to be silent and submissive understanding her true potential. She is well equipped with the tactics of the so called 'feminine duties'. She wants to live a life pleasing others. Therefore she is not true 'self' but made or preferred as desired by others.

Jaya, being an amateur writer even at the time of not getting recognized she writes under a pen-name 'Seeta'. Gynocriticism as a revolutionary literary movement was flourished to model the absence of women canon in writing. But it is evident through Jaya that they are not absent but hidden their gender. She has openly shown her writings to her father but not her husband. But when she becomes economically independent women, she keeps it highly confidential. She knows how the society scorns the women separated from her husband irrespective of the tortures and agonies undergone. Not only Jaya even well off writers like Jane Austen, Emily Dickinson, Sylvia Plath and so many others have written under pseudonym. Jaya witnesses her friend's life and her separation from her husband. She breaks the silence for a while against being silenced to grab hold the wife propensity back in her life. Indeed she can have everything in her life and can be happier leaving her husband. But there is a driving force called fear which made the changes. She has never relied on her husband on any ground still she is overlooked by society if

she becomes a divorce woman or having frequent frictions with her husband. She just wants to be a woman, wife and mother than being a writer and an individual called Jaya.

Chandra Talpade Mohanty, an Indian postcolonial critic argued that men reduced women to 'the other' or 'the second sex' and women had constructed the 'third world women' neglecting 'black' in their writings. It is apparent when Jaya claims that she is neither going to be the voice of innocent girls nor the suffering wife in the hands of her husband but chooses to write the relationship between herself and Mohan. There is a popular term called 'Othering' in orient countries. They were shunned for their color, race, religion, inhabitation, language and of course financial concerns. Jaya experienced the same in a queer way. There is nothing worse than being prejudiced by own mother. It is typical Indian culture where we can see mothers giving nutritious food to brothers than the female children in the family. It is because they are posing or assuming them as the only breadwinners of the family. Jaya, may seem selfish in writing her own struggles but it is not her liability but her mothers. She has a strong craving for her mother's love which she has never experienced in her life. Patriarchal society neglects male-female bonds for they differ biologically. This misogynistic belief system makes people that women are birth giving machines. Those machines must run effectively until she gives birth to a male heir. They consider them as the assets of the family. Comparisons are made on the basis of physical capabilities. These fetters are now broken down completely by proving women are invincible in physical capabilities too. But a novel written in 1989 which is just two decades ago, tells that how 'othered' women 'othering' her own girl child. Thereby Jaya undergoes double suffering. Her mother is the one who is



constantly undergoing the pain of othering or distinguished on the basis of gender. But she gives the girl the same 'othering' as return gift.

Thus, Jaya is 'othered' doubly by an already 'othered' mother and granny. She prefers remaining a trodden worn and passes the same to her next generation. To our surprise it is not men who suppresses the female, but it is the female who suppresses the other female.

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## “SOMEDAY MY PRINCE WILL COME:” A STUDY ON GENDER STEREOTYPING VIA CHILDRENS LITERATURE BASED ON THE FAIRY TALE, *CINDERELLA*

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### Abstract

*Sex is biological whereas gender is social. Gender consciousness is a kind of self-identification of a person as a man, a woman or something else, and it has to perform great social role as it is associated with a set of behavioral and cultural traits like clothing, attitude, character and way of living. This cognizance will mold his or her life hereafter. The society has already designed sets of rules and directions to each and every individual. The environment in which the individual is living, the way of living, parenting, education, etc. are very vital in framing ones perception on his/ her own gender. So literature also play eminent role in determining the gender role of a person. Children are very innocent and they will absorb the things which they customarily see and experience so easily. Hence children's literature is significant in founding and establishing their concept on gender and for sure, this will definitely influence his/her future.*

**Keywords:** *gender stereotyping, marginalization, tabula rasa, prototyping, gender consciousness, etc.*

Literature is nothing but imitation of life. It contains the each and every details of human life without any fail and the interaction with such life like system may result in the reciprocation of the mentioned process. More explicitly, it is noted that literature will influence the human life also, especially in molding ones consciousness on gender, class, relationships, duty, etc. Childhood experiences and practices are pivotal in a human being's life. This will haunt and influence him/her throughout his/her life and it is vital in shaping the character and behavior of that person. In this light, children's literature is very important in molding a generation that results the fate of the entire society and culture itself.

In 1690, the English philosopher, John Locke formulated his theory of the 'tabula rasa' in his essay, "An Essay Concerning Human Understanding". According to Locke's viewpoint, the human mind, at birth is a "blank slate" or starved of instructions for handing out

data. Solely by ones sensory experiences, that specific skill for processing data is ascribed by the learner. The mind of the children was born blank and that it was the duty of the parents and the surrounding to permeate the child with correct notions. It is evident that the childhood experiences and practices. The child is inclined to captivate the things he/she has seen, heard, smelt, felt, taste and read.

Children's literature is a genre of literature, which is intended to entertain children or young people. The body of this written work usually accompanies illustrations to amuse or instruct the targeted age group. At first this variety of literature has been used as a medium for instruction or execution of moral values in children. James Janeway's *A Token for Children, Holy and Exemplary Lives, and Joyful Deaths of several young Children* are examples. John Bunyan's *The Pilgrim's Progress (1678)* is an outstanding book which is written in perspective. In the Indian context,

we have the *PanchathanthraStories* to inhale moral and ethical standards to children. Gradually this genre began to encompass an extensive variety of written works including conventional classics of world literature as beautiful and attractive picture books and easy to-read stories, and fairy tales, lullabies, fables, folk songs, folk tales and other orally diffused resources. Now, it is an evident tendency that a number of adults are also interested in reading books those were originally inscribed and issued as children's literature like the *Harry Potter Books*, *His Dark Materials*, *The Curious Incident of the Dog in the Night-time*, *The Book Thief*, and *Persepolis*.

Today, in this advanced cyber era, as every other genre, children's literature also undergone far-reaching changes. It is an age of visualization. With the help of visual and colourful graphics and advanced technologies, this genus of literature has prospered extensively in the form of cartoons and animated films. So a wide range of children is being engrossed towards these visual carnivals. So the depth of effect is amassing as we are generally bound to ascribe almost ninety percentage of the audio-visual experience. Those colourful credible virtual phantasmagorias will last and frame their consciousness as though they have undergone such experiences.

Gender is more social than genetical. It is a set of fixed attitudes and behaviours that is supposed to be archetypal of all men or woman. A person is expected to perform only according to his/ her gender consciousness which is already fixed and prescribed by the expectations of society. Men are expected to be strong and aggressive, non-emotional, and of course love sports. They have power. At the same time, women are expected to be kind, nurturing, emotional and domestic, sensing they are supposed to do cooking and cleaning

as their obligation. That means they are fragile. Children are tended to learn those assured behaviours and actions which are allied with his/ her gender. There are indications of underestimation of female characters are widely seen in children's literature. There is a tendency to impersonate all the read and seen identities in their future life also.

By seeing these stereotypical images in children's books and cartoons, a distortion of consciousness is being cultivated in children, consequently they begin to react and adjust their actions accordingly. For instance, in many stories, the beatific, abused maiden dutifully cleans the house or obeys her cruel elders and does nothing to improve her situation. These ladies must be good-looking also. The only solution suggested by these literary forms that her circumstances will definitely change when a man, habitually a handsome Prince, arise and rectifies her problems.

Books like *Cinderella*, *Sleeping Beauty*, *Snow White* and many other Indian and foreign stories abide this theme. These girls, even though there are represented as the protagonists, do nothing to improve their own situations. Unfortunately, they are constantly exposed to such images of female traditionalism or "happily ever after" only with the help of an external male party. Evidently, there is no scope for any kind of empowerment. In the opinion of Peterson and Lach, the gender development is a critical part of the earliest and most important learning experience of the young child. Even the kindergarten children are able to develop such substantial knowledge of adult sex stereotypes. The societal norms also boost this consciousness. Females are branded only as housewives or home makers, and not at all supposed to execute any kind of outside employment, where as, males are often epitomized as active, independent, aggressive and violent.

Almost all children must have heard the story of Cinderella. It has been passed down generation to generation, and retold in numerous approaches, but remains as a story of ideal love and happiness. In total, more than 500 versions of the Cinderella story have been found just in Europe itself. The French writer, Perrault's version of *Cinderella or The Little Glass Slipper* (1697) is the most popular version of the folk tale of Cinderella. The story of Cinderella is about a submissive innocent girl whose father is a nobleman. She lost her mother at a very young age and her father has remarried. Her step-mother is presented as cruel, as all archetypes of step mothers. Naturally, Cinderella is forced to perform all the house hold chores without any fail. In addition to that, she has two nasty step sisters. However with the help of her fairy godmother, Cinderella is able to regain all her affluent status and gets married to the handsome prince after being recognized that she is the owner of the little sparkling glass slipper at the ball.

In a gender and class perspective, this story can influence children very adversely. Here according to the stereotypical Cinderella, girls want to be passive, beautiful and dutiful. On the other hand, boys always in search for a girl like Cinderella. A sort of impersonation is budding in these age groups during the course of their development. The characters are very truthful to their respective gender archetypes as Cinderella herself is helpless and thinks the only solution to escape from her troubled fate is to find a man who is capable to save her. The idea of Prince charming is actually quiet offensive as every girl requires the attention of the Prince and they should have to dress, dance and act accordingly. The mere thing sounds that woman has no existence of herself; a man is needed to accomplish her wishes. Her life is incomplete without the help of a man. Cinderella needs a man to complete her life, to

save her, when she could have demonstrated that she could do these things on her own. Instead she acts as a dependent and nervous woman who falls for her knight in shining armour at a Ball and her life is changed forever. There is not much queries on the character of the bridegroom, money is everything. The gender representations in terms of this story mean to say how beautiful women can be saved by handsome men and that the sole purpose of these women is to find their husband.

So what is the moral or message of this story? Woman should be passive and dutiful. There is a connotation on the synchronisation of beauty and character in this story. Cinderella is beautiful and she is a 'good' natured girl, whereas her step sisters are ugly and ill natured. This false perception will be implanted in the promising young minds with the help of these so called 'moral' stories. Marriage is observed as a sense of security and escape from one's family, where all kinds of persecution are happening. The goal of every eligible bachelorette is getting married to a Prince or a rich man. The whole existence of a grand ball that allows a slew of single females to mingle with the Prince- and hopefully solidify a marriage proposal- reiterates the idea that marriage is the absolute requirement of a woman's life. It is the sole and the most awaited accomplishment of their lives.

It is true that the text has been written with pure patriarchal norms with a view to make women submissive and obedient. It gives an impression as "a text of patriarchal moral instruction" (Baum 69). The image of women is rendered through a diverse methodology. David L. Russell bravely points out the patriarchal selfishness in the story of Cinderella. The Fairy God mother helps Cinderella get ready for the ball by turning a pumpkin into a golden carriage, mice into horses, a rat into a coachman and lizards into footmen. All of

which remind us of the historical dominance of the male. The females should not go alone. She should be accompanied with men always. (Russell 77). The protagonist, Cinderella herself is the epitome of “subservient roles.” (Russell 77)

On the other hand, the stepmother and the stepsisters are portrayed as bossy or dominant as the male characters and measured as evil and obnoxious; perhaps insinuating that they were not the “right representation of females. The reacting women are considered as evil. It is just a representation of the saying, ‘woman is the light of the house’ or ‘She should walk without hurting the earth,’ Woman should laugh so beautifully not loudly, etc. Though the story suggests a happy ending-with the marriage between Cinderella and the Prince-the readers are not assured that whether it is a happy ending or beginning of unhappiness. Women have been cast as the fairer sex and weaker- sex, weaker physically, emotionally and intellectually. (Russell 77). At the end, the reader may suspect that all her life has wasted for this marriage or union with the Prince. The hero is generally characterised by his activity, which is expressed in taking risks, being brave, fearless and adventurous. The heroine is usually pictured as more helpless, more passive and more tied to the family. The woman’s morality is the central feature in fairy tales. By employing opposites, a picture is given of what is required from woman in general, what kind of women is good or bad, and what kind of behaviour is appropriate for women. The lead characters of fairy tales, perhaps because they were originally told by groups of females, are women. However, several different types of women exist and the reader is often able to deduce each character’s moral character based on their physical appearance. Attractiveness is the most important attribute that women can possess, and is often an indicator of chances of

future happiness. One instance in which the value of being beautiful is mentioned is at the ball, when the Prince first sees Cinderella. Based on her physical appearance, he immediately falls in love with her, not even considering other elements, like her kind personality. The good female is generally accepting a lot in life while waiting for the prince to appear and take charge of her destiny.

It gives the notion on children that “someday my prince will come and save me from all the misfortunes.” Without doing anything, they will wait patiently for this miracle to be happened. There is no independent existence for a woman; she should always be under the shadow of her male counterpart. The story gives us a clear picture on the role of women in her home. It is not much better than that of a house maid. Beauty plays greater roles in a human’s life, as the Prince has been charmed by the beauty of Cinderella, even at the first sight.

The stereotype of step mother and step sisters is also celebrated in this story. They are ugly, evil, rude and selfish. Here ugliness is paired with rudeness and selfishness and the passive and obedient are beautiful on the other hand. Those who are obedient and passive will get a better life. By these stereotyping, widowers will not remarry. The villainous roles are given to females. Children, who are living with their step mothers and step sisters, will be conscious on such evils and will spoil their relationships. This will weaken the confidence of step mothers as they are always under the threat of this stereotyping.

In the *Cinderella* fairy tale, even though females are the crucial characters of the story, still gender stereotypical misrepresentation of females occur explicitly or implicitly and makes them weak by smearing either passiveness or evilness. There is a number of *Cinderella*-like stories in every language. Those

beautiful, young, passive and obedient girls are patiently waiting for her Prince to come and rescue her. They get salvation only through men. It is evident that such literature will make girls so passive and boys so dominant over them. The ultimate end of a girl's life nothing is but marriage. Education and the other instructional scopes are not discussed at all. Girls get a kind of *Cynderella* training from their home- how to be passive and obedient. Such moulding will make them diffident as well as hesitant this will affect a kind of insecurity in them. Eventually, the boys become more confident and brave and they will also develop a kind of consciousness that the females are meant to do all the household chores so passively and obediently. They are the savers of these women. Here echoes the *Manusmriti*:  
*“Pithorakshatikoumare,  
 bharthrorakhathiyouvane,  
 puthrorakshathivardhake,  
 Na  
 sthreeswathanthramarhathi.”* As her male counterparts are always there to help and protect her, she seldom needs freedom.

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## A STUDY ON TREATMENT OF WOMEN IN PATRIARCHAL SOCIETY- IN LALITAMBHIKA ANTARJANAM'S “GODDESS OF REVENGE”

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### **Abstract**

*Lalitambhika Antarjanam is a popular Indian Malayali writer and a well-known Social reformer from Kerala. Being born to an orthodox Namboodiri Brahmin family, Antarjanam was very much subjected to mean traditions and blind beliefs followed by her Brahmin community in Kerala. Since Antarjanam's whole life has been filled with distress, violence, injustice and hypocrisy, she responded with an active participation in various reform movements and by secretly penning about her crude religious practices and by exposing its dominant patriarchal system and its imposed roots on women, can be seen in the autobiographical short story 'The Goddess of Revenge'. The theme of treatment of women exposes Antarjanam's consummate relationship in this short story. As being frustrated with conservative customs, Antarjanam grieves over shattered women's condition in a male chauvinistic society. Present paper is a sincere attempt to study how Antarjanam has incorporated the theme of treatment of women in a patriarchal society in the short story the goddess of revenge*

### **Treatment of Women in Patriarchal Society**

The way women have been treated across the centuries through a particular Male dominant System is roughly known as treatment of women in a patriarchal society. Women have been projected as neglected creatures over the centuries, reason might be her physical appearances which are proclaimed as delicate or perhaps ancestral beliefs, and somehow religion is the main cause behind it because of people's blind credulity over its outdated customs and traditions. Goddesses' of Revenge is the product of depiction of two women characters' pathetic life (Antarjanam's and Thatrikutty-story's heroine) portrays the life condition of universal woman as a whole.

Antarjanam in her short story The Goddess of Revenge, illustrated her bitter experiences and her hard survival (being born as a girl to Namboodiri Brahmin community) through very character Thatrikutty.

Thatrikutty is basically a real historical character of their Brahmin community whose name is often taken as caution before doing any mischief. The initial part of the story is concerned with Antarjanam wandering for peace and trying to settle all her domestic duties such as cooking, serving for her husband and putting her children to sleep. Since Namboodiri custom's restricted her to have any of her contact with outside world, and she is subjected to her claustrophobic routine of hard physical labour in smoky kitchens, damp closed courtyards, petty domestic politics and the fears and jealousies of other similarly imprisoned women. In this environment her only outlet was 'not her tongue but pen', which would argue and speak about injustice louder than anything. So she writes secretly at night after settling all of the domestic casualties down. This image describes how women has been put in a conservative atmosphere where 'their sleep has to become their aggression and

their rest has to become their possession, engulfed with patriarchal chains’.

Treatment of women in the short story can be seen through Antarjanam’s heroine character Thatrikutty where in, as a female suppressed character, she too had to come under the similar circumstances that Antarjanam came across. Antarjanam depicted how the life of a typical namboodiri women could be strangely accepted as a ‘cultured’ by unfaithful men, and when the same women figure takes bold step of revenge, she would be castigated by patriarchal society. Like other youthful namboodiri ladies of the earlier century, thatri too was offered at a young age for marriage and everybody congratulated her as she is fortunate enough to get a young man, in spite of an old decrepit; As she didn't need to live with co-spouses; as the family had enough to meet her unassuming needs of sustenance and garments. This suggests a pathetic condition of a women who’s been deprived of having basic rights to choose one’s own life partner.

The patriarchal society has systematised women figure as weak, fragile and savage by implying number of restrictions only for the part of women. As being a Brahmin girl she is restricted to go out alone and to look after unknown men’s, since her union has already been decided by her parents (father) at her childhood. As being women, she is concerned only under four walls for doing domestic work.

Thatri did everything to satisfy her husband and tried to figure out how to keep him cheerful for quite a while, but he was voracious and

lewd. He brought home his mistress and Thatri has ordered to serve them food and make their bed. This image suggests helplessness of women as they are being used as puppets to be played whenever they (men) wanted.

### Conclusion

Antarjanam’s goddess of revenge deals with unfair treatment of patriarchal system over the women. The story suggests all about the life of Lalitambhika and Thatrikutty on whom patriarchal control is exerted by their father, husband and most importantly patriarchal system of Namboodiri Brahmin community. However the story ends with a jaw dropping sequence of thatri’s unanticipated act of becoming prostitute in order to take revenge against patriarchal society and to teach a lesson. As a whole the story also evidences (through antarjanam’s life) the act of thatri is used as a bad omen, thatri's bold act has been (left to no value) tarred down by patriarchal system. The story has a best analysis to show realistic picture of treatment of women where in Brahmin orthodox belief led men to dominant and left women to be subservient.

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## AN EXERT OF POST MODERNISM IDEAS AS SEEN IN THE CHARACTERS' THOUGHTS OF HENRY JAMES “WINGS OF THE DOVE”

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### Abstract

*Post modernism is a board movement that developed in the mid- to- late 20 th century across philosophy, the arts, architecture and criticism marking a departure from modernism. Post modernists believe that the realities are subject to change, and that apparent realities are actually social constructs which limit individuals. Henry James is an American novelist and naturalist English citizen from 1915 and a great figure in translators culture. The Wings of the Dove is a story of Milly Theale who has been died of malignous malady. A struggling journalists Merton Densher isforced to love her for the sake of inheritance by Kate Carter. At last Kate assumed that Merton is in love with Milly, chooses the money and the pair apart.*

**Keywords:** *post modernism, translantic culture*

Henry James was a special kind of psychological realism. He found George Eliot his ideal of the Philosophical novelist impressed by her looking into the minds and souls of her characters. His realism was a special kind of psychological realism. Few of his stories including big events or exciting actions, In fact, the characters in his finest novels watch more than they live in it. Things happened to them, but not as a result of their own actions. We are interested in how their minds respond to the events of the story. What do they see? How do they try to understand it? The changing consciousness of the character is the real story.

In the late 19<sup>th</sup> century, most readers were not ready for such a new approach and so Henry James' greatest novels were not very popular. But in 20<sup>th</sup> century literature, the “stream consciousness” method has become

quite common. The Wings of the Dove, one of the greatest novels of Henry James, has been widely read to scrutinize the role of representation in realistic narrative. Here we will argue that it is dramatization, and not bare representation, which is at issue in the dynamic nature of the text. For us, James is in the pursuit of a literary mise-en-scène which would enable him to concentrate on the event of love (and gradually all kinds of events) in its purest form. When there is a question of determining the purest forms of events and relations in general, mathematical abstraction comes to the fore as the ultimate tool for thinking things through. French philosopher Alain Badiou creates a remarkable conceptual network to be able to present such a pure form. Inspired by James among many other artists, Badiou takes the set-theoretical terminology as a starting point and arrives at a full-blown theory of appearances

where both the ontology and phenomenology of events can be worked on. Briefly, it is our aim to read James's novel on the basis of Badiou's abstractions and show how the characters of the novel, such as Milly, Kate and Merton, function to dramatize the conditions and effects of an event like love.

Postmodernism broadly refers to a socio-cultural and literary theory, and a shift in perspective that has manifested in a variety of disciplines including the social sciences, art, architecture, literature, fashion, communications, and technology. It is generally agreed that the postmodern shift in perception began sometime back in the late 1950s, and is probably still continuing. Postmodernism can be associated with the power shifts and dehumanization of the post-Second World War era and the onslaught of consumer capitalism. The very term Postmodernism implies a relation to Modernism. Modernism was an earlier aesthetic movement which was in vogue in the early decades of the twentieth century. It has often been said that Postmodernism is at once a continuation of and a break away from the Modernist stance.

Postmodernism shares many of the features of Modernism. Both schools reject the rigid boundaries between high and low art. Postmodernism even goes a step further and deliberately mixes low art with high art, the past with the future, or one genre with another. Such mixing of different, incongruous elements illustrates Postmodernism's use of lighthearted parody, which was also used by Modernism. Both these schools also employed pastiche, which is the imitation of another's style. Parody and pastiche serve to highlight the self-reflexivity of Modernist and Postmodernist works, which means that parody and pastiche serve to remind the reader that the work is not "real" but fictional, constructed. Modernist and

Postmodernist works are also fragmented and do not easily, directly convey a solid meaning. That is, these works are consciously ambiguous and give way to multiple interpretations. The individual or subject depicted in these works is often decentred, without a central meaning or goal in life, and dehumanized, often losing individual characteristics and becoming merely the representative of an age or civilization, like Tiresias in *The Waste Land*.

*The Wings of the Dove* is a contradictory text. It tells the sordid, story of a penniless English woman, Kate Croy, encourages her secret fiancé, Merton Densher, to pretend to fall in love with wealthy, morally stricken American heiress, Milly Theale, perhaps even to marry her, but in any case to put himself in a position inherit, on her inevitable demise some portion of her fabulous riches. Or rather, it tells some of the story. The young man's most important interviews with the two women take place between chapters; the novel ends before its story is concluded. Despite its melodramatic plot, the book's language is notoriously different, sometime even undecidably obscure: sentence wind interminably on, pronouns lack definite antecedents, characters use words like "everything" and nothing, and phrase like "Well, there you are," which simultaneously suggest and obscure meanings and conclusions that may or may not have reached.

*The Wings of the Dove* is a direct descendent of literary modernism and postmodernism, "providing a preview of the worlds of J. Alfred Prufrock, and Hugh Selwyn Mauberly and a foretaste of what Allon White describes as the willful obscurity of the modernists, and anticipating the playful elusiveness. ...it shares futures of what Roland Barthes called the "text of pleasure: the text that contents, fills, and grants euphoria; the text that comes from culture and does not break with it, and is linked to a comfortable practice

of reading. In traditional humanistic terms, it is a strange hybrid, a world that can be illuminatingly described as a moral of spiritual fable and in contemporary theoretical terms, it is a radical elusive text that entices the reader into an unendable process of supplementation and reading. This hybridity can be considered as an essential element of the work's central and marginal position in literary and cultural history.

Kate Croy, an American heiress and Merton Densher are two engaged Londoners who desperately want to get married. Kate is always put upon by family troubles, and is now living with her overbearing aunt, Maud Lowder. Into their world comes Milly Theale, an immensely rich young American woman who had previously met and fallen in love with Densher, although she has never exposed her feelings. Her travelling mate and confidante, Mrs. Stringham, is an old friend of Maud. Kate and Aunt Maud wanted Milly so they welcomed him to London, and they enjoy a great societal success.

With Kate as a companion, Milly drives to see an eminent physician, Sir Luke Strett, because she worries that she is suffering from an incurable disease. The doctor is vague but Milly is dying in her heart out of fears and she feels the worst. Kate suspects that Milly is deathly ill. After the trip to America where he had met Milly, Densher returns to find the heiress in London. Kate wants Densher to pay as much attention as possible to Milly, though at beginning he doesn't know the reason but he came to know that Densher is rich in money. Kate has been careful to conceal from Milly (and everybody else) that she and Densher are engaged.

With the threat of serious illness hanging over her, Milly decides to travel to Venice with Mrs. Stringham. Aunt Maud, Kate and Densher follow her. At a party Milly gives in her

Venice *palazzo*, Kate finally reveals her complete plan to Densher: he is to marry Milly so that, after her presumably soon-to-occur death, he will inherit the money they can marry on. Densher had suspected this was Kate's idea, and he demands that she consummate their affair before he will go along with her plan.

Aunt Maud and Kate return to London while Densher remains with Milly. Unfortunately, the dying girl learns from a former suitor of Kate's about the plot to get her money. She withdraws from Densher and her condition deteriorates. Densher sees her one last time before he leaves for London, where he eventually receives news of Milly's death. Milly does leave him a large amount of money despite everything. But Densher does not accept the money, and he will not marry Kate unless she also refuses the bequest. Conversely, if Kate chooses the money instead of him, Densher offers to make the bequest over to her in full. The lovers part on the novel's final page with a cryptic exclamation from Kate: "We shall never be again as we were!". The *Wings of the Dove* is somewhat a pervasive but successful; "distinguishing" in a "rum" sort of way; "interesting but "not easy"; "a great book" but "a strange experience". Just as William Dean Howells puts it:

He gives you a sense of tremendous lot going on, for instance, in *The Wings of a Dove*, is of things undeniably, though not unmistakably happening. It is a great book (p188).

Milly treats her meeting with Sir Luke Strett as a highly significant moment in her personal history, an occasion of unaccustomed secrecy and deception, putting her friend off with a fraud, giving a pretext of shops, of a whim, of she did not know what, braving the London streets for the first time "without a companion or a maid". She comes to know about her "doom." Having been found out

about, she is now ready to be “let down her very life had been put into the scale” she thinks, and if she about to hear the fateful reading of the balance. But he at the end of the sequence, she acts as if she had heard it, asking the doctor what she can do and inquiring about the prognosis for her illness.

The events that this passage describes constitute a crucial moment in a familiarly melodramatic text of pleasure, the moment in which the heroine acquires that essential knowledge of her condition on which all of her future actions must be based. Any humanistic, moral interpretation of the novel must assume that Milly had this knowledge. Any judgment for her future actions, any interpretation of the dynamics of the James’s story as a “psychological realism” depiction of plausible behavior, depends on it. In the next very chapter, she behaves as if she had it, acting for an hour or two, wandering through neighborhood slums, describing herself as a poor girl with her rent to pay for example and contemplating the fact that she had been treated as if in her power to live; and yet one wasn’t treated so. But we cannot find anywhere shows Milly learning anything.

Every preference to what Sir Luke and Milly actually knows is terminally vague. Her physical examination is described in terms that are at once outlandish and imprecise: “after

much interrogation, exploration, much noting of his own sequences and neglecting of hers, had duly kept up the vagueness, they might have struck themselves, or may at least strike us, as coming back from as undeterred but useless voyage to the North Pole.” She is convinced that “he had found out simply by his genius... literary everything.”(145).

Thus *The Wings of the Dove* was written just after the turn of the century, at the high tide of “an age” in which as James put it, ‘everywhere more people than ever before buy and sell, and read and write, and run about. It may be a hybrid, contradictory text, but this does not mean that it would be better if it were simply one thing or other. Much of the strength of James’s work derives from its hybridity. *The Wings of the Dove*, in a sense, is the culmination of a long tradition of literary realism.

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## BREAKING CONVENTIONS THROUGH CHILDREN'S STORIES: A FEMINIST PERSPECTIVE

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Oppression has its roots far back in history. When people were suppressed on terms of caste, creed and colour, they fought back to gain the rights that they deserved as a basic human being. Women belonging to such oppressed community faced double oppression. On the first level they were oppressed because of their caste, creed or colour, which the entire community was going through. On the second level, women were oppressed because they were of the so called 'lower gender'. The people of their own community made every female bend to patriarchy and society. Patriarchy is still in existence throughout the world and there is a record of women being the active participant in it. Though a section of women fight against patriarchy, another section of this gender justify and encourage it.

Feminism is a movement that began and is still happening across the world against oppression in any form. Women voice against every oppression in the basis of caste, creed and colour and at the same time fight against patriarchy even if it is encouraged by their fellow female companions. The movement fights for equality and equity of women in every spheres of life. Literature played an important role in voicing out for the rights that women deserve in society. The well-known women writers contributing to literature are Virginia Woolf and Elain Showalter. Virginia

Woolf, in her *A Room of One's Own*, explains how a woman needs space and opportunity to give her potential in society. She uses various metaphors to explain the difference between how man and woman belonging to the same field are treated based on their gender. Elain Showalter traces the different phases of feminism in literature. The first being Feminine phase is from 1840 to 1880. It focusses on women trying to equalize their intellectual status to that of men. The second phase is called the Feminist phase and is from 1880 to 1920. In this phase women opposed the standards set by male in society. The third phase is the Female phase which is from 1920 onwards and is still in existence. In this phase women reject the two earlier phases and focus more on self-experience and gave importance to female experience without taking into consideration the male counterpart (Showalter).

The protest against discrimination based on gender is not only found in literature for adults but is also found in literature for children. Several children's books have strong female characters. The authors use them as a role model for the young generation. Children, both male and female, are exposed to equity and ways of practicing it. Such stories show that women, as human beings, have their own life and deserve to live it according to their likes irrespective of the social convention that man is

above woman. *The Chronicles of Narnia* and the entire collection of *Harry Potter* are examples of children's texts that have strong female characters.

In *The Chronicles of Narnia*, Susan and Lucy have strong personalities. C. S. Lewis uses these characters to portray that girls are no less than boys and are equally capable to fight wars against the world. This is also carried forth in the film adaptation of the novels. The White Witch, though being the antagonist in the novel, has a very powerful character. She is an embodiment of strength and power, who is capable of controlling the entire community of Narnians in the novel (Lewis). In *Harry Potter* one can never omit Hermione, Ginny and Luna Lovegood. These three are more popular in the entire story than the other female characters. Hermione is one of the strong roles in the story because everyone considers her to be not good in magic because she comes from non-magic family but she outsmarts them. The intensity of her success in magic is found when Lucius Malfoy, a pureblood (generation of families belonging to magic community only), compares his son's knowledge with that of Hermione. She not only breaks the convention that only purebloods can excel and deserve magic but also crushes the gender dominance portrayed by Malfoy. In the final books of the series Hermione is found to start a club for empowering house-elves. Though the entire magic community, along with the elves, oppose the club, she stays strong in her decision and continues to work for the club. Ginny, the next important female character, is much bolder than Hermione. She is a figure of strength who does not think twice to exercise her rights, both in her family and in her school. She voices out her opinions on events and does not hesitate to disagree with the majority. She is the last child of the Weasley family with six elder brothers. All her life she has been controlled by her elder

brothers and so she finds a way around them to make her voice and decisions heard. The third character of importance is Luna Lovegood. Luna is seen to be the strangest character in the entire series. Everything is strange, right from her clothing, accessories, behaviour and beliefs. She remains original and does not conform to the rest of the wizarding society. She ignores when people make fun of her and remains kind throughout the story. Kindness and strangeness of Luna Lovegood makes her a better and powerful female character (Rowling).

The depiction of strong female characters does not stop with the above mentioned texts alone. In the recent times various retellings of earlier texts have come up where the author tries to give the entire original story from other characters' point of view. The current age encourages such retellings and it gives people the opportunities to look at situations and characters through someone else's eyes. This is not only limited to literature but has been carried forth to movies too, especially in the case of animated ones. The movie *Tangled* is one good example of such a retelling. The original text *Rapunzel* by Brothers Grimm give the story of a damsel who is imprisoned by a witch. The girl, Rapunzel, is separated from her parents and is held as a prisoner inside the tallest tower by a witch. She remains inside the tower and does not attempt to escape. A prince discovers the tower and rescues her. In this story Rapunzel is the 'damsel in distress' who needs rescuing by a man. While the original story portrays as the weaker sex, who is waiting for a hero, the retelling *Tangled* gives a very different picture. In the movie, Rapunzel is unaware that she is trapped inside the tower. The witch portrays herself as a mother who does not want her daughter to step into the evil world. Though this is the reason given by her, the audience are aware that she holds Rapunzel as a prisoner for her magic hair. When the

witch goes away on a three days journey, Rapunzel steps out to make her dream come true. She goes outside the tower for the first time to see the lanterns in the sky that appears once in every year. The movie Rapunzel is very much different from the original Rapunzel written by Brothers Grimm. The Rapunzel in the book is very naïve and submissive whereas the Rapunzel in the movie is very bold and outgoing. Though she has doubts with the world, the Rapunzel in *Tangled*, is not held back by fear. She uses the opportunity to achieve her dream. The trend set by *Tangled* is carried forward till date.

In the movie, *Ralph Breaks the Internet*, we have a scene where all princesses are in room and a little girl claims her to be a princess. The other princesses start to question her if she was cursed, was she kidnapped and saved, if she had daddy issues, if her mother was alive and they would pose a million dollar question to her that do people assume all your problems got solved because a strong big man showed up? And the little girl replies yes and they accept her as a princess. The director of the film have ironically presented all the traits that would define a Princess and at the end breaks them. But these conventions are broken when these princess gain up all strength to rescue the hero with their magical power. The attire of these girls in modern day novels and movies plays a major role to portray the elements of feminism. The early attires of women were with long gowns and jewels in correct places which was almost a status in their society. When we see Elsa from *Frozen*, Moana, Merida from *Brave* they usually carry their gowns like warrior even when they fight. They always carry their weapons like bow and arrow, swords ready to attack their foe anytime. In early literature women were always submissive and obeyed their father though they were patriarchal instructions against their freedom. But in stories like *Moana* and *Brave* they go out of their orders. Moana's father would always warn her not to enter into sea fearing the danger

that would bring her. But she keeps on trying to venture beyond horizons and succeeds in saving mother earth. Merida is forced to marry a Prince but she breaks all those stereotypes and reigns as a brave woman. These women are not shown as someone who would marry for status over love. They believe that in order to get a 'happily ever after' life they would not need a Prince or that they need to be beautiful but a strong esteem of oneself and that they are always rewarded for their love and honour. These elements of feminism which were left void in the past are now taken by present day others to fill the gaps. The retellings of present day authors have provided women characters a rostrum to expose themselves. These feminist writings do not aim to produce strong women characters but to claim the same importance the male protagonists receive in the plot for female protagonists (Santiago). One of the most powerful character of modern writing is Mulan. The movie *Mulan* is not a retelling but a plot with strong feminist traits. Every family must send a male from their home at times of war. A war is summoned and Mulan's father does not have a son so has to leave for war in spite of old age. The story moves further with strong lead of *Mulan* disguising as a male and how she has to adapt herself in the male quarters. She is not shown as a weak women character struggling to win over men but she becomes the strongest among them and wins all tasks. It unveils the physical strength women possess and breaks the assumptions of women being physically weak than men. She does not continue the male disguise however she fights at front in war as a female warrior while saving the emperor. She is one powerful female character that bursts out with energy and power. There is a major shift for the readers from reading about women being rescued to women doing the rescue. Disney in the earlier days focussed only on stories that were pleasant. In the current times Disney has moved beyond its confinement and is now focussing more on providing inspirational movies to its audience. This does not stop with Disney's

production but is also found in Hollywood sitcoms. Media coming together as a team to encourage women to be bold in the society is creating a revolution. One such sitcom is *Bold Girls*.

A project at Children's Books Ireland to encourage conversation about gender roles in young readers where 20 contemporary authors are celebrated as part of *Bold Girls*. By highlighting a diversity of female characters in children's books created by women, *Bold Girls* wants to make room for young girls to feel validated for challenging expectations and making a stand for equality. The roots of feminism in Children's literature begin from their bed time stories. Books like Kate Pankhurst's *Fantastically Great Women Who Changed the World* and *Good Night Stories for Rebel Girls*, by Elena Favilli and Francesca Cavallo proved so popular that sequels are published this month.

The above mentioned examples show that this new wave of feminism and its culture has established an important position in Children's Literature. The early depictions had the common plot of princesses crying for their dead mother, a strict father and she would be waiting for a prince to rescue her. Both children's literature and the art portrayed through movies no longer follow the conventional damsel in distress but a confident and bold girl who is not afraid to set her dream in the world.

Feminism has developed over time and so has the response in literature. *Story Spinners* have started highlighting the prominence of women character in children's literature offering some incredible artefacts. These characters not only become role models for young girls but have also made young boys to understand the equality of genders in the social construct with more gender conversations crowding in.

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## DE LA MARE: EERIE DREAMS AND DELUSIONS

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### Abstract

*Walter De La Mare is considered to be a pivotal figure in the field of children's literature due to the dream-like atmosphere he translates into his works. This paper deals with Walter De La Mare as one of the most important and ideal models in writing children's fiction. His oeuvre has a fine blend of dreams, death and strange emotions. The same is looked upon in his work "Collected Stories for Children" published in 1947. This is one of the most widely read collections. The objective of this paper is to show how de la Mare employs dreams and the pre-natural to portray a vision of reality. Dream and the supernatural, as viewed by de la Mare, are partially genuine reality and he uses the dream mode, as a way of transmitting other parts of de la Mare's perspective of the universe. The many ways of dreaming are found, first, by dream poetry and fiction; second, by one of the four sorts of dreams, by which the content is formed: sleep, nightmare, reverie or daydream and, lastly, vision. The role of Christianity, the fantasies and the actual nature of Faerie are all three facets of the preternatural. The examination of some of his works shows how these distinct perception modes are linked with the other major topics of interest of de la Mare.*

**Keywords:** *dreams, delusions, childhood, nightmare*

### Introduction

Walter de la Mare is famous for his creative genius of combining reality and dreams. Sometimes the unwonted dreams are also intervened in reality. His preferred themes of writing are dreams and solitude. Many of de la Mare's novels, short stories and poems begin with an ordinary experience which then transforms into something strange, mysterious and other-worldly.

### Dreams and Delusions

The story 'The Three Sleeping Boys of Warwickshire' tells about the life of three boys who fall into sleep for an unusually long time. The story begins with a cruel rich man named James Nollykins, a miller, who was so stingy that he used to starve his horse and his three

sons. When the rich miller died his sons lavishly spent every single penny off of their dad's savings. After spending all the money, they got into several jobs and in the end the first two sons of the rich miller died but the third son who ran away from the house because of little food managed to marry a rich widow and became a rich man when the widow died. He had three sons and his third son's name is Jeremy. This Jeremy was also cruel as the rich miller. He worked as a sweeper first and then became popular thus starting his own company and in the company he had three apprentices named Tom, Dick and Harry who were barely nine years old. He makes them work so hard and gives them barely anything to eat. But still the kids remain pleasant even if they are beaten black and blue everyday. But he does not like

anybody being happy. His cruelty and his confusion of the boys being happy grew old with him. The oldman also begins to have delusions. He hears music at night and also thinks that he had seen the three boys at night when in actuality the boys were all asleep in the dungeon-like room. His nightmares continue even after some witchcraft was done as per an old lady's advice. It is only after a long time does a doctor come and tell them that they are in long undisturbable sleep. The boys are put into glass chambers in a museum and after years they wake up on getting a kiss and get back to life.

'The Three Sleeping Boys of Warwickshire' can be considered as a story which has taken a direct inspiration from 'The Chimney Sweepers' from *Songs of Innocence* by William Blake. The story also gives a detailed description of the life of the three orphaned boys in the house, who, just as mentioned in the poem, are covered in black soot, who see dreams of happiness and joy. But if the poem was a reflection of the pathetic condition of the children who were used as child laborers and the desperate state of affairs of London. Walter de la Mare uses this thread of the boys dreaming about happiness and joy and angels looking after them by mixing horror with it. The horror is the old man hearing music at night and seeing the boys or their dream-shapes, out in the street even if he knew that the boys were all asleep in their room, which is a nice twist to the poem. The only means to escape from the reality of the old man's presence and the dreadful job they were doing was only by dreaming of things that would make them happy and it does make them happy and live by the day with the memory of their dreams but one day they don't ever wake up from the dream. They sleep and sleep and sleep for long years and wake up from it only when the girl in the museum, where the boys have been kept in a glass chamber, kisses them.

That's how they come back to life but not to work as chimney sweepers. They are given all the riches the old man had because these were the boys who made their city famous and prosperous. Just like de la Mare is famous for dreams, the story of the three boys of Warwickshire is no less than a dream horror.

'Miss Jemima'

'Miss Jemima' is another exciting story by Walter De la Mare in his collection. The story is about an old lady telling about her childhood mischief, which was the result of her urge to get out of the house due to the hatred she had for Miss Jemima who was the one who took care of her when her mother was away. Miss Jemima never loved her and despised her very presence. The old lady tells about her childhood fears and eerie situations she went through, to her grandchild named Susan who is very much interested in listening to the story of her grandmother repeatedly. She is interested, all the more, to listen to the part which is the most spooky of all -- the part where the old lady encounters the fairy not as a whole but as a voice when in church and when a big stone falls right in front of Miss Jemima out of nowhere.

The old lady does not reveal the whole of the horrors but the reader infers that she had been through much worse fears from the silences in between her storytelling and her abrupt stopping and reminding the child (and the readers) that she was only a child and the things she saw in the churchyard and the voice she heard in the church were enough to stop the heart beat. The dream-like experiences the old lady had as a child cannot be taken as if it were really true. Or was it the ripple in the thoughts and so fancied it, because of the hatred that she had against Jemima. And the fact that she spent a long time at the churchyard would have significantly contributed to her delusions of seeing faces in the air. She was definitely

frightened by it and also till her old age she remembers her nightmares. However she also liked the churchyard (though not for long) because she hated Jemima. The other interesting point of the story is that the grandchild is not frightened but only amused by listening to the story. She also laughs and even asks questions to the old lady on why she did or did not do certain things for which the old lady patiently reminds that she was only a child and did not have time to think but act out of impulses. A very different world is presented before the readers through the eyes of a child told in her old age.

De la Mare does not disappoint the readers when it comes to the description of horrors. Whether it be the three dream-shapes that haunted the old man or the face, a fairy face, that haunted the poor old lady when she was a child, de la Mare does not miss the chance to bring chills to the spines of the readers. De la Mare fully explores the inward workings of a child who is left alone to live and who finds solace in the churchyard. Her loneliness might

have made her make up a day-dream to entertain herself but that left her frightened. De la Mare's stories are such that they make the readers seem to share the fears with the characters in the story.

Gabriel Garcia Marcus is said to have commented that a writer writes about his childhood all through his later life. De La Mare is an expert in invoking the colourful and fantastic inner lives of a child that he was for the children he was familiar with. The charm he brings into the narrative by deviating from the cold matter-of-factness of material experiences by weaving in the threads of dreams, nightmares and fantasies makes him unique as a storyteller.

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## IS DALIT FEMALE DOUBLY MARGINALIZED? - AN OVERVIEW

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### Abstract

*The paper mainly sheds light on the Dalit females, who were doubly marginalized and their awful experiences caused due to socially constructed structures like caste and patriarchy. Dalit women are generally projected to be despicable figures for their placement at the lower social rung. This paper mainly focuses on the plight of woman being Dalit and being woman; which is result of caste system and clutch of patriarchy. Oppression of long and along with multiple processes makes it very difficult for women to realize their own being. Women do not seem to have, as reflected in any texts to know and act as subjects. On contrary they are treated as mere objects. Using feminist stand point, this paper analyses how women have been treated and how their roles have been in their social context.*

**Keywords:** *dalit females, marginalization, caste system, patriarchy, social rung, oppression*

The society in which we live in is a diverse state with a number of distinctive classes. It is good to know the culture and tradition of all classes with its own history and glorification, but when it enters evil path a huge disruption arises in the mankind. It is proud for us to reside in a country where people are united despite of diversity. The saddest truth is that the diversity which makes us privileged, actually not completely celebrated or united equally by various groups of population. One of the groups is marginalized for long time and, still marginalized are Dalits. Dalit class is considered one of the weakest classes of our nation, degrading their image as the weakest section thus, Dalit literature is a genre which explores the fullest and detailed life of Dalit people showing their ups and downs.

Dalit women are considered as 'Thrice Dalits due to their triple, in fact numerous oppressions for being female, a Dalit and being poor. They are denied from their rights and liberty in society and are treated inhumanly. They are not educated; they are exposed to various forms of mistreatment on various levels like physically, Economically, Socially and

even psychologically. Despite all their sufferings they started to express their emotions and thoughts through writings and many social movements. They started challenging their caste based restrictions, thus upholding a new identity and power they possess. Dalit females till recently remained a hidden identity. It is now through their discourses that they have been gaining a voice and a new identity of their own.

The standing point of Dalit literature marks to throw light on their poor lifestyle and their issues as a community. The major aim of Dalit literature is to bring their problems to the eyes of the society and solution to their marginalization as a society with their effective writings. It was Dr.B.R. Ambedhkar, who initiated to write his own experience of being Dalit and the stories other Dalit people in early sixties. He became the undisputed leader of untouchables; thus he inspired many dalits to voice out their issues as a society. Another famous Female Dalit personality who also inspired lots dalit women to fight for their Education, basic rights and superstitious beliefs and acts against woman is Savitribai Phule. She

is a Marathi Poet and social reformer who fought against caste and gendered based discriminations as a pioneer of Feminism in India. Phule is regarded as the first female teacher in India.

Phule's poetry is whilst progressive and aggressive, questioning and also playful. She is new women of our country; that broke free of the subjugated conditioning of women done by dominant caste patriarchy. In 1987, during third pandemic of bubonic plague, she and her adopted son Dr. Yashwant Rao had opened a Clinic and gave treatment to everyone. And she died due to catching the disease in a heroic act to save a patient. Quoting down a very inspiring by Savitribai Phule,

*Awake, Arise and Educate  
Smash traditions- liberate!  
We'll come together and learn  
Policy-righteousness-religion.  
Slumber not but blow the trumpet  
O Brahman, dare not you upset.  
Give a war cry, rise fast  
Rise, to learn and act.*

- (Savitribai Phule)

Another most eminent Bengali writer and social activist who devoted herself for the lives of India's marginalized society is Mahaswetha Devi, Bengali writer. She contributed to the world of literature in form of poems, novels, plays, Essays and short stories. She majorly writes about tribal people and how they were isolated and subordinated from the rest of the Nation. Bama, Meena kandasamy and sukirtharani are some of the prominent female Tamil Dalit writers. Bama's popular work 'Karukku' is a powerful narration about caste hegemony. It also portrays a spiritual and theological argument with one's own self. When fraction of people monopolize faith and treat you as a lesser child of God, how do you reclaim it? Bama chooses to be vulnerable by saying, "a smile, it is better to lead a life

*weeping real tears*". Then, Ilavenil Meena Kandasamy is a translator, writer, poet and dalit activist. Kandasamy generally talks against injustice happens to women because of caste and patriarchy in her works. Amongst her works miss militancy is the well known work of her which is based on *kanaki*, the heroine of the Tamil classic *silapathikaram* by *Illangovadigal*, this poem is a call to women to be revolutionary and brave like heroine *kanaki*. Sukirtharani is a renowned contemporary Tamil feminist poet, who has fearlessly written about female emancipation. Her poems paint her twin identities of being women and a Dalit. In her work 'I speak up bluntly' she narrates her own childhood experiences of being dalit female. She felt ashamed of her own identity and denied it. It was only after the realization of hiding her own caste did her more bad than any good that, she realized the importance of integrity and unashamed of her own identity.

Besides, Dalit women writers there were other dalit women who had achieved in various fields and are being an inspiration to many women in India. Meira Kumar is a five time member of parliament who was the united progressive alliance nominee for president of India in the 2017 election. She was the first woman speaker of Lok Sabha and served from 2009 to 2014. Phoolan Devi was a bandit who later became a member of parliament. Before taking a life of crime, she had endured poverty, child marriage and abusive marriage. Driven by adverse circumstances and brutal rape she and her gang gained widespread notoriety for killed many Rajput men to revenge for the assault on her and her gang members. After her imprisonment Phoolan stood for election to parliament as a candidate of the Samajwadi party and she was twice elected as the member of Lok sabha. At last a well acclaimed journalist, socialist and rational thinker Gauri Lankesh who owned weekly known as *Gauri*

*Lankesh patrike*. She had campaigned for women's rights and opposing caste based discriminations.

Another injustice happening to dalit women for centuries is Devadasi system. The word *Devadasi* means "servant of God". These women were dedicated to God and were given in marriage to God, meaning that they could therefore not marry any 'mortal'. They learn music and dance; they were well treated during the reign of Tamil kings Cheras, Cholas and Pandyas. At present, Devadasi are now nothing more than sex slaves or child prostitutes who are dedicated to the temples. It has been twenty years since the practice was banned across India. However there were 450,000 devadasis in India, founded in the survey by NHRC, in 2013. the people involved in the practice are not aware of the laws that prohibiting it or they choose to ignore them. Government should take this more seriously and prohibiting it is not enough they should harsh the punishment for those supporting it and the women were pulled into this practice should be informed of their human rights and rehabilitated. There are many women raised above this brutal practice and the most popularly two significant women who brought Devadasis a huge representation is Dr. Muthu Lakshmi Reddy and M.S.Subhalakshmi.

The Sanskrit word *Dal* referred to *split or break* is the origin of the term Dalit, the oppressed section of our society. The struggles of dalit women are not just socio-economically but their sufferings extended to physical and mental abuses. Gender based violence against dalit women has been practiced as a social mechanism to maintain Dalit women's

perceived subordinate position in society. The terrible stories of crimes and atrocities such as rape, homicide, physical and mental tortures inflicted on dalit women not only evoke a sense of sorrow but also shame. To reduce these atrocious situations the government has implemented various laws and policies National and local level.

On viewing the overview of the dalit women's doubly marginalized situation in our society, it is clear that the situations of dalit women are far worse than women from other classes. In addition, dalit victims of harassments often do not know their rights thus; giving them quality Education and making dalit women to be aware of their own rights will gives a path for them to lead a dignified life as an equal. In a world that is rapidly forwarding and advancing towards the future, there remains an entire community of pitiable women trapped in an oppressed and backward system of exploitation. We as an individual can either choose to ignore their battles or we can use our power of voice for these voiceless and create awareness to achieve equal status for dalit women in our country.

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## DIASPORIC NARRATION IN CHITRA BANERJEE DIVAKARUNI'S SHORT STORY: *THE CLOTHES*

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### Abstract

*This paper mainly deals with the theme of Diasporic experience of the female character called Sumita Sen. The protagonist of the short story struggles to familiarize with the western culture introduced by her husband Somesh Sen and then she was concerned about her in laws, Who are fond of Indian culture and traditions. Chitra Banerjee Divakaruni's attitude in writing is related to the female consciousness and feminine experience. She has unique style of writing and her stories are largely set in India and the United States of America. The author goes deep into the double consciousness of the Sumita and tries to present her problems related to sexual relations along with the identity crisis in the society. She proficiently handles the cultural transformation of the characters those who are in struggle to accept the unfamiliar place. In this paper we explore Sumita Sen's problems because of cultural differentially, cultural conflicts and dilemma between one's own choice and societal pressure.*

**Keywords:** cultural transformation, diasporic experience, identity crisis, female consciousness

The Indian Diasporic Writings chiefly concentrate on the isolation, ethnic differences, identity crisis, and more over about own nation. In modern times, some of the female writers those who are from the South Asia started to create a new world of Diasporic Literature and also they contributes more on Diasporic short stories, some of them were UmaParameswaran, Dina Mehta, Bharati Mukherjee, Ameena Meer, Chitra Banerjee Divakaruni, Jhumpa Lahiri, Hema Nair, Anjana Appachana, Kiran Desai and some other writers. Chitra Banerjee Divakaruni had given more importance to the female characters, those who were got

Married and moved to the other nation and also she had shown the experience of the characters. She set her female protagonists as the one who is suffering a lot to accept the migration and also they were much worried about the cultural differences. In the works of Divakaruni, we can see the Diasporic theme and also she had shown much attention to her characters. Chitra Banerjee Divakaruni also

migrated to United States of America, so she was able describe more about the sufferings of women in her writings. Some of the works of Divakaruni has been adapted as the television series, films and as a play and also she focuses on anthologies. She also portrays about the typical Indian women those who brought up in a small village in India and not aware of the world. *Arranged Marriage* is a first famous collection of short stories by Divakaruni and it also mainly focuses on the Diasporic theme and sufferings of the female characters. Chitra Banerjee Divakaruni won an American Book Award, a PEN Josephine Miles Award, and a Bay Area Book Reviewers Award for the *Arranged Marriage*. *The Clothes* is one of the short stories from the collection *Arranged Marriage*; this short story is about the female character called Sumita Sen who faced the cultural differences and identity crisis from migration to the foreign land.

Chitra Banerjee Divakaruni's *The Clothes* states that how the protagonist's faced the



challenges in the unfamiliar country which she never expected in her life. Sumita is atypical Bengali girl who does not have any dream about America, married a person who came from America. Sumita's marriage was arranged by her father and no one is ready to hear the wish of Sumita. In this short story Divakaruni tries to expose the nature of the arranged marriage and then she portrays the suffering of the women after their marriage. Somesh Sen has gone back to America after the marriage but Sumita had to stay in India for few days, this shows that Sumita had started making herself to adjust for her family members. Sumita does not make her own decisions and she is dependent of others. Later, Sumita Sen moved to America and she started feeling the experience the cultural dissimilarities. In America she feels isolated and peculiar from others. Sumita's in-laws had concern about the Indian tradition. Sumita's mother always says, "A married woman belongs to her husband, her in-laws" (*The Clothes, 19*).

Sumita started to adapt herself to the western culture but, she does not have any individual freedom to wear clothes of her wish. Her in-laws do not have any interest in the western culture so Sumita does not wear western culture clothes before them. But her husband supported her so she wears T shirt and skirt inside her room. Sumita always have the self-confidence to face the barriers that she encounters in the foreign land. Somesh never dominates and let her be herself and He wants Sumita to continue her studies in America. Sumita wants to become a Business partner of Somesh. Soon, Somesh was murdered by the robbers when he was in his night duty at his store, Seven-Eleven. Sumita had to wear the white color saree after the death of Somesh, according to the Indian culture and the people who came for the Bangle breaking ceremony wants Sumita to cut off her hair but her in-laws

supported Sumita in this case, they does not let her to cut off the hair. Sumita makes her own decision that, she was not interested in moving back to Calcutta also she wants to run the shop of her husband in the country where she lost him. Sumita decided to overcome the identity crisis, cultural differences and she does not care about the society which tries Sumita to stay back in the home in the name of widow. Divakaruni expose the Indian conviction of not giving any importance to the women after the death of her husband. They avoid widows from family ceremonies and considered them as unholy persons.

Divakaruni used different colors to symbolize various ceremonies happened in the life of Sumita Sen. These colors have different themes and concepts in the Tradition followed in India and peoples wear the different color sarees for different occasions. Sumita wears yellow color saree in the opening of the short story, the yellow color represents glow of her future. She wears pale pink color saree on bride viewing function, pink color is considered as color of transformation and then on her journey to America Sumita preferred to wear blue color saree, she believes that blue color as a symbol for possibility but Sumita's mother insists that she have to wear red color saree because red is considered as lucky color for married women. Later she received orange color T shirt and brown skirt as a gift by her husband, orange color denotes her new life in America and the brown color represents the earth and seeds. But the white color saree has to be wear by the widows in India; this color symbolizes mourning, while in the western culture they considered white color as purity and they used to wear white color for their marriage. Divakaruni in this short story represents the cultural difference among the counties with colors and she mentioned her Diasporic theme with the help of the colors. But she made

Sumita to overcome the cultural differences and double consciousness.

At the end of the story Sumita changes like an American because she started to accomplish her vision and ideas without depending on others. Sumita lives with the memory of her husband and his thoughts. Through this short story Chitra Banerjee Divakaruni tries to convey the sufferings of Indian women, when they are settled in the unfamiliar country and with this story we can also find the status of women in her in-laws house. Chitra Banerjee Divakaruni ends her story *The Clothes* by made her character Sumita to have her own freedom and individuality. Migration is not successful for everyone in this short story; thus Sumita

loses her husband but she does not believe it as an end to her life, she overcome the struggles and make her life positive.

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## NARRATIVE STYLE IN HEMINGWAY'S SHORT STORY: *THE SNOWS OF KILIMANJARO*

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### Abstract

*This paper deals with the themes, settings, and symbols of the short story The snows of Kilimanjaro. This is one of the well known short stories in American Literature. Most of the Hemingway's works are based on the themes of safari, love, human dignity, morality and the struggle against nature. Hemingway is the person one who termed the iceberg theory in Literature. The protagonist of the story is Harry and is one of the wealthy men in Paris. He is the writer in this story. He wants to escape from his rich neighbors and friends. So, he comes to Africa with his wife Helen who adores him but he does not love her anymore. They make the tent near the mount Kilimanjaro. Harry is dying because of gangrene. On that time he recollects his past love. He loses his hope for living. There is no way to go to hospital except in his illusion.*

**Keywords:** *conflict-free ego sphere, reality testing, anxiety, psychoanalysis*

### Introduction

Ernest Miller Hemingway is an American novelist, a short story writer, journalist and sports man. He had a strong influence on 20<sup>th</sup> century fiction. In American literature, most of his works are considered as classics. He writes some non-fictional works like *Green Hills of Africa*, *A Moveable Feast*, *Death in the Afternoon*, etc.... He starts his career as a journalist, and an ambulance driver during World War I. Later he becomes a writer. His personal experience as a reporter and an ambulance driver is the basis for most of his works. His debut novel *The Sun Also Rises* was published in the year 1926. He was awarded Nobel Prize in Literature in the year 1954 and Pulitzer Prize for Fiction in the year 1953. He got both this award for the same fiction *The Old Man and the Sea*. It is because of his mastery of the art of narrative and demonstrated in this novel and he inserts this idea on contemporary style. This story is about an epic struggle between an aged Cuban fisherman Santiago, who struggled for eighty-four days in the Gulf Stream to catch a big fish 'Marlin'. Hemingway followed grammatical

and stylistic structures from other languages too. He also used bilingual puns and crosslingual wordplay as stylistic devices.

He termed the iceberg theory. This theory is also called as the Theory of Omission. Iceberg theory discusses the surface level of the contents not the hidden ideas and depth elements. He believed that the deeper meaning of the story should not be given in the surface. Hemingway's biographer Carlos Baker believed that as a short story writer Hemingway learned "how to get the most from the least, how to prune language and avoid waste motion, how to multiply intensities, and how to tell nothing but the truth in a way that allowed for telling more than the truth." Hemingway absorbed the practice of omission through Rudyard Kipling's work. Rudyard Kipling shortens prose piece as much as it could. Iceberg theory highlights the symbolic implications of art. He uses physical actions to provide an interpretation of the nature of man's existence. In this he uses the mankind against the world and universe to examine the human situation from various points of view.

According to me, the main theme of the story is love. Here, love is classified into two different paths. The one is Harry's love towards his carrier and his ex-girlfriend and the another one is Helen's love towards Harry. They both are correct in their own way. More than his girlfriends and his wife Helen, Harry loves his writing carrier. After married to Helen he thinks that he would fail in his writing carrier. It's all because of the comfortable life style which is given by Helen. Because she is a wealthy woman. Harry marries her only for that wealth not because of love. Though Helen adores Harry, he does not love her anymore. The next theme is death. When Harry went for an African safari, he was injured by gangrene. It affects his leg very much. He knows that he will die soon. On that time he recollects his past memories about his writing carrier. In the whole story, he lies on a cot because of gangrene. He was not able to take a single step. So he felt like that. The another theme is illusion. Harry thinks about a plane will come and get him to hospital. Because a hyena was roaming around his tent near the mountain. While flying on the plane, he wishes to see the beauty of snows in the Mt. Kilimanjaro. Because it is the tallest mountain in Africa. He knows that this is an illusion that will not happen. But he wishes that.

The setting of this short story is African safari. Most of his settings are based on African safari and war. In this story he used many

symbols like snow, mountaintop, leopard, and hyena. The Snow represents light music and purity. The mountaintop, leopard and hyena represents the continual presence of death. The narrative style of the story is stream of consciousness. It was first used by Virginia Woolf in her writings. It means the constant change in the mindset of the author or a writer. The writer is physically living in the present, but he recollects his past memories like nostalgia and thinks about the future also. Sometimes they imagine and believe something which will not happen in the reality. The protagonist Harry uses this technique in this story. Sometimes, he is thinking about his future and sometimes he recollects his past memories. It shows that he did not live his present life. Because in his young age, he thinks about his future and in his old age, he recollects his past memories. He did not live the moment as it is. In one hand, he thinks about his love towards his ex-girlfriend and his writing carrier. On the other hand, he thinks about the aesthetic view of Mt. Kilimanjaro and the terrific view of hyena which is roaming around his tent. His anger towards Helen has never changed throughout the story. He did not feel for Helen till the death of his life. It shows that he is unsatisfied with his wife though she loves him. The representation of anger and love shows stream of consciousness exactly in this story.

## EGOISTIC NATURE OF THE MALE SECTION OF THE SOCIETY

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### Abstract

*Presenting a paper on “Where There is a Will” by Mahesh Dattani. The story is about Hasmukh Mehta’s egoism, especially the head of the family who always lives under the impression that without his concern not a leaf would be allowed to fall down. He expects all the members of his family should obey him blindly. This paper attempts to focus on the male egoism, and women empowerment.*

**Keywords:** *male domination, gender discrimination, social issues, egoism, patriarchal society*

### Mahesh Dattani

“Where There is a Will” was written by Mahesh Dattani. His most of the plays voice concerns for the downtrodden and rejected sections of the society. Most of his plays have family location as he is of the Indian way of life and the family and its values hugely important in Indian Culture. Dattani is one of India’s most during, innovative and important playwrights in English today.

His plays are total of social issues, personal opinion, and rustic life. His plays include marginalized sections of our society. In those days the theme of the drama where concentrated on the religious believers and political changes of our country but the present drama deals about the current issues and the real life problems.

### Where There is a Will

“Where There is a Will” was published in 2013. It is a Gujarati Play. The play is set in Mumbai. All the characters are Gujarati. Hasmukh Mehta is one of the richest persons in

Mumbai. In this play there are many characters like Hasmukh Mehta, Sonal Mehta, Ajit, Preeti, and Kiran Javeri.

Mahesh Dattani was described the two characters of the same family against each other. So, here the story concentrates the two things. The first thing is Patriarchal business tycoon Hasmukh Mehta uses his “Will” as a weapon to dominate his family even after his death played by Hasmukh Mehta. The second thing is played by Hasmukh’s daughter-in-law, Preeti who kills her father-in-law to have the entire property to her.

Hasmukh Mehta is a protagonist of this play. He is a self-made industrialist who rules his house hold with iron hand. He tries to understand no one. The meaning of the word “Hasmukh” is smiling face but in fact he has never smiled. He expects all the members of his family should obey him blindly. Hasmukh’s behaviour is negative, lack of love and trust in the family. He is quite insensitive to others. That means there is no concern for other feelings.

He is too strict but he those not know how to manage people Hasmukh's suffers from high blood pressure, high cholesterol and enlarged hot. He suffers from anxiety. He is on medication for high blood pressure through antibiotics is cure the infection Hasmukh didn't care for his health. He dies in the very first scene.

Hasmukh's wife named Sonal Mehta. He has no marital relationship with his wife Sonal Hasmukh considered Sonal as a failure woman. Here the author uses irony. He treats his wife like a servant to keep his house in order. Sonal means Gold. Sonal depends on her servant for cook. She cannot handle the kitchen without her servants. If supposed her servant is on leave, she finds difficult to manage the situation.

Sonal always have the doubts in quantity and number. This makes her husband angry. Even though she loves him very much and she gave advice to stop smoking. Since Hasmukh and Sonal fights with each other. Both of them are unsatisfied with their marriage is not happy.

Ajit is an irresponsible son of Hasmukh. Ajit is considered as a failure by his father from the beginning of the story. Ajit feels frustration because of his father does not gave him rupees 5 lakh to modernize the factory. Here the author describes the father and son relationship. Hasmukh's always criticizing his son Ajit is a big zero.

Ajit have the habit of disrespecting to his father Hasmukh, and both of them are involving argument and counter argument. Hasmukh feels his son Ajit is brainless and good for nothing. Actually Hasmukh wants his son to be a junior Hasmukh Mehta. He wishes Ajit to be his photocopy. Ajit feels Hasmukh is not able to train him properly with all care and affection. Ajit is insulted by his father as a good for nothing saying,

"I am not trying to humiliate you.

I am trying to put some sense into you  
Trying to fill up empty space".

Hasmukh and Ajit both are always qureled each other. Ajit thought that his father is selfish motives personality.

"Anything I do is wrong for you!

Just because you are a self-made man and had a needy childhood....

Nothing I do will ever seem intelligent to you.

You are prejudiced".

Preeti is a wife of Ajit. She is money minded girl. She always wants the money of Hasmukh. Hasmukh is not satisfied with her behaviour. Preeti is not a responsible daughter-in-law of that family. Sonal and Preeti are always busy with the making dinner. Sonal also makes Orange flavored halva for Ajit which irritates her husband who is a diabetic.

Preeti is pregnant. She takes vitamin tablets, prescribed by the doctor. She gave blood pressure (BP) tablets to his father-in-law Hasmukh. The reason is that she wanted to get all the properties in short time. Here the author describes preeti is a submissive character. Hence he describes preeti is a submissive character. Hence he describes Preeti as,

"Pretty, charming, graceful and sly as a snake. But she is an intelligent girl, I can tell you. She has her eye on my money. Why else would she agree to marry a dead loss like my son?"

(Dattani.p.456)

Kiran Javeri is a young lady who works in Hasmukh's company as a marketing executive. Kiran was not only beautiful but intelligent and shrewd. Shrewd means showing sharp powers of judgment. Kiran is always effective and sincere worker in that company. So, she gets the trust of Hasmukh. She supports him in all his works. Kiran was getting married with the help of Hasmukh but her husband was drunkard

personality. He worked as an inspector in the Government. After he lost his job because of his drunken behaviour. He wanted a bottle of whisky daily. So he allowed his wife to become Hasmukh's mistress. So, Hasmukh and Kiran both are having illegal relationship.

Hasmukh takes medicines everyday to lower his blood pressure. But it doesn't work so he dies of cardiac arrest. Ajit and Sonal doesn't react like others. Hasmukh Mehta expects his family members should obey him blindly, even after his death also Hasmukh has made a special will for his family members Kiran Javeri as the trustee of Hasmukh's Will. The family members are shocked at the contents of the Will. In that Will have condition that is, Ajit go to regularly office and do work in consciousness (He is compulsory attend office everyday at 9AM and he can leave at 6PM). Hasmukh Mehta wife is shocked because her husband falls in with other woman.

At the end of the play Hasmukh Mehta appeared as a ghost. Kiran Javeri reveals this fact of Hasmukh to Sonal in presence of Hasmukh's ghost,

"He depended on me for everything. He thought he was the decision maker. But I was, He wanted me to run his life. Like his father had. (pause.) Hasmukh didn't really want a mistress. He wanted a father. He saw in me a woman who would father him! (Laughs. Hasmukh cringes at her laughter.) Men never really grow up.

(Dattani.p.510)

Kiran comes to Hasmukh's house to stay with them. Kiran appears like a confident and affectionate lady. But Hasmukh's family members feel uncomfortable with Kiran. After so many changes happened in that house. Like Ajit becomes a responsible son of that family. Sonal Mehta becomes friendly and affectionate relationship with Kiran. But Preeti doesn't obey Kiran. So, Kiran finds that Preeti is the cause of the death of Hasmukh. Thus, the whole family

becomes responsible and Kiran is the centre of the family.

### **Motif of the Play**

Mahesh Dattani described Hasmukh's character is considered like "Egoistic nature of the male section of the society". Here the author described, every male character have egoism in their own life. Male shows their ego only to their family members, especially to woman are affect in this case. Our society creates men and women are not equal on that day itself. Now a days it is not like that but still now some male have this habit. Hasmukh Mehta is the best example for egoism.

Gender discrimination is the major theme of this play. Sex refers to "The different biological, physiological characteristics of male and female". Men and women are differentiated only in the sex. But gender is totally different from sex. Gender refers to "The society constructed some characteristics of male and female". The men and women roles and relationships of their own are comes under the gender.

Male domination, patriarchal where describe in this play "Where There is a Will" by Mahesh Dattani but also the author shows the women empowerment character like Kiran Javeri in this play. Kiran Javeri as a marketing executive in Hasmukh's company. At the end of the play Kiran makes that family in perfect manner. Thus, Mahesh Dattani makes this play in feminism perspective.

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## THE HOLLOWNESS OF MODERN WORLD IN MANJU KAPOOR'S *CUSTODY*

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### Abstract

*Manju Kapur's portrayal of family problems and character treatment, particularly in Indian urban cities, is highly impressive. Her female protagonists are determined, rebellious, realistic, and commanding in their appearance. Her characters appear to strive for a harmonious blend of tradition and modernity. This new image of woman has caused a crisis in the conventional Indian family structure, as well as surprising the fundamental beliefs of India's long-standing social and cultural fabric. Kapur's female protagonists must be aware, self-aware, determined, self-indulgent, and well-balanced. They appear to have faith in women's self-assurance. These folks prefer to be self-sufficient and do not want to be reliant on others in their family or society. Manju Kapur's stories have given the strong-willed and resolute character of the perfect woman a new face. These women are mostly well, competent, and goal-oriented persons bound inside the confines of a traditional Indian society. With the conditions and characteristics of the characters of Manju Kapur's novels in mind, this paper has attempted to examine and evaluate how these women tried to survive in the modern age, especially in focusing her novel *Custody*.*

**Keywords:** *Modern women, marriage, family, individuality*

Manju Kapur is a well-known feminist whose literary popularity is based on her bright, forceful, and incisive grasp on the man-woman connection and her statement for a modern woman, but *Custody* is a novel unlike any other. Manju Kapur has brought up the issue of the bleakness of contemporary married life, the effect of family ties on one's life, extramarital affairs, fertility problems, bribery of the Indian legal system, corrupt practices in the medical profession in India, the impact of globalisation and economic liberalisation on the lives of ordinary people, problems of urban development, and above all, the consequence of marital conflict on the lives of children in this novel. The tale contains all of the melodrama that one could picture in an Indian family.

*Custody*, a novel by Kapur, delves into the complexity of Indian city life, arguing that the whole world has come obsessed to the phrase "modernity." *Custody* tells the story of Raman, a marketing consultant who is married to Shagun, a stunning woman. Raman marries Ishita after his divorce from Shagun. In the story, each character has a distinct mindset, revealing the modern traits everyone in the globe is prepared to adapt to modern times. Kapur depicts Shagun's ennui, Raman's pain, and the pandemonium of their children, Roohi and Arjun, who are bounced back and forth between their parents and emotions, against the backdrop of the modern world.

Manju Kapur reveals the aberrations and modernity that have become dominant features



in our society, especially in urban places where people have now become captives of modernity in this novel book. In most of Kapur's works, globalisation and economic liberalization are motivated and in such way it is also in *Custody*. The growth in foreign investment in India throughout the 1990s was a moment of economic and financial prosperity for all. Bankers, bureaucrats, industrialists, and government officials all welcomed foreign investment. Everyone wanted to take the next step in their lives. This economic and financial development in India created a competitive climate, especially among the urban population. Because *Custody* is set in Delhi and revolves around a middle-class family, the protagonists are likewise victims of this materialistic mindset and urbanization's impacts. In this regard, the novel's four main characters are interdependent on one another.

The greatest distinctive element of Manju Kapur's novel *Custody* is that it features two female characters who are both equally strong. Shagun and Ishita are the two main characters in the story. Manju Kapur has depicted two vastly distinct aspects of the female psyche through these two characters. In fact, she had grappled with many different hues of feminism in this work that it's nearly hard to capture them all in one character. As a result, she has chosen two female characters for her story.

Furthermore, the novel transcends feminist movement, as it develops as a social record of shifting moral standards in India's fast changing society. Aside from that, the novel is heartbreaking in its examination of how parents manipulate their children for their own gain. Children's plight is just too painful for anyone to sympathize with them. All of these characteristics demonstrate that *Custody* is much more than just a social criticism.

Affair, fertility, affection, corruption, suffocation, alienation, and the hollowness of

modern Indian marriage and family are all addressed in Kapur's *Custody*. Shagun and Ishita's characteristics are in direct opposition to one another. While Shagun is unhappy in her marriage to Raman despite having all she wants, Ishita is the victim of her husband's and in-laws' narrow-mindedness. Shagun tries to make up for her early marriage by having a covert affair with Ashok, but she eventually becomes imprisoned in the relationship. Shagun, who is exceptionally attractive, aspires to be a model, but because she married at the age of twenty-three and has two children, she feels enslaved by her family obligations. Shagun, on the other hand, is unconcerned by social norms or limitations when she has the chance to advance in her life. She couldn't wait to divorce Raman and move to New York with Ashok so she can live a life full of excitement and pleasure.

Shagun is willing to relinquish custody of her children in consideration for a divorce from Raman because caring for children, particularly the toddler Roohi, is impeding her expected freedom. She uses every trick in the book to divorce Raman, and she finally succeeds. Shagun launches her own company in New York. However, she abuses her visitation privileges by sending Roohi and Arjun to New York on a regular basis, causing psychological harm to the children, but she is unconcerned about their future. The continual moving of children from one household to another disrupts their true development, but Shagun seems unconcerned. Though she wants to return to Raman, she recognises Ashok's true nature and the depths of her own devotion and abandons the plan. After a heated argument with Ashok concerning Roohi's visits to New York and her custody, she realises that Ashok's pledge to keep her happy at all times was really a mirage. Shagun recognises the reality of her situation and recognises that she must accept and cope

without complaining because she is completely accountable for her troubles.

Raman has already gone along in his life by marrying Ishita, thus Shagun sees that nothing can be reversed. Ishita, on the other hand, divorces Suryakanta because of her infertility, which is considered a curse in orthodox Indian families. Despite possessing all of the traits of a decent wife and daughter-in-law, she is subjected to abuse and rejection by her family as a result of a natural condition for which she bears no responsibility. She can satiate her longing for motherhood by loving Roohi. Ishita gets over her divorce and joins Jeevan, a non-profit that helps her channel her energies in a positive way. Because of her sweet and innocent behaviour, she is indomitable in her feminine essence and succeeds in capturing Raman's heart. She understands the need of privacy, and when her mother searches her cupboard for proof of her relationship with Raman, she resists, claiming that she is an adult who can look after herself. She becomes actively involved in winning the custody of Roohi after her marriage to Raman. Ishita's love for Roohi is unconditional, yet she recognises that she is not Roohi's biological mother. This fact irritates her, so she works hard to prepare Roohi for the judge's inquiries in the courtroom.

Ishita goes so far as to influence Roohi against Shagun in the courtroom in order to get her custody, just as Shagun did with Roohi and Arjun in order to divorce Raman. It is a sobering fact that both female protagonists use children for their own petty benefit, leaving toddlers as mute witnesses to their surroundings. Ishita is determined to protect the happiness of her home, which she has meticulously built.

Ishita must adjust to Raman's troubles with his previous wife and to Arjun's refusal to recognise Ishita as his mother at every stage of

her life in order to keep the peace at home. She understands that manipulating is wrong, but she also understands that Shagun is Roohi's biological mother, and that Roohi may one day return to Shagun. As a result, she exploits Roohi's kid psychology for her own gain. This demonstrates both Ishita's dynamism and her reality.

The novel *Custody* by Kapur is a chronicle of a family sham in which no one thinks about the children's future and is just concerned with their current selfish gains, and they continue to chase the wild goose. The family's honour, dignity, and status are all lost as a result of this. Apart from the energy and realism of Kapur's protagonists, all four of Manju Kapur's works share another trait. *Custody* is set during a time when India's economy was beginning to liberalise and globalise. It was a time when Indian society was booming in every way, but at the same time, the impact of this competitive globalised environment was wreaking havoc on the social and personal harmony that existed in family relationships and the social fabric. Modernity has increasingly dominated emotional relationships amongst family members. As a consequence, the family started to lose its grasp and grew emotionally detached from and disrespectful to its members. The narrative of *Custody* depicts the deterioration of family values through the Raman-Shagun and Ishita-Suryakanta families.

Finally, based on this description, it can be stated that Manju Kapur's feminism differs significantly from that of her female heroines. Her heroes are both dynamism and reality in equal measure. Kapur is an author who has created a fresh image of an Indian woman who isn't afraid to speak her mind. The study's main goal was to compare and contrast Manju Kapur's characters with those of other current female novelists. While the heroines of other women authors suffer till they get agitated and

lose their composure, Manju Kapur's protagonists voice their outrage at every move made by society against them. The majority of Kapur's female characters refuse to accept injustice passively and raise their voices, leading them to a meaningful and satisfying life.

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## **DIASPORA, PSYCHOLOGY AND WOMEN'S PERSONALITY: A STUDY OF PROTAGONISTS IN MUKHERJEE'S NOVELS**

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In the Indian culture and tradition that believes in life being a pilgrimage and sojourn on this planet, diaspora and by inference "diasporic journey" becomes an appropriate metaphor for the human condition. The Indian diasporic literature uses the journey metaphor frequently with philosophic detachment to express the writers' existential angst and the nostalgia for the lost home, which in the ultimate analysis becomes analogous to man's quest for the eternal home. Etymologically the word Diaspora is derived from the Greek term *Diasporien*. 'Dia' means 'across' and 'sperian' means 'to sow or scatter seeds'. The term Diaspora now refers to displaced communities which have been dislocated from their homeland through migration or exile. Diaspora is a minority community living in exile. The Oxford English Dictionary 1989 Edition (second) traces the etymology of the word 'Diaspora' back to its Greek root and to its appearance in the Old Testament (Deut:28:25) which reads: "thus God's intentions for the people of Israel to be dispersed across the world". The Oxford English Dictionary refers to the Jewish history, mentioning only two types of dispersal: the Jews living dispersed among the gentiles after the captivity and the Jewish Christians residing outside Palestine.

However to day the term 'Diaspora' is not limited to the Jewish exodus and refers to 'people living outside their traditional home land'.

A major contribution in this regard has been that of the Indian writers like Rushdie and Naipaul, who live as world citizens. Indian-English writers like Anita Desai, Bharati Mukherjee, Shashi Tharoor, Amitav Ghosh, Vikram Seth, Rohinton Mistry, Jhumpa Lahiri, and Hari Kunzru have all made their names while residing abroad.

The sense of displacement – a perennial theme in all expatriate literature has been explored by the non-resident Indian writers. The exploration by dealing not only with a geographical dislocation but also with a socio-cultural sense of displacement has given more poignancy to their writings. Their concerns are global as today's world is afflicted with the problems of immigrants, refugees, and all other exile. These exile states give birth to the sense of displacement and rootlessness.

The present research is on the works of Bharati Mukherjee, a leading exponent of diasporic literature. The research proposes to concentrate on the delineation of the women psyche in her novels, five in numbers, published before 2000. This demarcation has

been done with a view to narrow down the area and to have a deeper analysis.

In Mukherjee's first novel, *The Tiger's Daughter* (1972), the central character, Tara, is a Vassar-educated expatriate who returns to India after several years abroad to find a different world from the one she has preserved in her memory. Instead of being comforted by middle-class Brahmin traditions, she is now struck by overwhelming impressions of poverty, hunger, and political turmoil. Much in the novel is clearly autobiographical, as Tara's trajectory, as an expatriate revisiting her native country matches that of her creator, and the character known as Tiger is modeled on Mukherjee's own father.

*The Middle man* and *Other Stories*, which won the National Book Critics Circle Award for Fiction in 1988, was recognized as the work of an artist who was developing her craft and enlarging her vision. In "Love and the Indian Immigrant in Bharati Mukherjee's Short Fiction," an essay included in Nelson's collection of criticism, Mitali R. Pati draws attention to her use of eroticism in her construction of the immigrant psyche: "Desire, both for material advancement and for sexual fulfillment, becomes the central motif in the South Asian immigrants' self-fashioning in the New World". In his essay "Migration and Settlement in North America in Bharati Mukherjee's Fiction," Alam notes that in this collection she has widened her coverage of the South Asian in the United States to include illegal as well as legal immigrants who have come into the country to remake themselves.

Neurosis can also be interpreted as the woman's reaction against any hindrance that puts pressure on her freedom of existence. Her freedom to be herself, if imposed upon by unwelcome controls on herself, breaks forth as neurosis. This excessive suppression of individuality results in aberration in her

behavior. In her desperation for freedom Dimple perceives even the usually welcomed motherhood as a burden.

Motherhood, thus for her, becomes of symbol of chauvinistic society where women are seen merely as child bearing machines.

In the case of Indian women, the societal norms are such that formerly all women were conditioned to become successful as wives and mothers. For an average woman without much education, getting married and becoming a mother are the only aims in life. So the women remain docile and submissive and always cater to pleasing the male members of the family and the world outside. Any tendency in the woman to question these traditional unwritten norms is ruthlessly suppressed. Recently, due to the spread of education, women are becoming more aware of their identities and have started to assert themselves. But this is not very easy. A conflict arises out of the pull between contradictory impulses: the impulse to succeed as an individual in her own right and the impulse to accept the societal norms. According to Doris Lessing's heroine Anna Wulf of *The Golden Notebook*,

The essence of neurosis is conflict, but the essence of living, now, not blocking off what goes on, is conflict. In fact I've reached the stage where I look at people and say-he or she, they are whole at all because they've chosen to block off at his stage or that. People stay sane by blocking off. (456)

Bharati Mukherjee's novel *Wife* stands out as a unique fictional work by virtue of its insightful probing into its heroine's psyche.

Dimple's ill-concealed compulsions are soon precipitated by the violence ridden and individualistic American life and culminate in her killing of her husband. Dimple's psychic development has been variously but uncritically viewed as her desperate effort to 'forget' her Indian roots which are necessitated by the

demands of American life and her assertion of independence from her overbearing husband. In order to conceal her own sense of intrinsic weakness and failure it can be argued that Dimple suffers from the neurotic compulsion of indulging in abnormal acts. Mukherjee has explicated this idea in *Iowa Review*: “in a bizarre way my stuff is meant to be optimistic. Dimple if she has remained in India, would have gone into depression and she would have found a very convenient way out for unhappy Bengali wives—suicide...” (20).

It may be interesting in the context to consider Spivak's suggestion that the regulative psychobiography for Indian women is sanctioned suicide. Dimple discards this option to preserve her selfhood. The murder is then indicative of her self-assertion in a twisted way. Mukherjee sees her decision as progress:

In the United States, she suddenly learns to ask herself ‘self-oriented questions. Am I happy? Am I unhappy? And that to me is process. So, instead of committing suicide, turning society mandate violence inwards, she, in a misguided act, kills the enemy... its meant to be a positive act. Self-assertive. (90)

Dimple has outgrown her husband and the enemy she killed is the traditional Indian husband. But in the evolutionary process that leads her to this final act of self-assertion ‘Her act in killing Amit is more like relinquishing of her ‘self’ says Vandna Singh. The long drawn subjugating factor in Dimple's life is now banished because, instead of finishing herself, she, in order to resurrect herself, has finished the distress in her life. The question arises couldn't Dimple have taken divorce or left Amit? But again, does she have the strength? The decision to kill is taken in a frenzied state of mind which is momentous. It is not planned. The self-consciousness is an intricate part of Dimple's personality which proves to be self-destructive.

The forced self-abnegation is not sustained for a very long time.

*Wife* concludes with Dimple's imagination of Amit's partially severed head on the dining table, as she everts to watching television, musing whether his head would look better mounted: ‘I wonder if Leni can make a base for it; she's supposed to be very clever with her fingers (213). Dimple's act – which loudly signals her alienated self – is both a falsification and an affirmation of her understanding of life in America, just as the television to which she is addicted reflects and recreates its own reality. The author in her attempt to be authentic in story telling has indeed excelled in picturing the lie of Dimple in its true colours. The disillusioned Dimple has a deeper psychological connotations in her attitude towards herself, her husband, her family and on the whole, about life and the universe. The Diasporic experience brings about different reactions from different individuals. Not wopsyches are the same although the conflicts may overlap the choices made by the individuals make each unique. There are some who succeed in resolving the conflict amicably while others struggle and grope to retain sanity. There are some who are not yet capable but still adjust to the requirements of the Diasporic experience.

The ego is the aspect of personality that deals with reality. While doing this, the ego also has to cope with the opposing demands of the id and the superego. The id seeks to fulfill all wants, needs, and impulses while the superego tries to get the ego to act in an idealistic and moral manner. What happens when the ego cannot deal with the demands of our desires, the constraints of reality, and our own moral standards? The ego then employs a defense mechanism to help reduce these feelings of anxiety.

In order to deal with this anxiety, Freud believed that defense mechanisms help shield the ego from the conflicts created by the id, superego, and reality. Because of the anxiety demands created by the id, superego, and reality, the ego has developed a number of defense mechanisms to cope with anxiety. The aim of ego defense mechanisms is to safeguard the self from anxiety and social sanctions and/or to provide a refuge from a situation with which one cannot basically cope.

Both in *The Tiger's Daughter* and in *Wife*, the protagonist, Tara and Dimple, are expatriates. They share the expatriate characteristic of being ill at ease both in the native culture and in the alien one. They represent the dilemma faced by expatriates. Sivaramakrishnan says about Tara and Dimple, that the "the retention of the identity as Indian is a constant tension with the need for its renunciation if they have to acquire a new identity as immigrants" (74). Dimple also experiences an intense loneliness which is different qualitatively from the loneliness of the expatriate. "She was so much worse than ever, lonelier with borrowed disguises, she felt like a shadow without feeling". There is a progressive and total estrangement from the environment, from herself, and from existence itself. In both these novels, expatriation is a major theme and also becomes a metaphor for deeper levels of alienation like existential alienation and self estrangement. While Dimple adopts pathological and neurotic defense mechanisms, Tara adopts immature defense mechanism which leads them to be classified differently as Neurotic and Immature Psyches.

*Jasmine* is a novel of emigration and assimilation, both on physical and psychological levels. In this novel, Bharati Mukherjee fictionalizes the process of Americanization by tracing a young Indian woman's experiences of trauma and triumph in

her attempt to forge a new identity for herself. The story is told from the first-person point of view by the female protagonist, who undergoes multiple identity transformations in her quest for self-empowerment and happiness. Mukherjee uses the cinematic techniques of flash back and cross-cutting to fuse Jasmine's past and present. Gabrielle Watling, in her article "Hybridity as Agency for the post-colonial Migrant," observes:

Jasmine's early efforts to negotiate America are typical of the difficulties faced by Third world Migrants in the First world, but, in adopting American values on behalf of Third-world migrants, Mukherjee's work systematically overlooks the very forces which help to relegate the Asian migrant to second-class status. (61)

Like any other feminist writer Bharati Mukherjee's women characters offer a bold and charismatic vision. In the novel, the journey of Hannah Easton starts from Puritan Salem to England and then to colonial India and finally ends in America, where she lives rest of her life. Mukherjee interweaves the story of Sita from Hindu mythological text into the novel. Beigh mentions that Hannah compared herself to Sita as both of them have been brought up by their foster parents.

Both of them had to choose between continuing in the same place and trying out new surroundings, whatever they will bring. Moreover, both developed their own ways and means to survive in an alien land. Jadav Singh's doubt on Hannah's loyalties as his Bib also carries some similarity with Rama as Sita's purity was also doubted and she had to undergo a fire trial. They both have been the victims of patriarchal oppression.

In "The Fiction of Bharati Mukherjee : A Cultural Perspective" Mukherjee is defined as her own theorist and exemplar since her novels illustrate the credo of immigrant writing as a

'Maximalist act Strenuously announcing and emphasizing her American citizenship and emphasizing her American Citizenship, she tends to downgrade her Indian heritage and affiliations. Several times during her interviews she has refused to answer questions about her Indianness. Yet the audiences see asariclad, darkeyed, dark haired, retaining an obvious Bengali Brahmin name and heard her use Indian material in the extracts she reads from her fiction.

Mukherjee has deliberately problematised her identity, perhaps overreacting to her likelihood of being enclosed in a coterie culture geographically and ideologically separate from her chosen home and citizenship.

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## MASK - MERGING THE REALITY WITH FANTASY - IN SELECT GIRISH KARNAD'S *PLAYS*

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### Abstract

*In theatrical principle, the Mask has developed in a different way in the major classical periods, even though in all periods, its primary function has been to convey an objective image of character or action to both the actor and the audience. Through many forms of ritualistic and stylised elements, aims at creating an atmosphere which becomes easy for the actor to come close to the point of identification with the assumed mythical character. The Masks were used to represent Gods and mythical heroes, they also represent emotions like joy, anger, love and so on, allowing to follow the play by the audience. Mask can create fantasy.*

**Keywords:** masks, fantasy, role playing and disguise

### Introduction

In Indian folk theatres half-curtain is used to introduce a character. It shows as well as hides the face of the character. Mask is also used either, to conceal or to reveal a character's reality.

In "Theatre in Indian", Girish Karnad says that Mask was not used in Sanskrit theatre since it had a small audience of 200 to 400. But he adds, in Indian traditional theatre, "the Mask is the face... in folk rituals, the Mask represents the spirit by the whom the dancer seeks to be possessed". Besides a Mask can create fantasy and bizarre worlds. Role playing and disguise and alternatives to Mask.

### Role of Mask in Naga-Mandala

In Naga-Mandala Mask becomes a necessity for Rani to escape from the reality. Rani is the only daughter for her parents. She is married to Appanna. She is locked in the house by her husband. Rani is frightened to stay in that lonely

house. So she begins to talk to herself. It is her self-talk that becomes a Mask to her.

She imagines that an eagle wants to take her to a magic garden on the seventh island after crossing the seven seas and the seven isles; this garden has trees of emeralds and under one such a tree, Rani's parents are waiting for her. Hence she asks the eagle to take her there and eagle does so. Rani then falls asleep. Thus, her soliloquy, her dream and imagination of a fantasy would act as her Mask.

### Use of Mask in Hayavadana

In Hayavadana, Karnad used Mask as a folktale convention to create a bizarre world. Karnad creates characters like a manhorse (Hayavadana) and two friends (Devadatta and Kapila) whose heads are interchanged. Along with these strange characters, Lord Ganesha who is worshipped at the beginning is also strange. He is considered a mixture of human, animal and divine forms.

In the main plot of Hayavadana the hero, Hayavadana is rather stranger being at the beginning. He is a man with a horse head. He is the son of the white horse and a princess. In Dharmapura there are two youths - Devadatta and Kapila. Devadatta has won over others in logic and poetry. He wears a pale coloured Mask whereas his friend, Kapila wears a dark one. Kapila is good at fencing, wrestling and sword fighting.

The colour of the Mask worn by Devadatta and Kapila represents their basic trait. Since they live with "one mind, one heart", the friends make the people of Dharmapura to remember "Lava and Kusha and Rama and Lakshmana".

The two characters - Devadatta and Kapila - maintain their characters before and after their heads are exchanged. When Devadatta walks to the temple of Kali to behead himself, he finds it sleep and difficult to climb. He becomes exhausted when he reaches the temple. When he is offering his head to Goddess Kali, he finds it difficult to cut off his head. He struggles a lot before he kills himself since Devadatta is satwic in nature.

But when Kapila a man with Rajo-guna nature, goes to Kali temple "Natural faster than Devatta did". When Devadatta is with Kapila's body, he defeats a champion in a sword fight and wrestler from Gandhara. Since he finds this

body doesn't wait for thoughts it acts, he is ready even to go for a long swim.

Kapila's Rajo-guna nature controls Kapila's head with Devadatta's body from the beginning itself. When Padmini meets Kapila in the forest, he says to her "When his body came to me it was like corpse hanging by my head". Karnad makes Devadatta and Kapila retain their satwic and Rajo-guna natures respectively even though heads have interchanged.

### Conclusion

The Masks are very helpful in effecting changes in the identity of characters whenever the dramatic action demands it. Thus Mask is used in Karnad's play used to depict how the fantasy - Naga-Mandala and bizarre world - Hayavadana can be created to show how the actor can turn in to character and to describe how role-playing and disguise can become the various forms of Masks.

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