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VOL. IX SPECIAL ISSUE NO. 1 SEPTEMBER 2018

**Subaltern Studies: A Corollary Relief to the Globalisation in
the Third World Countries**

Issue Editors

■ **Mrs V. Murugalakshmi** ■ **Ms A. Arunadevi**

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Editorial...

Writing in English literature is a global phenomenon. It represents ideologies and cultures of the particular region. Different forms of literature like drama, poetry, novel, non-fiction, short story etc. are used to express one's impressions and experiences about the socio-politico-religio-cultural and economic happenings of the regions. The World War II brings vital changes in the outlook of authors in the world. Nietzsche's declaration of death of God and the appearance of writers like Edward Said, Michele Foucault, Homi Bhabha, and Derrida bring changes in the exact function of literature in moulding the human life. Due to Globalization and liberalization, society moves to the post-industrial phase. Migration and immigration become common features of postmodern society. These movements give birth to issues like race, ethnicity, gender, crisis for identity, cultural conflict, dislocation, isolation and many others. Thus multiculturalism becomes the key note of new literatures written in English. The colonial legacy, immigrants and migrated authors attempt to define Britishness in literature and the result is postethnicity in English literature. The writers like Salman Rushdie, Hanif Kureishi, Andrea Levy and many others attempted to redefine and reevaluate the singular authority of text and plead for the plurality of themes. There is another form of literature growing consciously in the country like India. This literature is called as Fourth World Literature or the literature of protest. The marginalized sections of society attempt to protest against upper caste ideologies in Dalit Literature. All these issues are reflected in the present issue of Literary Endeavour. "We thank the management of Loyola College (Autonomous), Chennai for having given us the opportunity to explore the unexplored terrain of the Protest Writings.

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Secretary Message...



It is my pleasure to appreciate all the great academicians, young researchers and students from all over the world who attend the International Conference on "**Subaltern Studies: A Corollary Relief to the Globalization in the Third world countries**". This meeting's goal is to bring together, a multi-disciplinary group of academicians from all over the world to present and exchange break-through ideas relating to subaltern studies. It promotes top level research and to globalize the quality research in general, thus making discussions, presentations more internationally competitive and focusing attention on the recent outstanding achievements in subaltern studies, and its need.

The Conference, composed of many sessions, tackles important topics on subaltern studies and allied fields. I am sure that each one of you will identify subjects of his/her interest and will benefit from many fruitful and enriching discussions. I would also like to welcome them for having brought us together to discuss one of the main current challenges worldwide which are, without doubt, subaltern studies.

I am particularly happy to be present in this unique event today and to exchange views and share experiences with other high-level professors, colleagues and friends, representing many well known Universities and Research Institutes together with members of relevant international organizations.

I congratulate the Department of English(S/F) for the commitment and active participation and wish you all the success. I recommend you for having exciting and memorable events filled with enlightening interactive sessions. Congratulate you for bringing this dynamic exposition to our great state.

I wish inspiring and successful ideas.

The conference will help contribute to this vibrancy and enrich discussions around the theme, developing professional knowledge exchange, insights and collaborations.



Secretary

Principal Message...



I am very much delighted to convey my warm greetings to the Faculty and the students of The Department of English(S/F) for taking up the challenging task of organizing A One- Day International Conference on “Subaltern Studies: A Corollary Relief to the Globalization in the Third World Countries”. The term Subaltern designates the populations, which are socially, politically and geographically outside of the hegemonic power structure of the colony and of the colonial homeland. Its main goal was to retake history for the underclass people, for the voices that had not been heard previous. We are in a compelling era where global conditions require subaltern studies, which make one to change and adapt to suit the present requirements and address futuristic needs. The department is committed in enhancing the quality of service delivery and ensuring a valuable environment for the students. With the support of the Management, faculty members and students are excelling in their work. Through this conference, we hope to provide a unique opportunity to engage researchers from various institutions and students while developing strong friendship bonds.

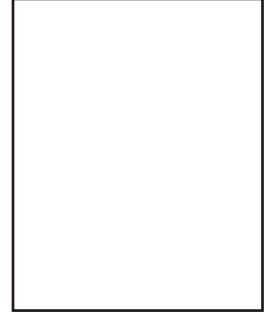
The conference will draw attention to fundamental issues of Subaltern Studies: A Corollary Relief to the Globalization in the Third World Countries through different presentations. The focus will be on concrete solutions and ways to make the research area in subaltern studies, a better one for further progress. I am proud to offer ever-improving facilities as well as inspiration and guidance to teachers and students across all aspects of college life. The Department of English(S/F) envisages a new approach in the field of subaltern studies. This approach is student- centered and goes beyond textbooks, classrooms and boundaries.

The organizing secretary, coordinators and committee members are dedicated and focus on inculcating in the learner three key attributes: innovation, collaboration and life-long learning. I know that the development of the department over the past few years has been significant. The future will build on these firm foundations focusing on the quality of learning literature in all the means. I express my heartfelt congratulations to the faculty of the English Department(S/F) for their collective attempt at publishing these valuable presentations. I wish them greater success and sustained achievements in their academic pursuit.



Principal

Acknowledgment



A one day International Conference is organized on “Subaltern studies: A Corollary Relief to the Globalization in the Third World Countries” with an objective of providing a platform for interaction with academicians, research scholars and student community. We gladly dedicate this proceeding to all who have actively left an indelible mark in making it a reality.

With deep sense of gratitude and gratefulness, I express my sincere thanks to Dr T.R.Dinakaran, Secretary, Sri SRNM College, Sattur and the Management for their encouragement, continuous motivation and guidance and facilitating us to bring out this proceedings in the present form. I profoundly thank our beloved Principal, Dr S.Ganeshram for his constant support to achieve the endeavour. I also extend my gratitude to Dr Rama Subbiah, IQAC Coordinator and Assistant Professor, Department of English, MTN College, Madurai for his valuable guidance and support.

I extend my thanks to the resource persons Dr Sumathi K.Sripathi, Senior Lecturer, DMI St .Eugene University, Lusaka, Zambia, Africa and Dr A.K.Muthusamy, Associate Professor of English, VHNSN College, Viruthunagar, Dr S.Kumaran, Assistant Professor, PG &Research Department of English, Thiruvalluvar Govt. Arts College, Rasipuram, for sharing their effective ideas.

I whole heartedly express my sincere thanks to the faculties and students of the Department of English(S/F) for their every effort in the compilation of this proceeding. I sincerely thank all the contributors of the papers by sharing their knowledge and expertise for the publication in this edited proceeding. We are happy to acknowledge the efforts taken by everyone who has helped us in getting this proceeding published.

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01

SUBALTERN STUDIES: “ORIENTALISM IN SUBALTERN PERSPECTIVE OF THE POST COLONIAL PERIOD WITH UNDERLYING SUBJUGATE CONSCIOUSNESS”

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“To be totally free one needs to be totally aware, because our bondage is rooted in our unconsciousness; it does not come from the outside. Nobody can make you unfree. You can be destroyed but freedom cannot be taken away unless you give it away”. Osho, 'Insights for a new way of living'.

This is the major issue of understanding the roots of slavery. Mankind loosing the thought of their individual existence has gone topsy-turvy in unrealistic beliefs and adherence. The facts and issues of subaltern consciousness speak of this situational psychosis. Many writers from the 18th and 19th centuries have focused their writings on this issue of bondage and the crisis to overcome and to create a legacy has been the truth behind subaltern studies and its perspectives to literary achievement.

'Subaltern' concepts reflect on inhumane attitude of the rich, mighty and the powerful of the earlier centuries. It was in themed 18th and 19th centuries that reflexive awareness came into the mind of people to oppose their existence. Many weak governments of the world ruled by powerful nations felt negated of their existence. It is imperative to understand the history of colonialism and its traumatic legacies that has left an indelible mark on the global psyche.

In the words of Paramar Sarkar in his book 'Postcolonial Literatures' reflects the fact that, “Postcolonial Literatures seeks to provide an introduction to this contested area by uncovering the historical, political, cultural and linguistic contexts that have produced some of the most significant literary texts in the past three hundred years'. This is the major prediction of subaltern issue that existed and researched over centuries as a right for freedom of thought and mind. Knowingly or unknowingly our predecessors have succumbed to westernized influence on the pretext of development yet lost their identity and many generations that fell into the hands of foreign influence with a severe setback in reality. Here comes the subaltern interpretation to fight for rights of equality, fraternity and democratic expressions with principles to stand firm in existence.

Very exact to think and to ponder of these subaltern conscious writing to its origin more effectively, many authors and literary writers emerged in different parts of the macrocosm to express their agony in different renditions, having experienced atrocities of imperialism during their period of time. We should reflect on the concept of 'imperialism', a sociological impact being created by the stronger nations of the world. This state of government, authoritative and demanding existed during the colonial regime. A set number of countries imposed imperialism on weaker nations to exploit and outrageously take away the resources available inclusive of human potentials.

As Ania Loomba, an Indian literary scholar explains, “Modern colonialism did more than extract tribute, goods and wealth from the countries that it conquered-it restructured the economies of the latter, drawing them into a complex relationship with their own, so that there was a flow of human and natural resources between colonized and colonial countries”. This was the realism of imperialism and practically many colonial nations faced and underwent these irksome situations for many centuries until their independence to take freedom of existence on their own.

Subjugation was predominant in the rule of their so called stronger nations of the yester years. A well defined fact is that imperialism existed as a major political concept of such nations ruling over the weaker, submissive nations of the world. This scenario dwelt worldwide from north-south and east-west dimensions across the globe. Most subaltern studies of the postcolonial literature would talk about such

subjugation and imperialistic approach defined in the past brought into the focus of the present.

Precisely, the stronger nations stepped into a new land on the pretext of trying to help the people of the new land develop and establish better life styles. It didn't happen. Instead the imperialistic nations misused the ignorance of the people and used them as their man power to develop their ideologies. There was wide spread conquering of lands and swindling of resources causing human atrocities on the innocent leading to poverty and misery. This colonial impact signaled a possible future of overcoming colonialism giving an idea for new forms of domination. Subaltern ideas came into evidence in tune to this practicality that existed in many countries for many centuries. The present existence of our societies is beyond this struggle and we have overcome this challenge through our mighty societal backdrop that fought for the rights of establishment and set us free to be what we are today.

The fight for independence and freedom by many indigenous people of many nations the powerful kingdoms provided a rich evidence for literary established in subaltern avenues. A well referred literary piece of work on such a context is brought forward by Fanon, a psychoanalyst and philosopher born in Martinique. Fanon presented one of the most searing and provocative analyses of the relation between colonized and colonizer in The Wretched of the Earth (1961) as well as in his *Black Skin, White Masks* (1952). Fanon remains perhaps best known for his explosive justification of violence in *The Wretched of the Earth* which is revelation of imperialism that lead to the subaltern issues taken for discussion.

Language barriers, monetary domination, cultural differences, negation of human values existed at the priority. These disparaging transitions between each of the elements that was created during colonialism ran into existence in the postcolonial period giving evidence for literary expressions of interest to the world. There was curiosity amongst the people to know more of the life form of the past that led into the present scenario. Expressively accepted literary work on such a context would be of Fanon whose work emphasized the complex relation between imperialism and nationalism that remained a critical focus of much postcolonial writing. The aspiration for self-determination at the heart of anti-colonial struggles proved difficult to institutionalize democratically in existing postcolonial states. Most postcolonial theorists whether writing about Africa, South Asia, or elsewhere have been critical of nationalism but also equally critical of the "Nativism". This is the major concept of subaltern study among the masses that is leading to different and varied research analysis. A statistical study of such major issues of multiculturalism, anti-colonialism, orientalism, globalization etc., which are directly related to the days depicting the rise and fall of European imperialism, is a clear picture of subaltern study that can be possibly put into form to the modern world.

Apart from Fanon's impact on imperialism, colonial and postcolonial relevance, Edward Said's 'Orientalism' is unique of subaltern context. Our nation, being a part of the oriental, inclusive of most Asian countries has had an impact of postcolonial subalterns to reflect and discuss in detail. The main importance of Said's 'Orientalism' is in pointing out the fact that the regime of colonialism is allegedly over long years ago and with the coming in of freedom and free expression, the systems of thinking, talking and representing forming the basis of colonial power relations still persist. Said's book became a central text of post colonialism as it exposes the fundamental principles and structures of colonialism embedded within different systems of knowledge and representation to the society that is existing of the modern world bring in a large scope of awareness that existed and what is existing. Orientalism served as a system of representations which served to consolidate the West's authority and supremacy over the East, and not just to reflect or describe it. This is the unique identity of Edward Said, which directly focuses on the impossible existence that was imposed of the west to the easterners. The orient had a specific artifact and state of existence that was deliberately mismatched to the establishments made by the Westerners. This conflict is one of the subaltern challenges that has given an impetus to research and ongoing study of expression. The marginalized or oppressed views were brought into focus by Edward Said, which gave an

added support to the universally accepted hegemonic power structure of the colony and of the colonial homeland.

Post-colonial reflexes show indebtedness to Foucault, French theorist, philosopher, and historian, who has forwarded three methodological forms that support subaltern expressions. The three major concepts are discourse analysis, genealogy, and social constructionist views which are directly referred into discussion by Edward Said in his literary writings. It can well be said that Foucauldian discourse analysis has helped scholars understand the means by which the colonial states that exerted power over its colonial subjects and manifested the ideologies of domination thereby making colonialism possible in the macrocosm. On such a pretext, the post-colonial criticism's inaugural figures, Edward Said, cited Foucault's notion of discourse in order to identify 'Orientalism'. Though there are a few subaltern writers/authors who opposed Foucault, as he expressed his views from the privileged establishment and would not have undergone the agony of the socially and politically weak class of society.

According to Edward Said 'Orientalism' was a supreme power which was made use of by the western powers in their discourse socially and politically at their benefit. According to Said, many pairs of existing establishments like military and literary excursions, political and cultural endeavors, administrative and anthropological practices and theories all served together to establish Europe's superiority over the Orient. This he virtually blamed as it gave rise to supremacy over the weaker society. He negated Eurocentric interpretations as most of the ideologies were copied and taken over from the 'orient'. He justified the fact that the orient became the fantasy of the west and the orient countries were exotic and vibrant, that attracted the westerners and thereby, reign supreme over them.

Said in his essay on 'Orientalism' brings in the fact that the image of the Orient was a cause that made much rich, sophisticated society travel in quest for pilgrimage and discovery. They took to excursions to visit and receive inspiration to dwell in solemn existence while protecting themselves from "its unsettling influences". The purity of the Orientals made them inferior to the sophisticated West. The Orient's innocence was the reason for the West to justify controlling them, even for their own sake. This ideology became viable to the present situation, that the fall of the western domination on many nations of exotic realities and peaceful co-existence has become the dominance of human understanding in the present.

Nevertheless, Edward Said in his writing brings in a contrast between 'Orientalism' and 'Occidentalism'. Two different ideologies, yet how there was dominion over submissiveness that created an indelibly surpassing history of the reality, which can never be forgotten and remain fresh and evergreen in our thoughts. Throughout, in his writings he has relentlessly unmasked the ideological disguises of imperialism. There is anti-colonial influence in his writings which are supportive of the existence of all the nations that suffered in the hands of imperialism of the west

Orientalism as a field of study was aimed to assist the government in finding ways to control non-Western societies. Decolonization processes after World War II did not mean the end of Orientalism. It was explicitly experienced. Even this age of continuous change, the dominion of the past has brought in a mingling of the unified wholeness in every part of the world.

Though Edward Said has brought in varied versions of interpretations in presenting his orientalism from capitalism to colonialism, constructivism to decolonization, thereby critically analyzing the status of life of every human mankind of ethnic existence which he reflects as a sceptic thought 'if the knowledge of orientalism has any meaning, it is in being a reminder of the seductive degradation of knowledge, of any knowledge, anywhere, anytime'

Many renditions for and against exist with Edward Said's 'Orientalism', yet it remains as one of the principle features of intellectual inheritance of post-colonialism.

The effective impact created by oriental approach can be elucidated by pointing the critical

reflection of critic Gauri Vishwanathan as, 'The first phase of British rule in India from the late eighteenth century onwards, was broadly Orientalist in its educational policy, combining the initiation of the west to the vast literary treasures of the east with the reintroduction of the natives to their own cultural heritage....as being buried under the debris of foreign conquests and depredations.'

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02

**MYTH IS THE *PRIMUM MOBILE* IN GITHA HARIHARAN'S
*THE THOUSAND FACES OF NIGHT***

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Myths have been created by human beings for many reasons over thousands of years which are a superb product of humanity and a rich resource for the collective consciousness of mankind. Myths vividly describe customs, beliefs, attitudes of people and community and bring essential unity in diversity between the past and the present and develop the universal feelings of human pleasures and sufferings. Therefore, modern women discover a principle of mythical patterns to sustain order and unity of the chaotic variety and complexity of the modern life. That is why myths and legends have become a favourite literary technique which is used quite frequently in literature. Indian English novelists have used myths in their novels in the distinctive manner and bring out the similarities and contrariness between the past and the present. Myth is a powerful literary device which helps the Indian English novelists to interpret modern India in the lights of ancient mythical tradition. Myth also helps the contemporary writers for exploring their own existential concerns in the contemporary social context which makes their works good and durable.

Myth represents the soul and spirit of Indian psyche and for Indian people, religious myths constitute true history. V.S.Naipaul therefore realized during his second visit to India, in his work *India A Million Mutinies Now*:

Religious myths touched every part of the land... story within story, fable within fable: that was what people saw and felt in their bones. Those were the myths, about gods and heroes of the epics that gave antiquity and wonder to the earth and people lived on (144).

The earliest forms of narratives found in the 'Puranas' can be considered as mythic narratives where dialogue between an exponent and an inquirer is interspersed with the dialogues and observations of their individuals. In India it is like a custom to recite the mythological stories to the children due to this reason along with their growth, naturally they develop a powerful fascination to this golden treasury of myths. The public recitation of tales from The Ramayana, The Mahabharata and The Puranas, pointing out its contemporary relevance is now a living tradition. Indian writers like Githa Hariharan have made an excellent use of Indian myths in all their forms, variety and richness. They present through myth a modern situation and refer the readers to a familiar analogy. Githa Hariharan, the internationally acclaimed Indo-English writer has secured an enviable position for herself among the literary circles today. She erodes the age-old wisdom contained in sayings, proverbs, stories, myths and beliefs. Her vision encompasses the whole history of woman's role and edifies the emergence of a new woman who is true to her own self.

The story of *The Thousand Faces of Night* revolves around Sita and her only daughter, Devi. Hariharan explores how middle class Hindu society prescribes gender relations by means of myths that women are told, and in turn rework in to their lives, as also the lives of other women around them. The novel establishes that there are relationships which originate out of emotional needs of human beings coming in contact with one another. As a young girl Devi desired to know the mystery of life and in her childhood her grandmother and people around her told her several stories. Freud observes in *A General Introduction to Psychoanalysis* that every person gains knowledge from:

Widely different sources, from fairy tales and myths, jokes and witticism, from folk lore, that is from what we know of the manners and customs, sayings and songs of different

people and from poetic and colloquial usage of language (166).

In India, from ancient times we have a rich oral tradition. So, children enjoy these tales through parents, grandparents or close relatives. Through these stories the girl-child learns about her inborn qualities like sympathy, kindness, sacrifice, patience and self-discipline. Almost each and every story is helpful as far as emotional and intellectual development of Devi is concerned. In the novel, Hariharan has narrated several stories through her character. Whenever Devi recalls these stories, she is more concerned with the lesson or message related with it.

In order to make her only daughter settle down, Sita decides to call her back from America. After coming back to India Devi realises that her mother is going to arrange her marriage through Swayamvara. In Indian social set up marriage is the traditional role assigned to the women. Devi is not prepared for her marriage, but without hurting her mother's feelings, she accepts the proposal. From her early childhood she had seen her mother Sita, who “weaves a cocoon, a secure womb” (TFN 13) always these to protect her, under these circumstances Devi give her consent. Daughters need mothers to train, protect and guide them. Without their mother's guidance and emotional support daughters fail to internalise womanhood. At this point Devi goes back to “returning memories of my grandmother's stories of predestined husbands and idyllic marriages” (TFN 16).

Devi also remembers grandmother who told her the story of Damayanthi. Nala the king of Nishads, was brave, handsome and virtuous. Damayanthi's father decides to hold her Swayamvara. Damayanthi was brave, was determined to espouse none but Nala. So with all delight she eyes the king and throws her garland of selection round his neck. The story of Nala and Damayanthi in The Mahabharata is one of the most popular legends in Indian mythology. Through this Devi's grandmother fascinated Devi's seven year old mind towards marriage and while explaining the story she established “the real dignity and solemnity of a Swayamvara” (TFN 18), the self-choice ceremony that will allow her to choose her husband. Devi's concept of Swayamvara and marriage comes out from her early childhood stories. Through Devi Hariharan narrates:

My grandmother's stories were no ordinary bedtime stories. She chose each for a particular occasion, a story in reply to each of my childish question. She had an answer for every question. But her answers were not simple: they had to be decoded. A comparison had to be made, and illustration discovered, and a moral drawn out (TFN 27).

The next story narrated by her grandmother is about Gandhari. Gandhari was married a very rich prince, whose palace is as big, twice as magnificent as her parents' palace. When she met her husband for the first time she saw “the white eyes, the pupils glazed and useless” (TFN 29). Gandhari was not just another wilful, proud woman, said grandmother summing up, “she embraced her destiny a blind husband with a self-sacrifice worthy of royal blood” (TFN 29). She was annoyed and very proudly blind-folded herself by tying a piece of cloth she had torn from her cloth over her eyes without uttering a word and she remained in this condition forever in spite of pleadings from different corners against it. This mythological story is relevant to the story of Sita, Devi's mother. When Devi was a child, she saw a photograph of her mother Sita, with a Veena, a musical instrument that she never saw before and when she tried to learn the facts, her grandmother narrated this story. The story goes like this Sita brought along with her a Veena, when she came to the house of her in-laws and she loved to play with it at her leisure hours. Every time she played very beautifully and she was also appreciated. Once, while she was playing the Veena, very attentively forgetting everything, her father-in-law gave a mild, but firm warning against her not giving enough care and attention towards her household chores and duties upon the inmates of the house. He also further questioned if she was really a wife and a daughter-in-law.

After hearing these words from her father-in-law, Sita was dumb-founded and for some time she hugs her head over the Veena and finally, she pulled the strings out of the wooden base. Through the mouth

of grandmother, Devi heard the story of her mother as an act of renunciation of one's own interest. From that day onwards, Sita stopped touching her Veena and gave her time and energy as well as her powers of reasoning to make her husband a success in his professional life. She sacrificed everything and devoted herself to keep up the prestige of the family as well as the fortunes of the family.

Another story narrated to her by grandmother deals with the beautiful girl who married a snake. Although Devi's ten-year old mind is quite immature to understand, remains permanently etched in her memory. A childless couple prayed to god for a child and in return a snake is born to the woman. When the snake grew up, his parents planned his marriage. So the father walked to a distant land. When he told the problem, his host offered his own beautiful daughter. When the girl saw a snake as her husband, she accepted her fortune open heartedly without any dilemma and said, "a girl is given only once in marriage" (TFN 33). One night the snake came into her room and they spent that night together. Next morning the girl saw a handsome young man on her bed. Devi tries to relate herself with all the stories she can remember. She relates all those mythical stories with the lives of the people around her. Above all the stories and lessons of her grandmother have only one moral for Devi and that is how to be "a good woman".

Thus the novel, *The Thousand Faces of Night* discusses about what a woman is generally considered to be in India. In this novel, one can come across the insignificant status of women and the resumption of their submissive condition.

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03

**PORTRAYAL OF WOMEN AS SUBALTERN IN
MAHASWETA DEVI'S SELECTED WORKS***G. Kavitha, Ph.D (Research Scholar), Pachaiyappas College, Department of English, Chennai*

This paper focuses on Women Subaltern in the context of its emergence as a new school in history writing. History is meant for nothing but it is the story of countries, civilization and rulers. It is also considered a record of wars and victories, growth and decline of empires of wars and victories, growth and decline of empires and emperors. When history becomes a tool in the hands of the rich and the powerful, automatically the poor and the weak are marginalized. But the avid desire to exist and to move on among the marginalized always tries to express itself. Likewise, history is a dominant plant in the works of Mahasweta Devi. Mahasweta Devi has adopted the process of rewriting as a way of challenging the dominant culture from the space of a subaltern and tried to give urgency of reconstruct the subaltern history. Subaltern studies scholars intend to give voice to the subaltern, yet they limit the subaltern to the indigenous dominant groups.

Subaltern studies began as an exploration of the politics of the subordinate classes in colonial India. Subaltern studies became an innovative site for a new kind of history to take shape from beneath the super structures of society. Mahasweta Devi claims that subalterns remain subaltern throughout their lives. Their master do not allow them to be voiced. Devi has questioned the nationalist to speak for all women regardless of cultural differences. Devi focused on the demand of women to speak for themselves instead of any male for them. Devi belongs to one of the subaltern writers who was not only a deep observer of the subaltern condition but she was a mere reporters and a keen watcher of the human condition in India.

The subaltern studies study has become one of the major branches of post-colonial literature in India. Mahesweta Devi's works focus on the simplistic lifestyles and the sufferings of the women tribals, under privileged and the downtrodden people. The peculiar feature of Mahasweta Devi was her remarkable ability to recreate the legends of the past to bring out the feelings of subordination and the spirit of rebellion. Contemporary writers like Anita Desai, Arundhati Roy, Shashi Deshpande, Bharati Mukherjee and Mahesweta Devi also addressed various forms of oppression and prejudices that exist in the Indian Society. Mahasweta Devi's works discussed her concerned for the underprivileged who are deprived of their basic rights by the dominant classes.

After colonization came up a new era called post colonial writings. Postcolonial criticism examines the ways in which colonialism rewrites a nation's past and the present. Ranajit Guha, historian from 1980's, belong to a new school of history-writing called 'Subaltern Studies'. He said that Subaltern as the subject of historical and sociological enquiry. Guha's essay calls attention to the ways that contemporary representations of Indian anti-colonial nationalism tend to place the subaltern classes as subject to the whims of the elite. "Edward Said links Orientalism to the Italian Marxist Antonio Gramsci's concept of hegemony. Hegemony refers to the consent given by the great mass of the population to the general direction imposed on social life by the dominant fundamental group. Under hegemonic conditions, the majority of a nation's citizens effectively internalize what the rulers want them to believe and genuinely think that they are voicing their own opinion"(Lalitha, 168). This school of thought was first advocated by Antonio Gramsci, the Italian politician and Social scientist in his Prison Notebooks. Gayathri Spivak employs the term subaltern to describe the lower layers of colonial and postcolonial society which includes the homeless, the labourers, the tribals, the underprivileged people. Spivak also

focuses on the female subaltern. In the essay *Can the subaltern speak?* examines the wider context of colonial discourses to exclude and marginalize the subaltern, especially subaltern women. Gayatri Spivak asked whether the subaltern can speak or not speak? After reading Devi's story we can say that subaltern can speak, but within a certain territory and within a restricted audience. Moreover, this marginalised speakable voice is heard because of the double pronunciation of their stories through Devi and Spivak's writings. Actually, Devi's texts voiced the voiceless and give an understanding about the caste, Gender and class system. Then Spivak's transaction makes it to one step ahead, re-voicing the texts to the world. So, there are multiple speakers at different levels whose voices are mingled as they spoke the unspoken stories. Subaltern consciousness is defined by the Oxford English Dictionary, as awareness of one's place in a system of social class, especially relates to the class struggle. "Subalterns in India became fragments of a nation; their identity and consciousness reflected India's colonial subjugation" (Ludden, 19). The consciousness may include within it propositions and notions of religion, caste and power but all are protest and resistance to suppression.

Mahesweta Devi has emerged as a significant voice inhabiting the literary space in India. Born on January 14, 1926 into a middle class Bengali family at Dhaka, located at Bangladesh. Together with her sister and brother, Mahasweta Devi was raised to love books and develop an interest in Music, theatre and films. Mahesweta Devi's first published piece of writing was an essay on *Tagore's My boyhood Days* for a Bengali Children's magazine. Since 1976, she has actively involved in the struggles of tribals and underprivileged communities in the border areas of the three adjacent provinces of Bihar, Orissa and West Bengal. As a literary presence in the over crowded field of Bengali Creative writing, She carved a distinct space for herself. Parallel to her creative writing, she kept up with her journalistic practice. She helped form organization of the oppressed to fight for their rights. Mahasweta Devi further believes that more sympathizing with the poor does not help, she lived with them in order to bring their grievances and demands for the redress of different modes of exploitation.

Mahasweta Devi's stories speak of the unspeakable truth of women's misery and their power of enduring and resistance. Moreover, her stories exhibit the subverted gender role and consequences of the subversion. It also apprehends the vivid layers of domination and resistance. On the other hand, women characters do not have their own voices. They receive a given voice by the writer of the stories. Similarly, Mahasweta Devi gave the voices to the characters. Mahasweta Devi's works are the theme of exploitation, the problem of bonded labor, displacement, and other Socio-economic problem faced by the women tribals in the contemporary world. In *Douloti the Bountiful*, Mahasweta Devi highlighted the problems of women as bounded labourers. The story *Salt* is a good example of the helplessness condition of the tribals and the oppressive behavior of the money lender. The story *Shishu* is also an example of the writer's aim to subvert the prevalent notions about the tribals. *The book of the Hunted* (1994) is a part of Mahasweta Devi's innumerable projects and efforts to infuse the tribals with ethnic and racial pride and make the mainstream people understand them better. Mahasweta Devi's short narratives such as *Giribala and Dhowli*, *In woman*, *Outcastes*, *Peasants and Rebels* and *Imaginary maps* to show how ecological marginalization, reproductive rape and unequal resource access, disposing them to sexualized. *Jhansir Rani* earned her the reputation as a writer. Mahasweta Devi's fiction gives scope for viewing her work from the feminist point. As a writer, Devi has understood the failure of the politician to address the problem of marginalized classes in India.

Mahasweta Devi's stories are giving voices to these marginalized women, After analyzing her works and reading the criticism, I have concluded that these marginalized people do exercise a power within a restricted structure. Their power has been achieved through a long term suffering by suppressing her voice and sacrifice. Therefore, Devi's stories are reflecting the authoritarian power of resistance. Mahasweta Devi's works have always tried to bring out the concept of subalterns in her works. She tried

through her works to bring the oppression and exploitation that is undergone by subalterns into the public view. Her view is that subalternity can be made into movement only when all sort of people unite and analyse the situation and bring about a theory to speak and solve their issues.

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04

FEMINISM: DOUBLE COLONIZATION OF WOMEN IN TSITSI DANGAREMBGA'S *NERVOUS CONDITIONS*

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Feminism is a range of political movements, ideologies, and social movements that share a common goal which is to define, establish, and achieve political, economic, personal, and social equality of sexes. Feminism is a word coined by Charles Fourier, a utopian socialist and French philosopher in 1837. The feminists have had different causes and goals, depending on the historical moment, culture and country for the movements. These feminist movements are divided into three “waves”. The first wave feminism evolves into a movement, and focuses on the white, middle class women in the global North, who are rich and able to access education. It originated in the late nineteenth century. This movement attains its success in getting rights for women to vote. The Second-wave feminism has begun in the late 1960s and 1970s; it concentrates on the women's inequality in the area of family, sexuality and work.

The third world feminism, which is begin in the 1980s and focuses on each women lives experience in order to show the diverse nature, with many other racial feminist movement. Through, the essay “The Master's Tool Will never Dismatell the Master's House” (1984), Andre Lorde contributed to the creation of Postcolonial feminism. The essay “Under the Western Eyes” (1984) by Chandra Talpade Mohanty analyses the western feminist depiction of third world women. Postcolonial feminism is a response against the feminism focusing on the experience of western culture women. This feminism seeks out the racial oppression of non-white women, the effect of colonialism on the non-white, non-western women. In this Postcolonial feminism, women from all over the world are brought under one group as “woman”. This Postcolonial feminism throws light upon the oppression based on race, class, political, cultural, economic of women in the third world women.

Dangarembga published the novel *Nervous Conditions* in the year 1988. She has got the Commonwealth Writer's prize for the book. This novel *Nervous Conditions* by Tsitsi Dangarembga focuses on the double colonization of women in the colonized Southern Rhodesia. Dangarembga identifies herself as an “African Feminist”, brings out the gender issues in the fiction *Nervous Conditions*. She brings out the unequal power relation between men and women, which is steeped in the African tradition this novel is set on the African colonized clan (Sigauke clan, part of the Shona people) in Rhodesia during the 1960s. Tambudzai is the protagonist of the fiction, who narrates her story in the autobiographical form. Though, it is a story of Tambudzai, the novel *Nervous Conditions* narrates the oppression of other female characters in the name of traditional or cultural values of Rhodesia. It is evident through the opening remarks in the novel. Tambudzai says: “My story is not after all about death, but about my escape and Lucia's, about my mother's and Maiguru's entrapment, and about Nyasha's rebellion”(10).

This novel, *Nervous Conditions* is a retelling of Tambu's going way to the mission school. Tambu's story traces her hardships from infancy and also endured humiliation from her brother, Nhamo. Nhamo is able to study, whereas Tambu culturally restricted to roles that denies her opportunity to rise above domesticity. It is consonant with the patriarchal beliefs of empowering male members of the family for perpetual domination. The relationship between the two siblings is mutually destructive. It exhibits in the opening line of the novel, her remarks as “I was not sorry when my brother died!” (1). The domination of Nhamo over Tambu, makes her not to worry for his death.

MaShingayi is the mother of Tambudzai, who gives us the clear picture of women entrapment in

the traditional Rhodesia. She is an uneducated woman and accepts her oppression passively as it is her fate. MaShingayi works in the field as well as in the home, her husband Jeremiah always exhibits his dominance over her as a husband and male in the African tradition. She expresses her oppression in her own words like “the poverty of blackness on one side and the weight of womanhood on the other” (16). Unlike, her mother Tambudzai does not want to lead an oppressive life by passively accepting her identity as a black, poor woman. Being inspired by Maiguru, her aunt who leads a better life than MaShingayi due to her educational, rich status. And so, Tambudzai has a strong desire for education, and struggles to educate herself. But, Tambu belongs to a poor family and they couldn't afford to educate all the children in the family. Thus, Nhamo has given education due to his gender superiority as a male. Only after the death of her brother at the mission school, Tambu is chosen for education to economically support the family.

The neglect of education to Tambu can be seen both as gender discrimination and her economically backward situation. At first, Tambu decides that education will escape her from the entrapment as a black, poor woman. But, when Tambu moves to her uncle Babamukuru's house realizes that even she has got education, she never escape herself from the entrapment of patriarchy and tradition in the African society. Tambu has got the realization through Maiguru, wife of Babamukuru. Maiguru has expected to sacrifice a lot, due to her husband. She even made to sacrifice her wedding gown to MaShingayi. Maiguru is an educated woman and working in the mission school where her husband is headmaster. Maiguru never enjoys her status as a working woman, because her salary doesn't received by her. Babamukuru is a head of the Sigauke clan being a wife to him, she is submerged to her role as a wife and mother described by Shona patriarchy.

Tambu believes that education will escape from the entrapment, but later on she realizes that education will make her a better slave like, Maiguru. Babamukuru makes Tambu to believe that education will save her from the entrapment. After spending her days at the house of Babamukuru, she understood the entrapment of her aunt. She says: “Maiguru had been deprived to make the most of her, even if she has accepted the deprivation”(103). By imposing the education of colonizers and their language, Babamukuru indirectly made her to accept the colonization. This leads to the colonizers to strengthen their power in the colonized country. Similarly, it happens to Nyasha, Tambu's cousin and daughter of Babamukuru. When, he and Maiguru have gone to England for higher education, he takes his children Nyasha, Chido with him. By spending full five years in England, they forgot their Shona language, and Nyasha has become a westernized woman. This alienated her from the traditional people of Southern Rhodesia, after her return from England and also victimized of her femaleness for not behaving like a traditional Shona maiden.

Babamukuru has always tried to prove his authority over his daughter Nyasha, but she never bends herself to accept the authority over her instead she fights against her suppression. This rebellion of Nyasha becomes an attempt of failure and it is remarked by the narrator of the story in the opening lines of the novel. Tambu says: “Nyasha's rebellion- Nyasha far-minded and isolated, my uncle's daughter, whose rebellion may not in the end have been successful” (1). Nyasha as a woman does not want to become a victim to the male authority, she tells Tambudzai: “you have got to have some conviction, and I'm convinced I don't want to be that. But once you get used to it, well, it just seems natural and you just carry on. And that's the end of you. You're trapped. They (male) control everything you do”(56). This leads to an ambivalent relation between Nyasha and Babamukuru.

The tension between father and daughter often ends with a violent confrontation. For example, Nyasha has gone to attend the ball and returned home very late which leads to the fight between father and daughter. He even calls Nyasha as a “whore”, it shows the cultural dominance of the colonizers. Nyasha is expected to fulfill her colonially coded patriarchy, by imposing the cultural dominance on the native people. This cultural dominance can be better understood through the Christian wedding of MaShingayi and Jeremiah, Babamukuru has planned the wedding to release them from their sin. Gayathri Spivak says

that the British takes woman of India away from its patriarchy by eradicating the ritual 'sati'. Similarly, Babamukuru takes the people away from its culture by implying the Christian wedding to the native MaShingayi and Jeremiah. Babamukuru, an example for colonized mind implies the cultural dominance over the indigenous people in the clan. In the essay "Can the Subaltern Speak?", Gayatri said "third-world women' caught between the tradition and modernization", it is evident through the protest of Tambu against the Christian wedding of her parents. Tambu recists to attend the marriage of her parents, it can see as a protest against patriarchy and colonization. For this protest against the dominance, Tambu has given punishment. Nyasha, who is a product of westernization longs for the lost tradition of the African clan.

Lucia is another character in the novel, *Nervous Conditions*, who breaks the patriarchal oppression of the colonized Rhodesia. Tambu introduces her as the sister of MaShingayi, she came to her sister MaShingayi's house to take care of her due to her pregnancy. During her stay at the house, she got pregnant with Takesure's child. But, she claims that Jeremiah is the father of the child. The head of the clan, Babamukuru has taken the decision to make her get married to Takesure. Lucia does not want to marry both Jeremiah and Takesure. When Babamukuru tries to subjugate her due to the gender, she raises voice against him and said: "Babamukuru... maybe when you marry a woman, she is obliged to obey you. But some of us aren't married, so we don't know how to do it. That is why I have been able to tell you frankly what is in my heart" (171). The protest against Babamukuru is her denial to the dominant colonizers in the Rhodesia. Her denial to marry both the man Jeremiah and Takesure are the protest against the patriarchal in traditional Africa, which subjugates woman for their role as a wife. She has given a job to cook food for the hostels in the mission school. By denying marrying both a man, she escapes herself from the traditional role of 'good wife' and she settled as an independent women.

The female characters of Dangarembga often fight against the oppression in the novel, *Nervous Conditions*. Maiguru, wife of Babamukuru leaves the house of her husband as a protest against the superiority of him over her. Though, she returns to the house as she has to do her wifely duties and a mother of two children, she makes her husband understand what she feels. MaShingayi submissively accepts her burden as a poor, black woman. Nyasha is made as a victim due to her westernization. The Sacred Heart, where Tambu has gone for her higher education undergoes the racial discrimination over her. They call her an African and made to stay with the other African's in the school.

Dangarembga provides the study of sexual oppression and the complexities of colonization, culture and class. She explains the violation of women's right in her novel. The oppressive nature of African culture and the dominance of colonization are described in the novel, *Nervous Conditions*. Through, the rebellion of female characters in the novel, Dangarembga attempts to break the traditional, patriarchal and stereotyped image of women in the traditional African society. Dangarembga criticises the entrapment of women in her novel *Nervous Conditions* and achieved the goal of presenting a feminist work with her *Nervous Conditions*. Thus, Dangarembga brings out the double colonization of women in her novel, *Nervous Conditions*.

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05

IDENTITY CRISIS: FROM SELF-ALIENATION TO SELF-REALIZATION IN ANITA DESAI'S "WHERE SHALL WE GO THIS SUMMER?"

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Subaltern Studies refers to the Post Colonial Literature after the independence of Colonialised Countries from British. The term 'Subaltern' is used by Italian Marxist Antonio Gramsci. In Latin 'sub' means 'under and 'alter' means 'other'. So literally it denotes to any person or group of persons belonging to inferior rank. Post Colonial literatures are chiefly focused on the theme of Identity Crisis. A period of ambiguity and daze in which a person's sense of identity becomes insecure, typically due to a change in their expected aims or role in society. Identity Crisis and a quest for identity are fundamental to the human world.

Identity crisis has intensified in the Post-World War era which has observed and attested the reject of grandeur and self-esteem of human life. With all faith shattered in God, religion, nature, philosophy, institutions and systems, human beings especially women faced with an unparalleled rootlessness, loneliness and alienation. The times are characterized by a severe identity crisis and woman's desperate quest for roots. Denis Wrong points out that terms 'identity' and 'identity crisis' have become the 'semantic beacons' of our time and concern for identity that it has become a charismatic term with its "secure achievement regarded as equivalent to personal salvation".

In the Third World, in emerging markets, some women in particular have no way to separately identify themselves, making it difficult for them to protect their rights, access services or lift themselves out of poverty. Even in the 'Third World Women' as traditional and oppressed still holds with regard to girls from 'developing countries'. Woman's safety in this 'Third World' is questionable. The crisis is most beautifully and concisely summed up in Elinor Wylie's words:

I was, being human, born alone,
I am, being woman, hard beset.

Women writing embodies this double quest the quest for identity as a woman and the quest for identity as a human being. The crisis of identity has always enjoyed a defining significance in the thematic framework of the Post Colonial Literature. Modern Indo-Anglian women poets also became increasingly conscious of their identity crisis at various levels of being. Their identity crisis as expressed in their writings is multiple and the quest for roots multi-dimensional.

Indo-Anglo writer, Anita Desai is undeniably one of the celebrated Indian-English fiction writers. Desai's women characters in her novels rebel against patriarchal community in order to explore their own potential (identity), to live life on their terms, regardless of the outcome that such a rebel may have on their lives. Her characters criticize cultural ideologies of the society and declare their self-proclaimed freedom. She is specially noted for depiction of the inner life of her female characters. Desai's work is also a quest for order and meaning in life. Her protagonists undergo a struggle find their real self and because of the cramping pressures of anxieties, they had lost it.

Desai's treatment of her theme begins with a simple personal story of an individual woman gradually developing into a wider conflict of her identity and ends up exploring possibilities of tradition and change, in the tradition bound Indian society residing in metropolitan surroundings. She brings out a new dimension to the Indian novel by drawing upon the troubled sensibility of a woman's absurd world. Her urge for self-expression is in itself a powerful drive towards self-actualization. Her central characters

are continually engaged in a quest.

This paper examines the Identity crisis of Female Protagonist in Desai's *Where Shall We Go This Summer?*. Protagonist Sita experiences an aching void in her marital life. The novel depicting the tension between a sensitive wife Sita and the rational and worldly husband, Raman. Sita is a highly sensitive, over-emotional middle aged woman, already saddled with four children while the fifth is on the way. She is isolated from her husband who fails to understand the feelings.

The Protagonist, Sita is leading a disillusioned and loveless life. Sita and her husband symbolize two different worlds. They are mentally separated beings in the same shelter. Raman and Sita stand for binary oppositions. Even her husband's advice irritates her. Raman is a creature of society, more or less an extrovert, more accommodative, apathetic whereas Sita is hypersensitive, an introverted personality and a pessimist. Desai depicts in the novel the struggle between 'yes' and 'no', between Raman's 'you must' and Sita's 'I can't'.

Sita is sick of everything, everybody, her husband, her children, their film way of fight, Menaka's cutting of flower buds, insensibly and tearing of Sunday water colors, Karan's senseless joy, at the dismantling of the tower of clocks by throwing his body over it and the servants talk in the kitchen, all disturb her mind. None of these leaves any impact on her husband. When Raman comes home after finished his work from office. She feels distress to narrate the whole incident that happens in the day to her husband. But Raman takes it as another instance of her drama and asks her to stop the story. Besides, there are many incidents which intensify her sense of alienation and search for identity.

As a child, Sita experienced happy days during her childhood in close contact with nature on an island, where her father exercised great influence on the people. After her marriage she finds a great gulf between the life style with which she lived on an island and the practical, down to earth life of Bombay. She does not able to cope up with the urban life. Her husband does not value and understand her feelings. Even her children do not respect her. Sita is endowed with a peculiar vision and sets herself on a search for self. She always questions the usually unquestioned one. Sita is unduly critical of people around her and finds a vast majority of the people leading lives full of boredom: "They are animals, nothing but appetite and sex. Only food, sex, money matter, animals." Her life with Raman and her four children do not offer her any sense of enjoyment or fulfillment.

Sita's condition is depicted through the symbol of a wounded eagle. She does not like to deliver her fifth child because she is afraid of the violence in the world. She wants to retain it in her womb; so she escapes from reality to the world of fantasy, magic and miracle. She wants to go back to the island Manori where she had spent many golden days of her childhood with her family to seek peace, pleasure and a great pause in her life.

In fact, Sita's journey to the island is a quest for integration of the self. On the island, reality presents itself in the shape of various inconveniences to her. But still Sita, in her emotional intensity, tries to assure herself. She believes that her problems are being magically solved by the island. However, the island holds no magic now, for the illusion tramples upon her. She was shocked to find that the island had totally changed and that it had no resemblance to her earlier life. Manori was an evil mess of overflowing drains, gaping thatched roofs and huts all battered crooked. Even the islanders are also equally disappointed in her. Arrival of Sita to Manori after twenty years is not even matter to the people instead they criticize her. They do not even care about her. Moses echoes the feelings to almost all the islanders when he remarks:

"After all she is not like her father... She looks plain. A plain woman. Nobody,
Not like her father. That was a man" (142)

Moreover, these unpleasant incidents made her to instigate the quest for identity. Desai's woman characters eventually exhibit an overpowering urge to realize themselves and to liberate themselves and to establish their own identity. Being embossed and trampled on, she feels an excruciating desire to

restructure her life, even in a small measure to assert her lost identity. After Sita's father pass away, she is passing through such an important crisis in her life, Raman visits the island to fetch her away. Sita, who spent her childhood without a proper family, suddenly finds Raman likeable for all that he does for the family.

In Manori, the sea and the island which suggest two different polarities of existence provide a picture in contrast in the symbolic design and movement of the novel. Sita's other identity finds expression on this island. It represents that part of herself which she had failed to realize earlier. The island is a projection of her other self, her other identity. She knows that a close tie between herself and the island, but she knows too that it is the island that alienates her instinctive drives. The parallel existence of these two levels of awareness in her mind gives rise to her identity crisis. It keeps on perturbing her till she discovers that undifferentiated life is like a jelly fish, live and objective, but without form, without definite identity.

The arrival of Rama in the epic the *Ramayana* is to redeem his wife Sita from the atrocity of Ravana. In this novel, the arrival of Raman to Manori island rescues Sita from clutches that bother and diminishes her mental faculty. *Realization dawns upon her identity are not quite independent of her husband's that life with him is real and the future is more important than the past.* Sita's recent life at Manori Island makes her realize the hard facts of life and awakens to the truth of her situation, her quest for identity and alienation results in compromises. *She decides to return to Bombay with her husband in order to give her fifth baby a normal birth.*

Sita after experiencing the continuous problems in marital life attain self-fulfilment by a sense of realization and she find out her identity. She finds an answer to the question Where shall we go this Summer? to go back to her husband and submit to the demands of life with finer responsibilities.

Initially, Sita is bold enough, first to protest against her circumstances, and then taking the blame on herself for being a coward and not facing reality. Manori is nothing but a discovery and realization of the truth about life. Sita's escape to Manori made her to discover her identity from self-alienation to self-realization. Sita's realization about the reality of the truth made her to find her identity. At the end of the novel, there is a change in Sita's identity and she redefining herself with her relationship with her husband. Thus Sita identifies herself at last as a social being to live, thrive and exist with society.

To sum up, Anita Desai's novels have recurring themes of woman's struggle for self-realization and self definition, woman's quest for her identity, her pursuit of freedom, equality and transcendence, her rebellion and protest against oppression at every level. Desai's "*Where Shall We Go This Summer?*" portray the troubled life of her protagonist Sita, who seem to suffer since she have been married her husband Raman, who fail to understand the agony of her fractured identities. At last Sita realise her identity and accept the truth through alienation. This paper attempts to bring out the truth that one has to face the reality of life in order find out the true self of one's. No one has to escape from duties; all are have some responsibilities in their life. So one must have to attain their goal; they have to face the reality of hardship in their life. In this way, they identify their real self.

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QUEST FOR IDENTITY IN SHASHI DESHPANDE'S *THAT LONG SILENCE*

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Literature represented the culture and tradition of the language or a people. Indian English Literature refers to that body of work by writers from India, who writes in English language could be one of the numerous regional and indigenous languages of India. The novel emerged as the most forceful and convincing of all the genres of literature. It has been widely accepted as the most appropriate form for the exploration of experiences and ideas in today's world. Shashi Deshpande gives minute details of development of girl child in her novel. She has displayed a series of girl children, where each girl faces a different problem within the family. Violence against women, whether physical, mental or emotional, is an issue that crosses all borders and all classes of women. Depiction of women varies according to the ages. Writers have portrayed Indian women as long suffering wives and mothers silence. The ideal of the traditional, oppressed woman persisted in a culture permeated by religious images of virtuous goddesses devoted to their husbands. Her novel deals with the women belonging to Indian middle class. She portrays her heroine's in a realistic manner. *That Long Silence* deals with the theme of the quest for female identity, the complexities of man-woman relationship, especially in the context of marriage and the trauma of a disturbed adolescence. The Indian woman has for years been a silent sufferer. While she has played different roles as a wife, mother, sister and daughter, she has never been able to claim her own individuality.

Shashi Deshpande is a powerful writer who occupies a prominent writer position in Indian English literature. Her work has drawn critical attention on sensitive and realistic representation of the Indian middle class woman in the domestic sphere. Her concern for women and their oppression is reflected strongly in all her writing. Deshpande's novel depicts the anguish and conflict of the modern educated Indian woman caught between patriarchy and tradition on the one hand, and self-expression, individuality and independence for the women on the other. Her fiction explores the search of the woman to fulfill herself as a human being, independent of her traditional role as daughter, wife and mother. Deshpande's concern and sympathy are primarily for the woman while revealing the women's struggle to secure self-respect and self-identity for her, the author subtly hares the multiple levels of oppression, experiences by women in society.

Shashi Deshpande's novels are concerned with a woman's quest for self; an exploration into the female psyche and an understanding of the mysteries of life and the protagonist place in it. Deshpande had written a novel titled *That Long Silence* which brought her lot of praise and appreciation. In fact, for her fabulous work in her novel, she received the Sahitya Akademi Award and Nanjangual Thirumalamba Award. Deshpande's remarkable novel, *That Long Silence* portrays the dilemma of a woman writer who seeks self-expression through her writing while remaining a passive housewife in real life. Through Jaya, the protagonist, Deshpande examines woman's own role in her victimization and voices the need to break the long silence of one half of humanity.

In her novel *That Long Silence*, which won her the 'Sahitya Akademi Award' for 1990, she reveals the story of an Indian-housewife, living a vapid kind of married life, which has lost freshness. The whole novel brings out the stale married life in which the protagonist maintains her silence throughout her life in the face of hardships. The protagonist of the novel, Jaya plays a very important role in *That Long Silence*.

She is the narrator as well as the protagonist of the novel. She can be called a mouth piece of Shashi Deshpande herself. The way of thinking and opinions of Jaya is indisputably that of Deshpande. The protagonist Jaya is an educated middle class woman who lives with her husband Mohan and their kids Rahul and Rati. She is the typical Indian middle class woman who is confined between her realizations and the restrictions. For seventeen long years of her life, Jaya allowed her family to possess her and soul. For all their lives, she gave up hers; she could neither express herself nor achieve anything. Jaya was leading a life without any purpose.

That Long Silence is an expression of the helpless and suppressed silence of the modern Indian housewife. It depicts the inner conflict of Jaya and her quest for self or identity. Jaya is the narrator-protagonist of the novel. To a certain extent, she is a spokesperson of the novelist herself. Jaya is the character that is full of vitality and ambition and yet is realistic enough to realize the limitations imposed on her by social and cultural background. Jaya finds herself in the midst of domestic storm. Her normal routine is disrupted by the investigation into her husband's corrupt practices at office. As a result, Jaya and Mohan have to disappear into exile (like Ram and Sita), from their posh apartment into a small apartment in Dadar, where they had once lived soon after their marriage. She finds it difficult to define her real 'self' because so far she has been defining herself differently with different people. She had no individuality. At the end, Jaya might begin to take a more positive, assertive stance towards her life, or she might prefer to sink back into her earlier indifference, but she herself says, there is always hope and that indicates room for growth and change.

Cultural construction of female identity concentrates on the struggle of women from cultural restrictions like rituals, religious, customs and social taboos in male dominated society. The cultural involves marital incompatibility, identity crisis, imbalanced family relationships and the patriarchal gaze also explored. It is not only applicable for the traditional illiterate women but also for the educated women is not liberated from the burden of familial labor and responsibility. The silence can be found in both Deshpande female and male characters with different connotations. Women often engage themselves in household work. Men were worried about their jobs and family. Both men and women were in dilemma about their roles. It focuses the theme of silence and alienation in the novel, how women are alienated themselves in the family and society. They keep silence and suppressing her desire in all situations. Their life is only based on compromise and silence.

That Long Silence is an exploration of the nature of the cultural construction of female identity and behavior pattern, particularly as 'wife' and 'mother'. The marital relationship of Jaya and her husband Mohan, focuses on psychological, emotional and social implication of being a wife in the patriarchal culture. The novel is concerned with a woman's quest for self-exploration into female psyche and an understanding of the mysteries of life and the protagonists place in it.

Deshpande's novel shows how carefully she expresses the frustration and disappointments of women who experience great social and cultural oppression in the male dominated society. The novel *That Long Silence* is very close to real life experience and achieves its credibility from the fact that the protagonist Jaya is a well-educated person possessing a literary sensitivity corresponding with her fictional role. The novel highlights the agony and trauma experienced by Indian women characters, their journey from darkness to light presenting the problems that majority of women are still faced with both at the domestic and social levels. The author brings out the absurdity of rituals and customs, which help to perpetuate the myth of male superiority. This clearly points out how a woman grows from self-surrender to assert her individuality which newly emerged identity.

Women are an integral part of human civilization, but they are regarded subordinate to men because it is believed that she was made out of man. Traditionally, a 'good woman' is always synonymous with good wife and a good wife must be faithful and various like Sita or Savitiri. Indian woman whose

symbol is that of silent-sufferer and Indian woman is an upholder of Indian culture.

To Deshpande, Family is an important institution responsible for the predicament of the woman. Family system is the cause of the subordination of women in the Indian society. While family gives protection to the woman at some level, it also restricts her physically and mentally by imposing certain unwritten cultural codes. All ethical rules and principles preached by our elders stress the need for confining women within the bounds of family system. Ideals of womanhood and motherhood, modeled on Manu's principles, propose that woman needs to be protected by the father in her girlhood, by the brother and her husband in her adulthood and by her son in her old age and widowhood. However, man's protection of woman does not mean that woman is free from all other responsibilities. On the contrary, family system heavily depends on the woman's labor and energy for its nourishment. It is basically the responsibility of women to take care of house and children.

The family system imprisons woman and conditions her freedom of choice and restricts her profession. Jaya is a modern woman rooted in tradition, whereas her husband Mohan is a traditionalist rooted in customs. To Mohan, woman sitting before the fire, waiting for her husband to come home and eat hot food is the real 'strength' of a woman, but Jaya interprets it as nothing more than despair. The difference in their attitude is the main cause of their failure to understand each other. Their marital life grows shaky and gloomy. It becomes more of a compromise than love, based on social fear rather than on mutual need of each other. The cause may be rooted in their choice of partner. For example, from the very beginning, Mohan wanted a wife who was well educated and cultured and never a loving one. He made up his mind to get married to Jaya when he saw her speaking fluently, sounding so much like a girl whom he had seen speaking English fluently. He tells Jaya: "You know, Jaya, the first day I met you at your Ramukaku's house, you were talking to your brother, Dinkar, and somehow you sounded so much like that girl. I think it was at that moment that I decided I would marry you." (TLS 90)

Deshpande depicts a very Indian society, uneven and unequal in its social structures, opportunities and oppressions, a society still carrying a heavy load from the past in the form of child marriages, gender biases, a heightened desire for the male child and notions of respectability. Through the agency of her women characters, she sets out to subvert these traditional categories—respectability, fidelity, and the idea of a lifelong marriage. If they are not weak and feeble, they will be meek householders or ascetic, laid-back fathers, who, in their own way, pursue freedom. The desire to withdraw from family life is not necessarily an act of detachment or spirituality. It is also an act of self-preservation, and the move is guided by a fear on part of the individual of being absorbed into other.

The novel *That Long Silence*, which is full of minute details of everyday life, the hopes and dreams and the significant happenings, ends on a positive note. The crisis in Jaya's life has forced a whole lot of rethinking. And there is hope for a new beginning. Jaya has reconstructed her identity and along with that her capacity to dream. She has decided to get rid of the silence, which women have lived with for ages.

The condition of women from lower class, as presented by Deshpande, is really pitiable. Their suffering starts much before their marriage. They start adding to the family income at a tender age, the way Jeeja's granddaughter, Manda, does. They continue working and earning all their life. They are married off at the age considered suitable by their parents, to any boy who has one head, two eyes, two ears, two hands and two legs like any man. Marriage does not bring any positive change in their lives, but it brings with it endless pain, suffering and burden. They have to work to earn bread for the family, as in most cases husbands fail to earn, and become targets of their husband's ill-treatment.

In the beginning what Jaya finds when she searches herself, that she is Mohan's wife, Rahul's and Rati's mother. She is not her real self. But searching for and defining 'self', she recalls Kamat's words; 'Take yourself seriously, woman' (TLS 99). And she does well in this direction, but it does not mean if she follows her wife and mother's role, she will not achieve her identity. Now she feels that she can have her identity

only if she has Mohan with her. If she rejects her wife and mother's role, what remains in herself? She realizes that she is without Mohan there is no life for her. There is no meaning of her life.

Through this narrative, the narrator presents the articulation of Jaya's predicament, her constraints. This novel declares that a woman is a being. She has her own existence. She is not only for amusement. She has her own life in which she has full right like man has. She is capable of finding her own way to salvation. She needs no support or help from others. With the use of mythical characters, the writer attracts the attention of the readers to the plight and struggle of those characters but at the same time she reveals the awareness of the Indian wife of her existence, identity, position and her acceptance of Arjuna's way of facing life. Now she is ready to face every side of life whether it gives joy or gloom. So does Jaya. She has found the key to be successful in life is that a person must live his life on his own terms and should always tries to make it happy as the novel ends with the line that: 'life has always to be made possible' (TLS 193).

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07

INDIAN DIASPORA: DISLOCATION AND DISPLACEMENT AS PRESENTED BY BHARATI MUKHERJEE IN *JASMINE* AND *DESIRABLE DAUGHTERS*

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Introduction: Bharati Mukherjee is an established diasporic writer who has placed herself among the main stream diasporic writers. She is a writer of Indian origin who presents Indians as protagonists in her fiction. Her novels generally narrate about Indian immigrants who struggle to settle in an alien country, usually America. Most of her novels and short stories are written in American backdrop. *JASMINE* is the story of a rebellious Indian girl Jyoti who rebels against the conventional set up of the traditional society, goes to the USA where she becomes Jane Ripplemeyer from Jasmine, a personification of Americanness. The novel begins with Jasmine retelling a story from her childhood about an astrologer who predicted her future as a widower living in an exile. She fasts forward to life in Baden, Iowa where Jane is 24 years old, pregnant and living with 53-year-old banker Bud Ripplemeyer and their adopted son Du. The dislocation and displacement raises turmoil in her mind and she is torn between Jyoti and Jane, overcomes every possible obstacle and tries to uproot her Indianness to embrace American culture. *DESIRABLE DAUGHTERS* on the other hand is the story of three sisters, although born in India but attended convent school, back in British era and their parents proudly bring them up as less ethnic. Post education, they leave the country either for higher education or to settle down in foreign land after marriage. Their parents play a pivotal role in bringing them up as what they are. They never imposed their self-declared ethics and values to raise them as traditional. They were given the liberty and free will which ultimately culminated at eldest daughter, Parvati, getting pregnant out of wedlock. As the novel proceeds, we find that the existence of lack of integrity and social connections among the sisters unlike Indian culture. The dislocation has brought about the displacement and disintegrations in social relationships.

Materials and Methods: Materials as involved are the respective textbooks of both the novels. Journals and articles as collected from internet, they are referred in the reference section. Friends and accomplices too shared their views on the topic. Self-ideas as generated after interpreting the texts, too, cover the article. Various methods as used for this paper are the following: thorough reading of the texts and underlining the sentences for reference, Google played an important role in getting the information and various authors have been cited in the citation section, the information is not quoted, the sentences are framed in own words to retain the originality. Several sources as collected, are assembled and given the shape of this article.

Findings and Results: Spatially speaking dislocation means a move away from home and hence displacement from culture. In *Jasmine*, Jyoti Viji, as she was known in India had a teacher named Masterji, who taught her English. Masterji urged Jyoti to continue with her education instead of getting married. Soon after Jyoti's father passed away, she met Prakash. They got married and moved in together. He began to call her Jasmine. Prakash had two works, that of his job and studies for his diploma exams while Jasmine ran a Ladies' Group raffle and sold detergent to make money. Prakash received a letter from Professor Vadhera who encouraged Prakash to study in America. He made plans to move the two of them to Florida, when while out shopping for saris, Prakash is tragically killed by a religious extremist, Sukhwinder, who set off the bomb. He yelled "Prostitutes! Whores!" at Jasmine before the bomb goes off. To keep her husband's honor and duty, Jasmine takes on a sojourn to Florida, as per the plan of Prakash. She undergoes several obstacles on her way as she travels through ship, plane and train. She comes across Half-Face, a

molester who assaults her sexually. A strong woman that situation forces her to become, she kills Half-Face in the motel room and burns her husband's suitcase to not only remove every possible trace of the murder but also herein ends her attachment with the life that she has left behind in search of a new prospect. She started staying with Mrs. Gordon's along with three Kanjobal women. She was changed to 'Jazzy'. Later she moves to meet Professor Vadhera at New York, as promised by her husband for his higher studies. She fulfills his dream and feels to relive the moment with her husband as she takes a stroll in the University. There she leaves the professor's house with a disappointment of not getting the green card but was assured to receive it with exchange of three thousand dollars. She started working with Wylie and Taylor Hayes in Manhattan where she becomes Jase. A chance encounter with Sukhwinder, the bomber who killed Prakash, leaves Jase in fear of her life and makes her decide to flee the city for Iowa. This is where the novel begins and so far, the incidents were brought open to the readers in the form of flashback. In Iowa, the protagonist is found pregnant and living with lame Bud Ripplemeyer and his adopted son Du. Unable to do justice to Bud's love for her, she moves on in her life when Taylor and Duff come in search of her.

The significance being drafted out that she leads a life of bonhomie, alienating herself and not allowing herself to settle down with any of the men folk whom she encountered. Back in India, she dreamt of a life, that any other ordinary woman might have thought, with Prakash. With the death of Prakash, she too releases herself from every form of ties. The later part of her life takes on, only to challenge the old astrologer who once foresighted that she would lead a life of widow in exile. She is dislocated in true sense, for her entire identity has been uprooted from India with the demise of her spouse. She loses all her contact with her existing family members and detaches herself in search of happiness and self-fulfillment. She is displaced in a society which she cannot call her own, a society where she is an intruder only to disbalance the mental stability of every characters she comes across. An alienated being she thrives to get peace, still lacks. Although her adaptability and readiness to reinvent herself aid her assimilation into American society, she remains the midriff between the orient and occident. Neither can she cast aside her identity, for the person that she was born as, however westernized she becomes, she cannot forget; nor can she accept the western culture whole-heartedly. She changes her identity frequently to survive in a foreign land but still marked as a displaced being, till the end of the chapter.

Bharathi Mukherjee in her Desirable Daughters employs unusual amounts of autobiographical material in an immigrant novel of self-discovery that combines elements of fairy-tale-like myth with a suspenseful mystery-thriller plot. The three Chatterjee sisters, Padma, Parvati and Tara Lata, born in Kolkata and brought up like modern princesses in a protective wealthy Hindu brahmin family. Having received their formal schooling from Loreto Convent, they are shown off by their doting parents in cocktail parties. The autobiographical allusion dates to writer herself and her two elder sisters. The narrator of the fiction, Tara, is the youngest sister who remains in India while the other two are married off to migrate to United States. With the persistent immigrant theme, Tara is made an arranged marriage to Bish Chatterjee, who epitomizes the Asian immigrant's American Dream by excelling at Stanford University, starting up a dot-com company, and becoming a Silicon Valley multimillionaire before age thirty. However, Tara becomes bored by her marriage, so she realizes another version of the Asian immigrant's American Dream by obtaining a California-style, no-fault divorce and celebrating her liberation with moderate promiscuity. She then settles into a pricey home in the Haight-Asbury district of San Francisco with her gay teenage son and her boyfriend, a Hungarian Buddhist handyman biker.

The novel portrays a blend of the Indian culture and American modernism. The assimilation is brought out vividly with several instances in the lives of all three sisters. The protagonist is first married to a tree in a ceremonious ritual as a measure to mitigate the malefic aspect of her horoscope. Such conceptions are mere superstitious from the point of view of an American. After her marriage, she still has connection with her native as she makes some seldom visits to her aged parents. She does maintain

relationship with her elder sisters. She is a doting mother. Padma holds on her traditionalism, as the author describes her being the representative of NRI's where she takes the lead to propagate the celebration of Indian culture. She is found clad in her love for six yards. Parvati, returns to Mumbai in India and settles down in an affluent bungalow by the sea-side with son and husband. However, cultural assimilation plays a pivotal role in this process of migration in the lives of three sisters. Unlike in other diasporic fiction, they do not feel the sense of rootlessness and void because they were brought up in the manner to embrace western culture and love westernization. They were trained to be so by their parents. The disintegration does not make them fall apart being unable to balance either of the two cultures. Meticulously, they camouflage themselves in the western life still clinging to their own Indian cultural base. Tara Lata takes on a modern move by divorcing her husband, being bored of the marital life with the same person who spends more time in his work. She does not hesitate to have a out of wedlock relationship with another person. She enjoys his company and happy with him. The characters are dislocated literally and to some extent metaphorically. The three sisters are displaced at heart and soul and thrives to seek peace and conjugal bliss. Displaced, physically from their motherland, they are left with neither Indian nor American. They find solace to myriad shades of happiness under the façade of multiculturalism.

Interpretation and Discussion: In *Jasmine*, Mukherjee explores themes of identity and assimilation, as the lead character frequently reinvents herself in order to try to fill into American society. In the book, this is taken literally, with Jasmine changing her name based on different situations. However, it is meant to stand for the way immigrants feel compelled to perform according to the norms of their home land. The frequent changes of name each correspond to a distinct period and person who had great influence in the lead characters life, for good or for bad. The book also explores themes of love and devotion, as Jasmine is torn between different men whom she cares for different ways and is forced to choose whether to stay out of loyalty or follow the heart. Jasmine is a complex, resourceful and dynamic character who undergoes dramatic changes throughout the novel. A young, daring woman from India she represents Bharati Mukherjee's concept of new breed of Americans from non-European countries whose imperceptivity changes the face of America. Bestowed by nature with silver look and golden heart, she makes use of them to seek self-fulfillment through displacement and dislocation.

In the fiction *Desirable Daughters*, the main character in the form of Tara Lata struggles with the major themes of self versus society. The novel deals with the issue of immigrant life and cultural assimilation. There are sufficient works in this genre but relatively less that tells us about South Asian immigrants in general and Indian Americans in particular. Bharati Mukherjee's works fill the void in the American literary canon. The foremost and recurrent theme of the fiction is the conflict arising from native and foreign cultures. The story brings to the light the different ways in which societies are organized in India, the happiness of the individual is subordinate to the collective good of his/her community. Importantly, the role of a woman is to be supportive to their husbands in all circumstances. The individual needs and aspirations of women are not given due importance in what is essentially a patriarchal society. Unexpectedly, the three sisters from Kolkata are no longer strictly bound by the primitive culture, for they, find themselves dislocated in the midst of liberal America, where the scope of their freedom and expression is at its furthest from realities in India. All the three sisters find themselves dislocated and displaced as Indians in foreign land, although the other culture is aware to them, they are not the veritable other culture. They are Indians and prefer to remain so, however and whatsoever changes they adopt in their lives.

Conclusion: Both the novels cater to the need of the Indian Diaspora theme relating at the dissemination of disparity of culture, difference in language, incongruity in mind set between the East and the West. The characters relocate to alien land in search of better opportunity, having left behind his self-identity. Alienation as one of the vital theme that diasporic character undergoes is presented here ,too, in a broad

manner through the characters in both the novels. In quest of self-discovery, they cling on to their traditionalism from within, if not reflecting it to grab exposure. Unlike Jasmine; Padma, Parvati and Tara are less alienated. The three sisters have their respective families and bonding within themselves to portray the values of ethnicity. Although transported to a new land, they are not uprooted altogether. Scenario is different for poor and downtrodden Jasmine, who does not have a popular lineage to boast on and she starts anew, out of her self-struggle and obstacle. The life that she leaves behind, she never yearns. She whole heartedly accepts whatever comes on her way. Cultural assimilation is more prominent in the lives of three sisters who sails along maintaining the pluralism. Jasmine is less diversified, she seems to abjure the native culture and tradition and she does not regret on doing so, rather gets disappointed on getting the green card on her expected time. Although, both the fictions aim at to showcase the standardization that the west assures, it also presents the lack of congeniality that can be well replaced by the native warmth. The saga of identity crises, disintegration and alienation can only be balanced with cultural pluralism and assimilation that that strives to establish the union of east and west.

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IDENTITY CRISIS IN CHETAN BHAGAT'S HALF GIRLFRIEND*Ms.S.Maheswari, Assistant Professor of English, Sri SRNM College, Sattur*

In psychology and sociology, identity is a person's notion and expression of their individuality or group affiliations such as national identity and cultural identity. Identity may be defined as the distinctive characteristic belonging to any given individual, or shared by all members of a particular social category or group. A period of uncertainty and confusion in which a person's sense of identity becomes insecure, typically due to a change in their expected aims or role in society. According to this, youngsters of the contemporary society in India struggled to achieve their goal and expose their identity.

According to Erikson, an identity crisis is a time of intensive analysis and exploration of different ways of looking at oneself. In this way Bhagat's writings also reveal the crisis of youth of their self representation in the contemporary society. Literature has been a witness of society through their lively characters. The variety of characters resembles the substantial values of humanity in the form of realistic nature of characters. In the modern times, it has received a new identity in the form of real social beings.

Bhagat's latest novel, "Half Girlfriend" (2014) portrays young adult romance. The novel represents the struggle of a Bihari boy, Madhav, who join a college in Delhi where he comes in contact with a girl, Riya, from Delhi, falls in love with her. The novel reflects his struggle, helplessness, found the way to identify him and success to get goals of his life.

Chetan's central character in 'Half Girlfriend' is a never-say-die spirited youth named Madhav Jha. He is determined and throughout the novel display for his identity expected of a young high-spirited youth. He may not be a role model in terms of sexual desires and instincts but as far as his fortitude and never-give up attitude is concerned, he is a role model. All human beings have a shade of grey and white. So has Madhav. He belonged to a rural area of Bihar. Generally, the youth of today lacks clarity of aim and vision or what they are going to do in life.

Paper finds the forces of identity crisis. "Half Girlfriend", to me, is a unique Indian phenomenon, where boys and girls are not clear about their relationship status with each other. In this novel, life style of two different states Delhi and Bihar is prominently visible. The heroine of the play Riya belong to Delhi and the hero of the play Madhav belong to a rural area of Bihar. Both try to justify their identity and role in the society. In some way silently the identity of themselves is hiding but surprisingly visible to each other. They are undoubtedly aware of each other's life style, way of carrying themselves, way of communication, way of understanding things in their own manner etc. which express exhaustively about their identity. In the beginning, it was a relationship which was not open to even Riya and Madhav. It was silent Riya's and scared Madhav's relationship. Madhav was terrified because of his poor English and Riya was silent because of her own commitments being made on behalf of her family members. Madhav was true to love Riya, but Riya wanted just friendship. Madhav being provoked by his friends, keeping his real self away behaves in a strange manner with Riya. This ruins the situation as one shall always be in oneself.

The real good point of a human being lies in keeping one's own identity alive to achieve anything come what may. The spirit of Madhav's qualities did not close, did not go quite, when he gets an opportunity to prove his identity through his real self without any artificial face being put on by him. It's true that Madhav is guided and helped by Riya in learning English but he wins over by his natural self, he defeats one of his biggest fiends. Madhav's effort to find Riya was heroic. It showed his real character. Madhav's little effort proof that he wants to show his own identity. Madhav motivates himself to be

amazing to proof his existence that he can do all the things which were impossible in past for him. All his friends seek their career in different worthwhile fields but Madhav followed his heart of going after his girlfriend and serving the poor not for idealistic reasons but because of his instinct. He has a faith in himself. That is how he creates his own identity. He is not a part of repeat and cut throat competition of today. He chooses a different career and bravely overcomes all odds to come out victorious. He patiently waits for good things to happen. He does not lose hope. All problems have a solution and shall never be afraid of any. We have to proof our subsistence.

Thus the general impulse of Chetan Bhagat's works and particularly characterisation are most effective, inspiring and motivational. Chetan Bhagat's writings have created a new philosophy for a modernized young India and modern youth in the contemporary society. Young characters, lively and extremely fair description of the characters. The characters in the novel "Half Girlfriend" is portrayed in such a way that their identity is found in crisis. One needs to be identified by certain strong qualities of his or her personality, if it is missing somehow; it is being struggled by the respective character for; in the novel by Chetan Bhagat.

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09

SUBALTERN REFLECTIONS IN MAHASWETHA DEVI'S “DOWLI” AND AMBAI'S “CLEAR SKY”

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Mahesweta Devi is a Socio- political activist and indian Bengali fiction writer. Her shortstory “Dhowli” portrays the suffering of the suppressed people. Ambai, penname of C.S. Lakshmi's “Clear Sky” describes the class issues based on low class and high class people in society. Subaltern denotes person holding a subordinate or inferior position. According to Antonio Gramsci, Subaltern mean “Of inferior rank”. This term is adopted to refer those groups in society who are subject to the hegemony of the ruling class.

Gramsci's interests in the historiography of the subaltern classes. In this concept, inferiority in means of race, class, gender, orientation, sexual ethnicity or religion can be clarified. According to this aspect, “Dhowli” and “clear Sky” explicit the readers to sense the Gramsci's subaltern idea. Identity is noted with various characters Dhowli- oppressed female of dusad caste. Susai- low caste (untouchable) whose father is cobbler. According to Sivakami's grandfather, it is depicted to the subordinate in societal customs. Gender inequality can be viewed through short stories. Subalternity prevailed through different aspects in “Dhowli” and “Clear Sky”.

Caste issues are the major thing which is focused in past society. Binary opposition is treated between low caste and high caste people. Inferior and Superior thought can be noted through stories. Low class people are treated as inferior by high class society. Dhowli, low caste women belong to dusad caste. According to the story Brahmin's are high class people and low class people are Dusad's, Dhobis, and Ganju's. These low caste people are untouchables. They are not treated as equal being's for instance,

“They always say such things. You're not the first Dusad girl who has been used by the Misra menfolk. Have they left untouched any young girl of the Dusads, the Dhobis, the Ganjus of the village?”

These lines said by Dhowli's mother to Dhowli, examines the low caste women's situation. Another example is Misrilal's brother kundun and his dad. They made ganju woman pregnant but they had supported by them. Dhowli is not supported by Misrilal. She suffer lot for bread. In “clear sky” Susai is treated as untouchable. One day Susai came to deliver a pair of slipper for Sivagami's grandfather. Susai who is Sivagami's classmate and his father is cobbler. She asked his mother a cup of coffee to serve her friend and schoolmate. Mother serves coffee in a brass tumbler and once Sivagami could reach Susai, grandpa stops her. He takes coffee from her and poured it in a aluminium tumbler. Her grandfather tells that “put the coffee in ground, should not be given in the hands of low class.” “Mmm. Go, give it, and not in his hand. Put the tumbler on the ground.” Grandfather's thought is old and equality is sensed through Sivagami's perspective. “Sivagami bursts into tears, but the moment she poured the coffee back into the brass tumbler and hands it to Susai.”

Patriarchal system conveys man is the head of the family. He holds the power and treats woman as his subordinate. Dominance ideology is seen through the line from “Dhowli”, “Let me talk to my elder son”. This was by Misrilal's mother to Sanichari who supplies medicine. This line as a evident, we can look the importance given by women to men in patriarchal society. Male is the head of the family. Everything is taken into the ears of male in patriarchal society. Women had certain limits and they should depend on the head of the family. Gender inequality is seen in this society.

Male dominance is sensed through these lines, "Don't say that, Dhowli. My brother said that. But don't you say I'm not a man. I'll show you that I'm a man and a Brahmin". These sentences convey the dominant nature of Misrilal. At the end, the lowcaste Dhowli forced to register as prostitute. Here, male dominance and caste issue of high class with in the blood of Misrilal is presented. In few days, Panchayat gathered and she was sentenced to register as prostitute. She would have been a whore individually only in her private life. But she is going to be whore by occupation. Her motherhood resembled more pathetic in end when she told her mother to take care of her child, "Don't forget to keep some gur by the bed, mother. And keep the lamp lit so he will not be scared in the dark". According to Dhowli, low class people is exploited by high class people because of poverty.

Concept of Gynotext, which in terms of usage of word it can be noticed through the line from "Dhowli": "What deota! Don't you know that I'm really your slave? This line convey "slave" was mentioned to Dhowli, a low woman. Women used to write in pennames. "Clear Sky" is a short story by C.S. Lakshmi but she published with her pen name Ambai. Elaine Showalter in late 1970s gave to the description of shift from Androtext to Gynotext. She coined the term Gynocritics which means the study of Gynotexts. The words used in the Gynotext portrays the oppressed part of women in the society.

Gayatri C. Spivak has criticised in her essay "Can the Subaltern Speak?" speculates on widow sacrifice. In this work, Spivak made a gendered analysis of the subaltern by the situations of the Indian women. For instance, Sati is a major system which prevailed in our society. Women are oppressed and not given stable position in the society. Caste issues and Male dominance are the major clashes which breaks equality. Voice of the silence raises for their identity through female writers such as Mahasweta Devi and C.S. Lakshmi. Oppressed people had under gone lots of traumatic situations, which is accessed in this subaltern study.

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**WOMAN AS AN EPIC HERO? CONDITIONS APPLY:
ATIKAL'S *CILAPPATIKARAM* IN PERSPECTIVE**

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R Parthasarathy in the introduction to his translation of *Cilappatikaram* has commented, “I know of no occasion in any literature where a woman turns her breast into a fiery torch and burns down an entire city.” (12) He draws the parallel of the analogy of Helen's 'face that launched a thousand ships' as used by Christopher Marlowe in his *Dr Faustus*. Of course the point of similarity between both instances is limited. While Kannaki, Atikal's heroine causes self-mutilation in order to avenge the death of her husband as a righteous widow, Helen does no such thing. Instead it is on the account of her peerless beauty that men are engaged in an epic battle that lasts for a decade. It is a battle engendered by the elopement of Helen but it is more a battle fought to save the honour of her husband Menelaus. Men fight for their own glory and for the satisfaction of their egos but it is Helen's choice that was and still is blamed for the war. In comparison to this epic heroine of Homer's *Iliad* Atikal's heroine has a more aggressive role to play. She vents her anger and devastates an entire kingdom. Certainly she enjoys a rare heroic role accorded to a woman. Parthasarathy euphorically celebrates this singular phenomenon when he observes, “Nowhere in literature that I am aware of is the power of a woman's body----a body that has, throughout history, been possessed, exploited, and abused by patriarchy----so fiercely depicted.” (14) Yes he is right. But before considering this as a glorious event in the history of femininity we must take a pause and consider a few facts.

Is Kannaki protesting for her own sake? Why is she mutilating her own body to wreck havoc? Where was this wrath of hers when her husband had been disloyal to her? She patiently bears this hurt since polygamy of Hindu men was both culturally and religiously sanctioned. So as a heroine it was but natural that Kannaki behaved as an ideal Hindu woman taught to be content about co-wives. In his introduction to Atikal's epic R Parthasarathy observes that Kannaki behaves as an ideal Hindu woman would. He says,

Abandoned by Kovalan, Kannaki silently puts up with indignity and grief. Under patriarchy, any other response by faithful wife would be unacceptable. (Atikal, 11)

Though this very same commentator has celebrated Kannaki as an unorthodox epic heroine who caused rampant destruction unlike any other female protagonist prior to her yet he also accepts that this woman acts unconventionally but pretty much within the patriarchal parameters of society. It is only when she has lost social standing as the wife of Kovalan and has become a widow that she is able to demonstrate her anger. Parthasarathy notes:

Denied love, Kannaki turns into an outlaw: she has no father, husband, or son to live for, and under patriarchy a woman does not live for herself alone. (Atikal, 11)

This view not only endorsed by the outraged Kannaki's actions but those of the Pantiyan queen as well. When in Canto 20 of “The Book of Maturai” the Pantiyan King dies of a guilty conscience for having pronounced an unjust sentence to the blameless Kovalan as proved by Kannaki's broken anklet----his wife, the Pantiyan queen too dies at the very moment touching the feet of her lord declaring, “There is no refuge/ For a woman who has lost her husband.” (190)

In Canto 29 of the “The Book of Vanci” when Kannaki's foster mother visits the Ceral King and wants to speak of the reason behind her love for Kannaki she chooses to talk about the event that proved Kannaki as an ideal wife who did not desert her husband in troubled times on the contrary diligently

followed him through all his difficulties much like Sita in the epic *Ramayana*. The foster mother praises Kannaki thus:

...who did not give vent to her anger
Toward the fair and pleasant Matavi, (the courtesan for whom Kovalan deserted her)
But hand in hand walked with her dear husband
Through the terrible forest where even a handful of water
Could not be found in the wells. (Atikal, 259)

Parthasarathy has commented that Kannaki became an outlaw once she lost the guardianship of her husband. He uses Coventry Patmore's term 'angel in the house' for Kannaki's docile nature before the death of her husband as is illustrated in the quotation above. Parthasarathy describes the radical change of Kannaki in the following words:

From an angel in the house, she is metamorphosed into an avenging Fury outside the law. It is as an outlaw that Kannaki challenges and subverts the authority of the king. (Atikal, 13)

According to A. M. Dubianski however this period of severe submissiveness displayed by Kannaki is a necessary step to her apotheosis into a vengeful woman who is powerful enough to set aflame an entire city with her severed breast. Without the power of chastity secured over her initial years such an outburst is impossible. Dubianski states:

So, Ilango accepts the ideal of a submissive and devoted Hindu wife but at the same time leaves place for interpreting this image in terms of indigenous Tamil culture: Kannaki's endurance, submissiveness, passiveness are conditions for accumulation within her body the heat of her feminine power. (Dubianski, 63)

For a woman to be heroic in that age it was necessary to have no ego; to achieve power she had to let go of it first; she was to exist merely as a shadow of her husband; she was to live and die for a man who on the other hand was free to desert her at will.

The third book of this epic, "The Book of Vanci" deals entirely with the heroic deeds of the Ceral King Cenkuttuvan. Dubianski is of the view that "Indeed, the third part can be considered as a developed panegyric to Cenkuttuvan" (67). Of course Kannaki receives her due as an epic heroine in this book as well since the King wants to have her idol installed and worship her as a Goddess. But the patriarchal discourse in this episode too is unmistakable. The Ceral King is informed by the hill dwellers of Kannaki's ascension into Heaven. Obviously the Ceral King is impressed by the fury of a doting wife for her husband so much so that he chooses to test his own wife. He wants to know whether his own wife is an ideal Hindu wife like Kannaki and the Pantiyen Queen or not. Cenkuttuvan asks his queen Ilanko Venmal:

One chaste woman/ Gave up her life the moment her husband died. Another in a rage came to our kingdom. Good woman, tell us who is the better of the two? (Atikal, 223)

In reply the queen gives the proposal to build a temple to honour Kannaki as goddess Pattini. It is a woman who decides the fate of Kannaki to be worshipped as a 'goddess of chastity'. In making such a proposal the queen aims to get herself a good reputation. She wants to be the one who is as chaste and reverent as Kannaki herself. In this context we may note that "In Tamil culture the term 'pattini' has acquired a special meaning---'an exceptionally chaste wife'" (Dubianski, 71). Thus once again the parameters of women's social behaviour as prescribed by men are further strengthened by women when Ilanko Venmal makes this proposition:

May the joys of heaven wait upon the queen/ Who gave up her life before she felt the pain/
Of surviving her husband. And may the goddess/ Of chastity who has come to our good
land be honoured. (Atikal, 223)

This portion mostly deals with the heroism of the Ceral King who challenges Northern Kings in his quest to get an appropriate stone for the idol of Goddess Kannaki. The Hindu religion has a tendency to

promote the virtue of fidelity in women. This is why Sati, Savitri and Kannaki herself enjoy the status of revered Goddesses while on the other hand the promiscuous Indra and Krishna the husband of sixteen thousand wives are equally revered. The Ceral King in worshipping Kannaki is actually contributing to this Hindu tradition. We must note the role ascribed to Goddess Pattini in this context.

In Canto 27 of the third book of *Cilappatikaram* Pattini is referred to as 'giver of rain' (238) and in Canto 29 she is referred to as 'the goddess of chastity' (259). As a female goddess it is but natural that she is linked to the fertility cult. But she is upheld as a model for other women to follow as she is being described as 'the goddess of chastity' so that men may practice polygamy to their hearts' content while being assured of their wives' loyalty towards them as a goddess herself once had done so. This is how patriarchal discourse is shaped. In the words of Eliot, "This is the way the world ends/ Not with a bang but a whimper." Stealthily in the name of religion women are taught to emulate the kind of a role that would be convenient for the men while slowly erasing away the women's sense of selfhood.

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DOMESTIC VIOLENCE IN TONI MORRISON'S JAZZ

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Toni Morrison is one of the well-known Afro-American female writers. Along with the prestigious Pulitzer Prize, she also received Nobel Prize for literature in 1993. Her novels have received wide recognition not only from the common reader but from the critics and reviewers as well. A vast range of critical acumen has been spent on her fiction. Her novels have been subjected to multiple readings. In fact, there is no dearth of critical material on Toni Morrison. However, there are areas such as treatment of violence which, as it seems, call for a more thorough and incisive examination than has been done so far.

Jazz begins with a recap of Dorcas's murder and Violet's attack on her corpse. The couple that kills and then defaces the young girl seem immediately to be evil and immoral characters but surprisingly Morrison goes on to flesh them out and to explain, in part, that their violent acts stem from suppressed anguish and disrupted childhoods. Morrison traces the violence of the City characters back to Virginia, where generations of enslavement and poverty tore families apart. Subtly, Morrison suggests that the black on black violence of the City carries over from the physical and psychic violence committed against the race as a whole. She interweaves allusions to racial violence into her story with a neutral tone that lets the historical facts speak for themselves. Further, her descriptions of scenes are often filled with violence, as she discusses buildings which are cut but a razorlike line of sunlight.

The key concern of Morrison's novels is the history of violence perpetuated upon black Americans, the damage brought by such violence to black cultural traditions, and the means by which African Americans must act to preserve their history and culture. In her fiction Morrison reveals how the individual who defies social pressures can forge a self by drawing on the resources of natural world, on a sense of community and family, on dreams and on unaccountable sources of physical power.

Morrison's works build from fragmented beginnings to a completed ends that leave the reader with an understanding about the path of humanity from pain to healing. All of her works carry on themes that connect Morrison's belief in the need for strong family and community in African-American women's lives. Without these bonds, the self fragments and the women destroy any chance for growth.

The frightening sights, the gloomy and ghastly presences are sometimes less frightening than reality within a household. As Morrison has shown us in every one of her novels, sometimes the things we should be more frightened of are the persons that are part of our household, especially for women as she explains in her interview with Salman Rushdie in 1992. "Black women always felt themselves to be the most vulnerable in [...] society, and some of them prepared themselves and refused to be lightly attacked, refused to be [...] "easy prey." It may happen because rape, abuse, sexual assault was understood to be the menu of Black women [...] There was no protection" (Rushdie, 1992: 57).

Morrison shows what can happen to the women once they do find family and community: they piece themselves together and rebuild a sense of self within the community. Violet is missing the love of a family. Violet tries to cut Dorcas' face as she lays her coffin, not to hurt anyone, but to cry for love and for help. Violet's mother played only a small role in her life and this distance steers Violet's constant search for the love and affection denied her by both parents. By committing suicide, Violet's mother rejects her. This

abandonment is brought about by the injustice done to Rose Dear's people, and her struggling while her husband is away.

In some respect, Rose Dear's suicide is understandable because of the place she is given in society and the role she is expected to play, no matter how impossible it is. She must play the mother and the devoted wife when her husband has practically abandoned her; bear the burden of her race, even when every-day people like her are killed because of their color. Although her actions are understandable, they are the main cause of Violet's troubles. But Violet does not see her father as completely at fault because she expects this kind of abandonment from him as "he made fabulously dangerous and wonderful returns over the years, although the terms got longer and longer" (Morrison 100). She romanticizes his disappearances, but she does not expect the reality of her mother's abandonment.

The oppression of African-American women is on Rose Dear's shoulders, and even before Violet cuts Dorcas it is transferred to hers: [B]efore Joe ever laid eyes on the girl, Violet sat down in the middle of the street, she didn't stumble, nor was she pushed: she just sat down . . . A policeman knelt in front of her and she rolled over on her side, covering her eyes. He would have taken her in but for the assembling crowd murmuring, "Aw, she's tired. Let her rest." (Morrison 17).

Rose Dear does not give Violet the strength to bear these burdens. Violet must be the bearer of pain and suffering that are a part of her heritage, but she is tired of filling the role that is expected of her. She saw the suffering her mother went through with the burden, and this build-up of pain and loss justifies her cutting of Dorcas. She is not just striking out at a dead girl, but at every bit of pain and suffering she has been forced to endure because of history and what it has done to her family. Moments like this show Morrison's view of oppression as lasting longer than just one point in time, and carrying on from generation to generation.

Violet does not wake up to reality even after she cuts Dorcas' face. Violet tries to insert Dorcas where her mother/child should have been. The fantasy progresses as Violet then begins to learn more about Dorcas in order to make the picture clearer. This destructive behavior is interrupted unexpectedly, as Violet does find a family in Alice Manfred.

The community and the sense of family that the two women can bring to each other will help eliminate some of the pain because they previously lacked any connection with either family or community. The point of catharsis is not enough to make an impact. A change of ways is necessary to help these women again gain faith in themselves as well as their community. Alice lets Violet come into her home and her physical presence calms Alice, "by now she knew the knock and never knew if she was eager or angry when she heard k. And she didn't care" (83). These two women exemplify a need for the community to come together to truly experience and enjoy life.

The need for community is just as strong as the need for family, and Alice and Violet regain an important part of themselves when they find each other. Violet and Joe, as well as Alice, have been isolated from society, and they have turned against everything that they believed in before. Joe, a man considered the quiet and kind type, shoots his lover; Violet, a strong woman, cuts the face of a dead girl; Alice, a caretaker for a girl, isolates them both from the community and lends a hand in her niece's destruction. In order to move back into a stable life, all three must find the family they need and their role in the community, and when they do they become whole again.

The cathartic moment of Dorcas' death was not enough, and Felice is a physical representation of the reaching out for a family that needs to take place after the catharsis. Felice's involvement at this crucial point shows the coming together of family and community to heal and make whole again what was fragmented. Although Morrison leaves it a little unclear whether it is truly a "happily ever after" ending, the growth and coming together of the characters shows the possibilities for African-Americans to rebuild even after such a hard history. From *The Bluest Eye* to *Jazz*, Morrison gives us women who are beaten by the past, but the end she gives us hope for their survival.

The main characters in *Jazz* are traumatized because of their abandonment by their parents or spouses or haunted by their own acts of violence. Joe is a trauma survivor because he is an orphan abandoned by his parents and also because he killed his eighteen year-old mistress and is unable to pardon himself for this horrible act. Violet on the other hand is traumatized because of her parents' abandonment of her as a child as well as her husband's betrayal of her with a light-skinned young girl. Both characters are haunted by these memories against their own will. Thus being both motherless figures with psychic wounds, they are unable to maintain their romantic love. The cracks in their own selves were transmitted into cracks in their own liaison as a couple, which broke out for long years before being healed towards the end of the novel after confronting their own traumas, working through it by resorting to a collective memory in order to keep the past at bay and look for a better future.

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REVOLUTIONARY VOICE OF THE SUBALTERN IN THE SELECT NOVELS OF BAMA

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Marginalisation is when a person is pushed to the edge of society. This is a potential effect of discrimination because a person is made to stand out therefore feel like all alone and marginalized from the rest of society. Though India is democratic country giving equal rights to both men and women irrespective of their identity and social status, caste and gender are the two important factors in India, which actually mould the group identity and show their status identity and dignity. Dalithood is a kind of exploitation suppression and marginalisation of dalit people by the domination of upper castes. It is a fact that the marginalised cannot remain mute for long. They have to speak and find an outlet for their tears and fears. Once they find their true voice, they cease to be marginalised. Only ash knows the experience of burning. The subaltern literature can be written by those who have suffered the marginalisation. It can be studied by all but created only by the subaltern class itself. Dalit writers feel that their literature should be handmade for social action. Dalit writers have learnt to assert their identity in a voice of their own. That is why writers have taken to write autobiographies.

Traditionally Indian women have been treated as marginalised lot. They are presented as spineless, wooden creature subjected to male domination. In many parts of India, Dalits, especially dalit women have to fight their losing battle for their rights. They are often of their rights, and even if they know the law, they do not know how and where to look for help. This started a new trend in Dalit writing and inspired many Dalit women writers to come forward with their literary works in Indian languages. Among the Dalit women writers, Bama is a name that stands out. Bama was born in Puthupatti village in Virudhunagar district in Southern Tamil Nadu in 1958. Besides writing she teaches at a school in Ongur village in Kanchipuram district. She has published "Karukku (1992), an autobiography;" "Sangati" (1994), a novel; "Kisumbukaran" (1996), a collection of short stories and "Vanmam" (2008)

In an interview about Dalit feminism, Bama says "All women in the world are second class citizens. For Dalit women the problem is grave. Their Dalit identity gives them a different set of problems. They experience total lack of social status; they are not even considered dignified human beings. My stories are based on these aspects of dalit culture, the hard labour they have to do all their lives... Dalit women have to put up with triple oppression, based on class, caste and gender. They die in order to live." In her novels some of the women live a submissive life while some other women raise their voice against the oppressions. "Karukku" published in 1992 won the Crossword (Translation) Book Award in 2000. Because of the popularity the text has been translated in to several languages. Though structured like a novel, "Karukku" is certainly not a fiction. It is an autobiography narrating the painful and agonized life history of a sensitive, insightful and perceptive Dalit women. It is the first autobiography by Dalit women not only in Tamil literature but also in Indian Dalit literature. "Karukku" means Palmyra leaf and Bama finds many congruities between her strife-filled life and the saw-edged "Karukku".

As Bama herself says in the preface to the book:

*"The driving forces that shaped this book are many
cutting me like karukku and making me bleed; unjust social
structures that plunged me into ignorance and left me*

trapped and suffocating; my own desperate urge to break, throw away and destroy these bonds; and when the chains were shattered into fragments, the blood that was split then; all these taken together. (xii) ”

But the revelatory moment in the book is the moment when Bama, as a child, becomes aware of herself as Dalit. When Bama was studying third standard she came to realise the horrible nature of the practice of untouchability. She got infuriated when she saw an elderly person of her community carrying a small packet containing vadais by its string without touching it for a Naicker. The child is convulsed by the whole incident, which to her looks like an absurd joke. However, when she goes home, her brother explains to her about untouchability, and impresses upon her that the only way in which she can make her way in the world and gain respect is through education. It is a lesson she will never forget.

“Because we are born in to the paraya jati. We are never given any honour or dignity or respect. We are stripped of all that. But if we study and make progress we can throw away these indignities. So study with care, learn all you can. If you are always ahead in your lessons, people will come to you of their own accord and attach themselves to you. Work hard and learn(15) ”

In “Karukku” Bama gives a voice to the voiceless by adopting certain literary techniques. The use of the first-person narrative and the autobiographical genre. The personal voice of Bama, in “Karukku” becomes the “collective voice” of the community, through the usage of the first person narrative “I”. The narrator of the story is unidentified and unnamed till the end (the readers understand that it is Bama herself). Because there is no specific person designated to the word “I”, the narrative becomes personal as well as Universal at the same time. Thus by narrating the story in the first-person, Bama finds her own voice, which she eventually transmits to her community the voice of an individual thus becomes the voice of an entire community that has been silenced for centuries.

“Karukku” is written in an autobiographical style. After centuries of silence, when the dalit writers felt the need to express themselves, they could only turn inward and talk about their own experiences. Bama's ”Karukku” becomes a representative account of her community, The Tamil community. Her far-sight has always been dalit liberation and empowerment, which eventually has become her main agenda.

Language is another reason for which ”Karukku” is often discussed and researched by the academicians and Dalit critics. She uses the Dalit language throughout the text, including the narration. The language that she uses becomes a tool that enables her not just for expression but also to begin a revolution. Bama finds her voice in the language that she uses, and through this language she discovers the voice for the voiceless. Bama feels very proud about using the language of her own people.

The actual problem of dalit women have been dealt in her seconovel”Sangati”.”Sangati” projects the realistic picture of the Dalits in Tamilnadu.”Sangati” is a collection of anecdotes as the word sangati means happenings. It does not adhere to the standard norms of either novel or autobiography but blends the two. It is not about the tears of Dalit women but also about their lively and rebellious culture, their eagerness not to let life crush or shatter them, but to swim vigorously against the tide....(acknowledgment ,ix) The women characters who we see through the protagonist, Velliamma Patti, lead an interior and horrible societal and familial life that could be un imagined by women of upper caste. As low caste people, dalit women become easy prey to the insensible wrath and insatiable sexual desire of upper caste men. Mariamma, Velliamma patti's grand daughter was about to be raped in pump set shed by upper caste man, Kumarasamy Ayya. Mariamma had a narrow escape from him. The enraged man created a story and the blame fell on her and the village court fined her for no fault of hers.

Dalit women remain silent to escape harsh punishments from upper caste society. Contrary to these, the protagonist, Velliamma patti suggests seditious means to escape from such barbarians:

“Our patti was furious. She kept on railing at, Mariamma “when the fellow pulled you in to the shed, why couldn't you have kicked him the balls then and there? Now you have been hauled unfairly in front of the whole village, given a bad name, and made to pay a fine, to top it all(26)”

Worse than this is the domestic conflicts that emerge between husband and wife. Dalit men in Bama's novels are subjected to humiliation in a society that shuns lower caste people. They are treated like “dogs with their tail rolled up when they are in fields with their landlords”.(65). Their ill treatment in the hands of their masters happens to be a prick to their self-esteem. Ashamed of their own self they reach home drunk. Their spouses are supple targets for them to vent out their feelings. Wretched creature is the wife in Dalit community. A woman in Dalit community as depicted in Bama's novel is not to be dissuaded by these happenings however cruel they are. She has a part of surviving at any cost. Though the biased social system demands her to be silent she is not always. She is courageous and hardworking, and she equips herself with cleverness to tackle the situations using dissenting stratagem...

A Dalit woman named Rakkamma, when her husband drags her by the hair and pushes her down and stamps her lower belly, shouts in a disgusting way and shames her by lifting her sari in front of the whole crowd. Though it is a disgusting scene it is clearly a means of survival and escape.

“If I hadn't shamed him like this, he would surely have split my skull into two, the horrible man (62)”

While readers are horror struck to witness Rakkamma's hideous behaviour, Kaliaamma lightens the heart of the readers. She quarrels with her husband and hits him back boldly. She also makes her husband to do her household works and gives him a blow whenever he refuses to do so. Her husband, fearing embarrassment in front of his people, restrains his physical attacks and both have mere verbal exchanges;

“Because Kaliaamma was ready to fight one to one, head on. Sometimes, she was the one who come out victorious. If he hit her, she was ready to strike him back. Perhaps because of this, their quarrels remained within the bound of words. The seldom came to blows(63)”

In both the text discussed above, it can be concluded that Bama wants the Dalits to show to the world that they are also human beings with common sense, a sense of honour, self respect, wisdom, beauty and dignity. She strongly believes that perseverance, steadfastness, hard work, unity, determination, a sense of commitment and fearlessness would liberate the dalits from age-old subjugation and enslavement. She celebrates her community and wishes for a holistic dalit liberation-in body and mind; both sociologically and psychologically; as a whole community.

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RACIAL DISCRIMINATION IN *THE GRASS IS SINGING**K. Balasathya, M.Phil., English, S F R College for Women, Sivakasi*

Doris Lessing, the British novelist, poet, playwright, biographer and short story writer wrote many novels under the pen name Jane Somers. Lessing was born Doris May Tayler in Kermanshah, Iran. Lessing received Nobel Prize award for her literary works. Her notable works were *The Grass is Singing*, *The Golden Notebook* and *The Good Terrorist*.

Lessing's *The Grass is Singing*, her first novel, published in 1950. It takes place in Southern Rhodesia, in South Africa, during the 1940s and deals with the racial politics between whites and blacks in that country. The title *The Grass is Singing* is a phrase from the fifteen lines of T.S. Eliot's *The Waste Land* quoted after the novel's dedication to a Mrs. Gladys Maasdrop.

The racial politics between whites and blacks is very cruelly in that society. The structure of colonial society is the division between the colonizer and the colonized; white settlers and Africans. In *The Grass is Singing*, Doris Lessing has her white heroine, Mary Turner. Mary Turner is a self confident, independent young white Rhodesian woman, who becomes the depressed, frustrated wife of Dick Turner, an ineffectual, unsuccessful farmer. Mary's despair progresses until the fateful arrival of an enigmatic black servant, Moses.

The relationship between Mary and Moses is the colonized and the colonizer. For in Rhodesia, the "Immortality and Indecency Suppression Act" which came into force in 1903 when Rhodesia was administered by Cecil Rhodes prohibited sexual relations between a white woman and a black man. Their relationship ended in the explodes of Mary's murder by Moses. Lessing begins the novel shortly after the violent death of Mary Turner, at the hands of her black servant.

The cruelty in Mary's case is two fold that is the cruelty by her own people to her and the cruelty with which she crushes others and this cruelty is the prime cause of her heinous murder. Lessing retraces the steps leading to the profoundly complicated, six- year relationship between white mistress and native servant, exploring both its extremes of racial domination-including Mary's physical brutalizing and public humiliation of Moses. For the civilized white man, the native man appears imbued with superior sexual powers, to be admired, envied and feared. The primitive state of the native accounts, in the colonizers mind, for both his greater sexual potency and his incapacity to restrain his sexual appetite.

Thus the white man is forced to guard his white woman from the probability of sexual attack by the native, and he justifies many of the brutal aspects of his colonizer's codes a response to the "threat" of the native's sexuality. As Charlie Slatter, the area's most powerful man, spells it out: "Needs a man to deal with niggers". "Niggers don't understand women giving them orders. They keep their own women in their right place". (Grass 59)

During Mary's husband, Dick Turner's first malaria attack, Mary is forced to oversee the labourers in the field. She enjoys her position as a boss of the farm labourers. It is in her blood and culture. Her time in power literally revitalizes her from her former lethargic depression. As Lessing says that "The sensation of being boss over perhaps eighty workers gave (Mary) new confidence, it was a good feeling, keeping them under her will, making them do as she wanted" (Grass 138). It is easy for her to blame and curse the blacks because she had listened to such lectures from her father. She is "filled with vindictiveness and a feeling of victory" (Grass 115).

Mary is unable to adjust with the colonial life on the farm. In the farm she comes in direct contact

with the natives for the first time and starts the eternal nagging as she has been instructed by other colonizers. She dismisses the black servant one after another accusing them of robbery, rudeness and lack of cleanliness; finally strikes one of them across the face with the sjambok, because he attempted to speak the master's tongue: "Madam is angry because I stop to drink water" (Grass 104).

In a high state of victory, she whips Moses without knowing what she is doing. She hates him when he speaks English, their half-naked stinking bodies. She keeps the master's spirit and very cruelly drives away many servants. She insults them and becomes psychologically disturbed. Mary hates the bush and can't adjust with the African environment. She displays the colonizer's brutal indifference to the humanity of her workers, refusing them rest periods, relaxation or even the acknowledgement that they are more than animals.

Mary turns the cruelty she has experienced from the colonizers to the black servants. Mary channels her frustration into a constant hatred for her servants. She accuses Samson of stealing raisins, drives out another boy for not laying the table properly. As the boy who speaks very gently, she wants "to pick up a plate and throw it in his face so as to make it human and expressive" (Grass 68). As a woman, she hates the black women and their children with "clusters of flies in the corners of their eyes" (Grass 95).

Mary can't allow more than "one minute pause" (Grass 118) to the workers. Lessing not only exposes the reality of the colony and life in the colony but also expresses what happens when a native begins to talk. True Moses is silenced immediately, with a sjambok, but he rises in strength and almost enslaves her, with a power and tenderness, that hence forth she is led by him.

Mary has been disloyal to her race; she has been disloyal to her neurotic sexual ideals; and furthermore, she has been disloyal to Moses in her dismissal of him, as both interpret this act. In Mary's failure and death, Lessing unravels her belief that a colonizer can survive only if he succeed in propagating the false theory of the superiority, failing which the natives will overpower them and oust them from the land. Moses may be an exponent of the natives who rebel against the colonizers.

Colonialism fails to bring Dick and Mary on the social level of the other whites. Mary and Dick do not recognize the need for "esprit de corps" (Grass 11) which is the first rule of South Africa's white society. They live in extremely primitive conditions which becomes a source of irritation for the other whites.

Tony Marston getting the evidence, of the hypocrisy of the white ruling class, the relationship of Mary with Moses for him, is a "relation with an animal" (Grass 186). Mary is attracted by Moses, although, in her dream she sees her sick father and Moses merging into one. When Mary historically drives Moses away in front of Marston, to regain her lost identity of a white boss, she knows that she has betrayed him.

The sight of an African arouses repressed incestuous fantasies with which Mary is unable to cope, she exaggerates "normal" racism with a negrophobia which epitomizes her repudiation of sensuality. Lessing captures the hypocrisy of British racism in the Empire. The Empire made the whites in Rhodesia homesick. They face alienation in the hostile land the novelist rightly describes them as "self-exiled people" (Grass 32). Lessing exposes the colonialist's relation to the land through the character of Charlie Slatter. "He came to Africa with one idea to make money. He made it, made plenty" (Grass 150).

Slatter was very hard working and very "hard with his farm labourers. They were the geese that laid the golden eggs" (Grass 15). If Slatter was hard with the natives he was hard with the land too. Slatter wanted to extend his domain by acquiring the land of Dick Turner, who refused to listen to Slatter's suggestion.

The colonial situation affected not only the natives but also the colonizers. Very often they lost their soul; as in the case of Charlie Slatter, who in his mad chase for money lost his humanness. He ill-treated not only his farm workers but his own wife and children. He saw everything only in terms of money. He saw his children especially his sons, only as wasters. Mrs. Slatter was a silent witness to all the harshness and rudeness to which Mr. Slatter subjected natives and his children. She endured everything without

grumbling because she had learned to conform to the code of the colony. The colony has got a benumbing influence on the colonizers.

In other words, they suffer from the colonization of the mind. They resented everything that is new. Everything that they objected to in the beginning, they learn to accept before long and try their best to uphold as something noble. Lessing says that

“The young men who came fresh from England will be shocked by the way the natives were treated... but they change before long... later they never had contact with natives except in the master servant relationship” (Grass 15).

This novel is obviously much more than a story “about the colour problem”. Doris Lessing also reveals how racial domination penetrates into the most intimate psychological recesses of those who appear to be in privileged positions. The terrible fate which overtakes Mary and destroys her demonstrates that although the logic of segregation pervades the whole community itself, the class and ethnic divisions among whites must have some limits so that the settler community can survive.

The Grass Is Singing is the kind of “false tokens of community” that do not prevent Mary and Dick from pathologically isolating themselves from their neighbours. Mary is too sensitive about their extreme poverty to accept as extended in good faith the offers of hospitality made to her by other farm wives. Nonetheless, once Mary has retreated into madness and Charlie Slatter comprehends Dick's predicament, the need to save the image of white superiority asserts itself in his assumption of responsibility. After Mary's death, Dick is universally pitied by those who formerly disliked him. The community directs its anger and resentment towards the murderer and his victim, for Mary failed to keep up “white” standards of behavior.

In this novel, Lessing portrays that the society is divided into white people, who have more rights and exploit the black society natives, who are considered as geese that laid the golden eggs. The natives worked hard in inhuman conditions, and white people treated them with cruelty. Charlie Slatter even murdered one of his labourers and all the punishment he got was the 30 pounds fine. It goes without saying that one time the natives will turn against it. And Moses did. He stood humiliated and violence for a long time and there came time of revenge, when he gave back on his offender.

The Grass Is Singing thus exposes the colonial situation in relation to the colonized and the colonizers. The master and the slave both suffer under colonialism. The colonized suffer from the loss of freedom and the land; the colonizers from the loss of freedom and deep loneliness. The silence of the field is music for the natives but for the colonizers it is a heavy silence, void and oppressive. *The Grass Is Singing* projects the colonization of mind, people and land, and Lessing courageously portrays the emotional conflicts resulting from it in all its poignancy.

The title of the novel *The Grass Is Singing*, which is taken from T.S.Eliot's poem “*The Waste Land*”, invites us to think about the savior. The land needs water for new life. After Mary's murder also, there is rain. Lessing believes that savior of the African land is black. She shows the union of the land and its people.

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IDENTITY CRISIS IN BHARATI MUKHERJEE'S *JASMINE*

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Post colonialism and related fields, subaltern refers to persons socially, politically, and geographically outside of the hegemonic power structure. The term, derived from the work of the Marxist theorist, Antonio Gramsci, Subaltern is now regularly used as a term in history, anthropology, sociology, human geography, and literature. There are many subthemes related to Subaltern studies such as Suppression, Racism, Search for identity, Sexual Divisions of Labor, Colonialism and Post-colonialism. This paper deals about the theme of identity crisis in Bharati Mukherjee's *Jasmine*. The term 'identity crisis' was coined by the Theorist Erik Erikson and believed that it was **one of the most important conflicts people face in development**. According to Erikson, an identity crisis is a time of **intensive analysis and exploration** of different ways of looking at oneself. The identity crisis occurs in adolescence and is correlated with people's search for "who they are" and "how they fit in the world." It appears to occur only in countries such as the United States, where people do not move directly from childhood into adult roles.

Bharati Mukherjee is an established voice of Indian Diaspora in North America. Mukherjee is an immigrant from Kolkata, India who has written extensively on Indian culture and history as well as the immigrant experience in America in both fiction and non-fiction works. She has written more than seven novels, which have been published in several countries. Her other notable and famous works are *The Tiger's Daughter* (1971), *Darkness* (1985), *The Middleman and Other Stories* (1988), *Jasmine* (1989), *The Holder of the World* (1993) and *Desirable Daughters* (2002). The events of *Jasmine* are fiction, the author has stated that she was heavily influenced by her own experiences. The novel is based on an earlier short story in Mukherjee's earlier collection *The Middleman and Other Stories*, fleshed out and expanded to novel-length.

Jasmine, tells the story of a seventeen-year-old girl widowed after her husband's murder in a bomb attack. She and her husband originally planned to move to Florida, but as a result of his death Jasmine continues with the trip on her own. In her path she faces many obstacles as she travels from Florida to New York City to Iowa.

In *Jasmine*, the main protagonist Jasmine search for identity and her true self began from the day she was born. She was born as Jyoti in the village of Hasnapur in Jullandhar district of Punjab eighteen years after the Partition Riots. She was an unwanted child to the family because she was the fifth daughter and the seventh of nine children. Her mother wanted her to be killed when she was born because she did not want her daughter to suffer the pains of a dowry less bride. As a girl child she was almost strangled to death so that her parents might free her from the problems of marriage. But she survived that attack. She never gave up her childhoods memories. She always remembered that past days. Jasmine childhood's days memories have to become the instrument in her fight against fate and her search for self identity. When she was only seven years old, Jasmine was no dismayed down by fate, "Fate is Fate". In even in the childhood, Jasmine knew that she had the potential to fight, win all battles and establish a strong identity. Jyoti showed that she was different from in their village girls who had no minds of their own. She is from expressing a small part of her dream or ambition.

Jasmine achieved a small part of her dream by falling in love and marrying Prakash, a very young and ambitious engineer. But now Prakash wants that Jyoti to shed off her past and make a new kind of women. So, he changes her name as Jasmine and she wants to break off the past. She wants to be new

women in her life. After getting a new name of new identity, Jasmine also took care of her husband driving ambition. Prakash wants to make highly his education level, so that they both wants to go U.S, for passing exam, doing better, something more of his life than fate intended. Prakash and Jasmine was looking forward to going to American with her husband Prakash to pursue his further education. But suddenly her husband Prakash was killed by the fundamentalist the Khalsa terrorists on the eve of their departure. Jasmin dreams are shatter. Now she is helpless widow at Hasnapur, but she wants to decide to go alone to American and commit sati that to study. When she left India to survive against the force of destiny but unfortunately, her American journey began on a sad note, because she missed passport. Now she started journey in ship on that time, she was raped by Half-face who had "lost an eye and ear and most of his cheek in a paddy field in Vietnam". Half-face was the captain of the ship in which Jasmine reached American. She was reborn not by killing herself but by killing Half-face. She stabs Half-Face to death and she finds the strength to continue to live and vows to start a new life in America, separate from India and the naive identity of her past. Hence Jasmine's identity is formed not only through construction, but also through the destruction of her existing self.

On her first day in America is rough. She did not know anything about America and she did not fluently speak English. Fortunately, she met a white old lady named Lilian Gordon. The old lady gave Jasmine foods, water and shelter for few days. Lilian is a kind-hearted woman. She was taught Jasmine how to speak English, cooking hamburgers and many things in how to be a good American. Lilian also taught her to act as American and told Jasmine to be confident and did not act suspiciously when in a public area. Lillian bestows upon her the nickname 'Jazzy', a symbol of her entrance into and acceptance of American culture which she welcomes gladly. She help to meet professor Vadhera and Jasmine stayed at professor Vadhera's house. But Jasmine was disappointed when she learned that Mr. Vadhera was depended not only on his living on teaching but on trading in human hair, she was not earning by the strictly ethnicity in the house that, Jasmine was to follow as a widow. So that Jasmine decided to leave that since individual effort means Jasmine was not against Indian culture but against its retentiveness. Finally, Jasmine decided to move to New York in order to pursue her goals.

Jasmine proceeds with her migratory plans and moves to New York City, and stays with an American family Taylor and his wife Wylie and with their daughter Duff, she creates yet another identity upon a new perception of herself. But though Jasmine creates a new identity for every new situation, her former identities are never completely erased. They emerge in specific moments in the text and exacerbate the tension, thereby causing Jasmine to create another more dominant identity, different from all those that came before. Taylor begins to call her 'Jase' suggesting that again she does not have an agency in the creation of her new self since Taylor constructs it for her. Jasmine becomes aware of her racial identity because Taylor and his friends understand that she was from South Asia and try to associate her with that community. In becoming Jase, Jasmine gets increasingly comfortable with her sexuality which she always tried to repress earlier, even more than ever, after her traumatic experience.

Another phase of Jasmine's life was when she left Taylor and Duff in fear and terror because of the presence of Sukhawinder, the Khalsa terrorist who killed Prakash in India. Then she went to Iowa and met another benefactor Mrs. Ripplemayer in the form of a mother. There she got a job in Iowa's bank. She also made a place in the heart of the banker Bud Ripplemayer.

Jasmine had a peaceful life in Bud's house. She was happy of getting a new job and of her status as a step-mother to Du, a sixteen-year old Vietnam War victim adopted by Bud. Bud was separated from his Karin and his grown-up sons had left him. There she assumed a new identity and she became "Jane" from "Jase". She considered herself to be a catalyst and not the reason for the divorce of Bud and Karin. Violence struck her life again after a disgruntled farmer shot Bud from a point blank range which left him crippled waist downwards. Jane served him lovingly and caringly after he was crippled. She tried to comfort him

and make him confident. She became pregnant carrying Bud's child but did not wish to marry him she made Karin understand that she was not her enemy but it was Bud's happiness that mattered to both of them.

Jane had fully accepted the American family but she was waiting for real love. Then suddenly she got a letter from Taylor informing her that he would shortly come to take her. It was a welcome surprise for her. She was worried about the impact on Bud when Du decided to go to California and stay with his sister and her family. She understood Du's condition as she herself was an exile and told the news to Bud gently.

Suddenly, Taylor came to her life again and convinced her that there would be nothing wrong to leave Bud. Then she walked out of Bud's life and agreed to go with Taylor and Duff to work as a care. She had been serving her duty toward others, but now she thought of her love and herself. Her two remarks, "The moment I have dreamed a thousand times finally arrives" and "I am not choosing between two men. I am caught between the promise of America and old-world dutifulness," A care-givers life is a good life a worthy life." It was a clear response to her courage. She did not feel any guilt. She only did what she thought was right for her. Jasmine's desire "I want to do the right thing. I don't want to be a terrible person" proved that she did not feel guilty and no longer was thinking of herself as Jane. She had survived the worst part of her life in America and now was free to make her place in Taylor's life. Jasmine had a sense of relief at leaving Bud rather than feeling guilty.

Jasmine had a sense of relief at leaving Bud rather than feeling guilty. She was happy of doing what she had been wishing to do from a long time back: "It isn't guilt that I feel its relief. I realize I have already stopped thinking of myself as Jane. Adventure, risk, transformation: the frontier is pushing indoors through uncalled window. Watch me reposition the stars, I whisper to the astrologer who floats cross-legged above my kitchen stove. At last Jasmine said, and then there is nothing I can do. Time will tell if I am a tornado, rubble maker, arising from nowhere and disappearing into a cloud. I am out of the door in the pot-holed and ruttled driveway, scranding ahead of Taylor, greedy with a wants and reckless from hope." From this comment, it can be seen that at last Jasmine was out of bonds and had gained her true self.

Bharati Mukherjee's *Jasmine* explores the meaning of life. Issues related to women are central to the vision of Mukherjee in her novels. She deals with the problems of the Indian immigrants mainly, women, she writes about the struggles and problems faced by Indian women. The problem of cross-culture and search for identity is one of her important themes. It is justified in her novel *Jasmine*. The shifting of the main character's identity from 'Jyoti' to 'Jasmine' to 'Jane' to 'Jase' is suggestive of the death of one personality and an emergence of a new, but it does not have negative implications The surrounding environments influence the formation of her identities. Her novel reflects the temperament and mood of the present American Society as experienced by the Indian Immigrants in American. Thereby we see her reinvent her identity completely.

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AN INQUISITIVE SEARCH FOR IDENTITY IN AMITAV GHOSH'S NOVELS

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Identity crisis is a time of serious analysis and exploration of different ways of looking at oneself according to Erikson. Identity, in itself is a varied phenomenon. At present identity has become a significant concern not only for social scientists and psychologists but also for the common humanity as well. Identity comprises in itself the psychological, cultural and sociological facet of an individual. Identity phenomenon is not a fixed component of personality. It is always in the change and therefore progressing by nature. With this effect, one cannot essentialise or fix its position in any context in particular and in general. Hence, the possibility of reconstruction, regain and renovation is very much present in identity.

Identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact, with the new cultural practices then represent, we should think, instead, of identity as a “production”, which is never complete, always in the process, and always constituted within, not outside, representation. (Hall 222)

This definition of Hall truly favours with Amitav Ghosh's notion of identity. As an anthropologist, Amitav Ghosh deals mostly with the journey, displacement or the relocation. Identity as the resultant issue has been covered by Ghosh. In his novels, his approach towards identity can be dealt as: diasporic identity, cultural identity, subaltern identity and national identity. These approaches of identity have been formularized by his characters.

Diasporic identity:

Diaspora is a psychological journey, a dilemma between homeland and new settlement nations. The migrant, journeying from place to place becomes a stranger in other land and this alienation makes an effect on identity psychological peace and existential status. Since the time of colonization, there has been an increased adaptability of people across the globe. In the postcolonial era, the world has seen extraordinary movements of people, wealth and expertise, culture and religion. Inevitably, people of different cultures and religious background began to mingle and mix and thus creating new spaces of identity and value systems. The question of self and identity has been elevated by displacement and migration or exile to different parts of the world. Thus, over the last few decades, there has been a transformed inquisitive of the self to redefining and relocating the identity due to globalization, cultural homogenization, hybridity and ethno-cultural and religious migration.

Diasporic identity can be defined as an inconsistent and modifying depending upon the circumstances and the situation an individual is facing while dislocated from his native land. Diasporic person is always in progress, trying to balance between the new scenario and the place as well as the life behind, that is his homeland, resultantly making diasporic identity always in flux. They are adaptive and collaborative migratory birds, who form new culture but their relationship is uncertain. Hall observes: “Diaspora identities are those which are constantly producing and reproducing themselves anew through transformation and difference” (Rutherford 235).

Amitav Ghosh's novels are concerned with the main theme of displacement, be it diaspora, migration or exile. The different issues and problems related with the displacement also occupy the center stage. Identity is the most eminent one among the several issues. While being displaced and disenchanted an individual confront identity crisis, or quest for identity that reveals conflict of values and recognises the

emotional aspects involved in it. Some of the issues that are associated with diasporic identity are alienation, ambivalence, nostalgia and belonging nowhere, predicament of dual identity and identity regain. In his novels, he has narrated the story of the persons who are displaced and forming the diasporic identity. Though they travel to many countries and suffer a lot with so many experiences, they have a positive key of hope to begin their new life.

Ghosh's writing focuses on the diasporic experiences of alien land where they are confronting with the new situation and involve in a sincere quest for identity. The novels echo an arbitration of identity which alternates between acculturation and in-betweenness which is a characteristic feature of all his literary works. In his novels, Ghosh illuminates the plight of his characters forming a unique diasporic identity. Ghosh's background itself made him diasporic and is the quintessence of diasporic identity. He travelled a lot and has come across with different cultures. Thus, consequently, his novels narrated the story of those individuals experience with different culture and indulge in negotiation of a diasporic cultural identity.

Cultural identity:

Identity is formed by diverse cultural formations and different definitions of place and community. Before going deep in the various aspects of cultural identity, it is mandatory to go through the concept of culture. The word culture in itself is a very vast and complex phenomenon. Culture can be defined as the cohesive form of discerning, understanding, valuing and communicating that designs a people's way of life. Values, norms, symbols, language and knowledge (facts, beliefs and skills) are the fundamentals of culture. Culture is a social group in which one lives and this group determines the role of individual which is the root of identity. Cultural identity is shaped by a complex set of factors which are associated with the process of evolution and beliefs of people.

My analysis of cultural identity has particularly been enabled by the works of Stuart Hall and Homi Bhabha.

Cultural identity is not a fixed essence at all, lying unchanged outside history and culture. It is not something which already exists, transcending place, time, history and culture... Identities are names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past. (Hall 236-37)

Hybridity the concept generated by Homi Bhabha refers blend or contamination of cultures knowing that no culture is really pure as at any point of time they may have come in contact with the other culture. He states that the cultures are not distinct phenomena, but being always in contact with one another, we find impurity of cultures. For Bhabha, diasporization is one of the essential attribute of culture. He writes:

Culture as a strategy of survival is both transnational and translational. It is transnational because contemporary postcolonial discourses are rooted in specific histories of cultural displacement... The transnational dimension of cultural transformation-migration, diaspora, displacement, relocation makes the process of cultural translation a complex form of signification. (172)

Cultural identity is thus dynamic, receptive, questioned and arbitrated as it is expressed and asserted in relation to power, through regular practices and involvements. Thus perceived, cultural identity is not something that already exists, surpassing place, history and culture but the concept which is taking shape as per the time and place.

For Ghosh, whose life has been marked by multiple movements across geographic, linguistic, national and cultural boundaries, diaspora offers a valuable 'transnational' perspective from cultural boundaries, diaspora offers a valuable 'transnational' perspective from which to disrupt homogeneous conceptions of culture and identity. His embrace of the diaspora aesthetic is manifested in his fundamental

rejection of the purity of cultural identities. He stated, that his formulation of diaspora, then, as a hybrid, transnational space offers a framework in and through which to view cultural identity as always moving, never arrived at, as existing in tension and mediation between roots and routes.

Subaltern identity:

Subaltern is the term that refers to the inferior rank or person from the below strata of society. The other form of identity that is related with subaltern also has a eminent place in Amitav Ghosh's novels. He is widely acknowledged for his major novels in which he has expressed his concerns for the downtrodden people of Indian society. Ghosh's sympathetic attitude towards the subaltern can be perceived in his major novels. Ghosh strongly believes that the grand canvass of any incident most of the time overlook individualistic experience during the enormous sweeps of historical, social or political turmoil. So, Ghosh in his novels deals with the characters taken from lower strata of society forming subaltern, fit them into the historical events and express their sufferings and fight for the survival in respect to that event.

The meaning of the word, subaltern, itself reflects the issues associated with it, be it the issue of survival, issue of identity or the issue of representation as having less access to the social, political or cultural aspect. Subaltern identity echoes the unrepresentation of the subalterns. Spivak asks what nomenclature can resolve such a space. The distinguished critic of subaltern, Spivak whose crucial line is completely relevant 'Can the subaltern speak?' She thinks that for the true subaltern group, whose identity is its difference, there is no un-representable subaltern subject that can know and speak itself. Ghosh also joined Spivak in her struggle to give the voice and to empower this group. Ghosh adopted to provide a center stage to these unrepresented and sidelined groups. Amitav Ghosh works strongly uphold to the concept that the subaltern can speak, if given a proper opportunity and with a relevant engagement of the discourse. Ghosh deliberately brings subaltern characters into stories and focuses on personal histories of these individuals. The marginalized characters of his novels help us discern life, events and issues from their point of view. Ghosh characteristically as subaltern writer is marked as,

Ghosh reinvents paradigms in order to surmount the theoretical and philosophical problems involved in the methods of retrieving, representing, and articulating subaltern consciousness... as a novelist with an academic background in social anthropology. He resists the urge to make visible these otherwise invisible characters, communities, consciousness at the expense of those who have traditionally been visible in dominant discourses. (De, Ghosh, and Jana 109)

The issue of subaltern in his works is to be studied in two manners: first the meaning of subaltern as an affected practice, kind of parallel practice that existed during colonial period but never taken note of, as meant by Subaltern Study Group and reflected in his works where the author talks about the alternative histories and practices of people. Secondly subaltern as an approach that takes marginalised beyond the inability to speak and empowers them to represent the marginalised people and their issues. Thus, the term Subaltern can be used as an umbrella term for all those who are marginalised and underprivileged and deprived of the voice to speak.

To conclude, his portrayal of the notion subaltern generates following points: the enquiry of and perception of foundation, to trace their societies and identities to their intrinsic position, an engrossing conformation of center and margins, involving of cultural identities, complexity of the nucleus shift, a belief of the fact that the subaltern can speak for themselves or their position can be illustrated either through making them speak their stories or by creating stories on and around them in his writings. Thus, his writings are a manifestation of indications and demonstration of the term subaltern in contemporary writings.

With the above discussion, it can be manifested that Amitav Ghosh's sense of identity is guided by the mentioned thematic considerations of identity. His characters did not expose the anguish or pain of

separation but they are more and more adoptive and adaptive. They easily adjust with the new situation and new place. They fit themselves according to the time and place.

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16

**RISE OF COMMUNALISM OVER HUMANISM:
A STUDY OF TASLIMA NASRIN'S *LAJJA* (*SHAME*)**

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Lajja is a novel written in Bengali by Taslima Nasrin, a writer of Bangladesh. The word 'lajja' means 'shame' in Bengali and many other Indo-Aryan languages. The book was first published in 1993 in Bengali and was subsequently banned in Bangladesh. It was translated into English by Tutul Gupta in 1994. Nasrin has dedicated the book 'to the people of the Indian subcontinent'. In the preface of the book she asserts that the reason behind writing *Lajja* was because she detests 'fundamentalism and communalism'. The novel is based on the events that happened in Bangladesh soon after the demolition of the Babri Masjid in Ayodhya, India on 6 December 1992. It deals with the persecution of Hindus, a religious minority in Bangladesh, by the Muslims who are in the majority. *Lajja* subtly indicates that in the post-Babri Masjid demolition scenario in Bangladesh, communal feelings were on the rise and secularism was under shadow; this led to the drop down of humanistic feelings. The research paper attempts to analyse the reasons behind the rise of communalism over humanism in Taslima Nasrin's *Lajja*.

The Bangladesh government banned *Lajja* two months after the book was published because it was the government's responsibility to protect Hindus and it had completely failed to do so. *Lajja* is still banned in Bangladesh. The Muslim fundamentalists of Bangladesh have issued a fatwa against Nasrin on the basis that she has criticized Islam in *Lajja*. *But she proclaims that Lajja can be seen as a symbol of protest. It is a protest against the violence, hatred and killings that are going on all over the world in the name of religion. "Lajja does not speak of religion, it speaks about humanity. Lajja speaks not of hate but love. Lajja asks for equality, not discrimination. Lajja waits for a time of equality, empathy and freedom"* (Preface of *Lajja* 20th Anniversary Edition by Taslima Nasrin translated by Anchita Ghatak). *Nasrin in an interview states, "I am convinced that the only way the fundamentalist forces can be stopped if all of us are secular and humanist come together and fight for their malignant influence. I for one will not be silenced"* (qtd. in Attadeepa 308).

The British government's divide and rule policy is the main reason for the division of India into two and later three countries: "The British had understood all too well, that if they wanted to perpetuate their presence in the subcontinent, it would be necessary to further enflame the existing feelings of ill-will between Hindus and Muslims" (180). The Hindu fundamentalists of India destroyed the Babri Masjid in Ayodhya. The Muslim fundamentalists of Bangladesh avenged the destruction of the Babri Masjid by attacking the blameless Hindus of Bangladesh. The story of the Duttas is told in the background against which the newspaper reports and eye-witness accounts, with facts and figures about the number of people killed, temples destroyed, properties looted and women raped, form the theme of the novel.

"The history of man has been stained by religious wars and crusades" says Sudhamoy Dutta (166). On 6 December 1992, in Ayodhya, in the state of Uttar Pradesh in India, Babri Masjid was demolished. The demolition had repercussions in Bangladesh. The fire of communal riots erupted, and each member of the Dutta family felt and encountered the heat of the communal hatred. Sudhamoy, the patriarch, felt that his motherland Bangladesh shall never let him down. Kironmoyee as a faithful wife stood by her husband's views. Suranjan, their son, believed that nationalism would be stronger than communalism but was progressively disappointed. Nilanjana (Maya), their daughter tried to coax her brother to take the family to

a Muslim friend's house for safety. Despite the fact that violence was let loose against the Hindu minority, they refused to leave Bangladesh as did by most of their relatives and friends.

The Hindu exodus from Bangladesh started from 1947 and stretched across 1971 to India in search of peace and safety. Driven away from their motherland and living as refugees in another country which they cannot call their own, the immigrants are probably the most affected people in any war. The Duttas had been unwavering in their decision to stay back in Bangladesh regardless of all the odds. They stayed there through the partition in 1947, through the Independence struggle in 1971, and even when Bangladesh became an Islamic state in 1978. The demolition of Babri Masjid sent violent ripples across Bangladesh that resulted with the large scale destruction of Hindu temples, shops and homes. The communalists and religious extremists perpetrated mass genocide and religious persecution of the Hindus, and in turn, causing a mass exodus of Hindus into India.

Nasrin has incorporated numerous newspaper reports within the narrative to show the shame, the “lajja” of humanity. It is not only a matter of communal violence which is a spontaneous outburst against a community, but has along with it the ulterior motives of gratifying the greedy desires of property, money, and women. Nasrin talks about the essence of riots through the words of Sudhamoy Dutta who says:

'Riots are not like floods that you can simply be rescued and given some muri to survive on temporarily. Nor are they like fires that can be quenched to bring about relief. When a riot is in progress, human beings keep their humanity in check. The worst and the most poisonous aspect of man surfaces during a riot. Riots are not natural calamities, nor disasters, so to speak. They are simply a perversion of humanity....'(165)

During the Bangladeshi War of liberation, the people of Bangladesh, irrespective of the Hindus and the Muslims fought together against the oppressive rule of Pakistan. Independence was the fruit of their united efforts. However the gap between two communities widened. Nasrin notes “after 15 August 1975, communalism was reborn. Along with it came the forces of fundamentalism, fanaticism, malice and despotism” (181). The high ideals of nationalism, socialism, democracy and secularism which inspired the heroic people from both the religions to sacrifice themselves as martyrs in the freedom struggle were left in the air. “After the 8th Amendment in 1988, the Constitution of Bangladesh acquired the following insertion: 'The state religion of the Republic is Islam, but other religions may be practiced in peace and harmony in the Republic’” (181). Nasrin questions 'Why were the words 'may be' used? Why not 'shall be'?'” (181). The breach finally expanded leagues apart ignited by the powerful spark of the Babri Masjid demolition.

Sudhamoy feels bitter that communalism was “so cordially ushered into a secular country” (123). West Pakistani General Ayub Khan's ignominious 'Enemy Property Act' (the property of the Hindus who had left the country was declared 'Enemy Property') was moved in the independent Bangladeshi parliament under a different name 'The Acquired Property Act'. The big mansions left by Hindus were converted to be government offices without being given to their closest living inheritors. “The failure to award equal rights, under the cover of a cleverly planned and renamed act, devastated almost twenty million Hindus. They were practically uprooted from their homes and pushed out into the cold” (124).

So like the communal government was the people. Sudhamoy who initially lived in his large family house “Dutta Bari” (or home of the Duttas) in Mymensingh was forced to move to Tikatuli with his family. When Maya was six years old, she was kidnapped and then was released after two days. “At times, at night, people would stone their house. They began to receive anonymous letters that threatened to kidnap Maya again unless a ransom was paid” (15). Moreover his neighbour Shaukat Ali tried to fake documents and occupy the property. Sudhamoy was tired of battling him in court and so decided to sell the house. His huge house along with the land “which was worth at least one million takas, had been sold off to Raisuddin Sahib for a mere two hundred thousand takas” (16). Whenever Kironmoyee and Suranjan suggested to leave for India, Sudhamoy used to vehemently oppose the idea. He once said, “Is India your father's home or your

grandfather's? From your family, who the hell stays in India? Do you want to run away from your own homeland... doesn't it make you feel ashamed?" (213).

Though Sudhomoy was proud of his active role in the country's freedom struggle and love for his country, he became a victim of the horrible communal violence that ensued in the aftermath of the demolition of Babri Masjid. In the communal riots one community invaded the sanctity and privacy of another community in a cold blooded and remorseless way. In the name of religion people robbed and plundered the shops and houses of the Hindu community. All the human values were shattered and the fabric of humanism crumbled into pieces.

The novel focuses Suranjan's ironical metamorphosis, in which disastrous events create disillusionment, resulting in violence and resentment. Though born a Hindu, as a boy he was brought up in such a way that he "had never learned to differentiate amongst his friends on a communal basis" (25). He declared that he was "first, a human being and then a Bengali by race. He found he was closer to Muslim friends "than his Hindu friends in thought and in sentiment" (25). To him Hindus and Muslims are one because they share common culture, land and language.

On knowing the incidents of communal fury, he felt resentful that this was the same country where he and his father fought for the liberation in 1971. Just like a journalist, Nasrin documented the incidents of loot, plunder, arson and abduction of women in 1992. The blind fanaticism destroyed their sense of humanity and gave courage to commit all sorts of crimes against the Hindus in Bangladesh. Many Hindu families moved to India in order to seek refuge but the Dutta family remained there with the belief that no one could harm them in their own land. Their ideology was shattered when horror knocked at their doorstep. Some Muslim boys entered their house, destroyed their possessions and abducted Maya, Suranjan's sister.

Suranjan who always believed in secularism now got frustrated and raged with fury after seeing the terrible picture of Bangladesh in the grip of fundamentalism. He found himself adopting communal reactions that contrast entirely with the ideology of patriotism he had always cherished. He blurted out: "Yes, I used to call myself a human being, and I believed in humanism. But these Muslims did not let me stay human. They made me a Hindu" (163). Suranjan felt like a foreigner in his own country: "I can't think of myself as part of this country any more. I am trying very hard, but without any success" (206).

Sudhamoy, who hated to move from his ancestral home and who once cursed the migrating Hindus for being cowards, has finally made up his mind to move to India. After having lost Maya to the communal goons, he has made the inevitable decision of leaving. As he said, "his voice cracked as the shame swept over him. But he had said it, he had compelled himself to say that they would go" (216). His decision to uproot himself from the soil of his homeland was due to the shameful fact that "no one could give them the assurance that it was safe to live in this country" (215).

The final decision of the Dutta family is because of the ruthless communal thugs who have abandoned even basic humanity. Through this novel Nasrin makes a plea that people should reconsider their religious thoughts, human values and develop humanitarian approach. Suranjan's words: "Let the other name for Religion be Humanity" (164) is the need of the hour. Religion preaches love, unity, selfless attitude and non - violence. To establish a society free from discrimination is to forget all the religious differences. Thus Nasrin conveys a strong message that humanity comes first before any religious, political, and social concern.

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17

**EXPLORING THE ROOTS OF CHILD TERRORISM IN *CHALKLINE*:
THE FINE LINE BETWEEN BOY AND SOLDIER BY JANE MITCHELL**

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Partition of India and Pakistan took place in 1947. While partition, Jammu and Kashmir came under Indian territory. It has been the most problematic Princely state down through the ages till now. In Kashmir, different sects of people live with different opinions about freedom. Some wanted Kashmir to be the part of Pakistan. Other people desired to have Kashmir to be the part of India. One sect of people wanted Kashmir to be an independent state without the clutches of the dictatorial government either India or Pakistan. These different opinions of the people make them to go in a different direction. They used different strategies to achieve their aim. Many men mostly Muslims created a group to execute their actions. These groups are known as terrorist groups. They are merciless people who would kill their own people as well as other religion people for their own cause. Though they brainwashed people to join in their gang, they are less in number. To succeed in their goal they wanted many young and enthusiastic soldiers. So they started to recruit small children who have lots of strength to take up the difficult activities. Recruiting small children is not a new method. It has been practiced down through the ages. Child soldiers were used in World War 1&2 and by some ethnic groups for their own cultural practices. The terrorist also followed the same method.

In many parts of the world, children under 18 yrs are recruited for the military purpose. They play the role of combatants, cooks, messenger, informants or spies. Girls are recruited for the procreation process. Many have been recruited forcefully though some have joined as a result of economic, social or political pressures. Children are easy to control and manipulate than the elder ones so children are recruited abundantly by the terrorists. According to the reports, approximately there are between 250,000 and 300,000 child soldiers around the world.

Chalkline novel takes place in Kashmir, in the Himalayan Mountains. It is in the northernmost corner of India. This area has been claimed by three countries such as India, Pakistan and China. So the armed conflict is common there. Amnesty International has received reports that terrorist group uses children in the Kashmir region frequently. This paper aims to explain the ways how a child is turned into a freedom fighter through the novel *Chalkline: A fine line between boy and soldier*.

Jane Mitchell is an Irish writer. She writes many novels such as *A Dangerous Crossing*, *Making Waves*, *When Stars Stop Spinning*, *Different Lives*, *Olivia's Collection* and *An Loch Draiochta*. She also published three short stories such as *Once upon a Place*, *Shiver* and *The Time Seeker*. She has won many awards such as Bisto Merits Awards, Bisto Book of the Year etc. Her books are published in other languages such as German, Danish and French. *Chalkline* won the inaugural CBI Children's Choice Award in 2010. This book has been endorsed by Amnesty International because it contributes to a better understanding of Human rights and the values that underpin them.

The protagonist of this *Chalkline* novel is Rafiq. He is a nine-year-old Kashmiri boy who loves his family a lot and follows the rules which have been taught to him by his father wholeheartedly. He leads a happy life in his small village. Childhood is a very precious stage for a human being. When a child leads a happy life in his young age, definitely his life would be stress-free in his later life. His happy has not lasted for a long time and his life changed when the terrorists, who call themselves freedom fighters of Kashmir, enter the school and captured everyone at gunpoint. They wanted to recruit young ones for their mission.

One man drew a straight line on the board. He asked the students to stand beside the chalk line to select the tall boys whose height is above the line. Despite his age, Rafiq is a tall boy with a good physic. His ear crossed the line. The fate of the small boy was determined by the small line that he must be a freedom fighter rather than his own will. The children are not willing to join their group yet they are forced into the wrong paths.

Many boys peed in terror and cried a lot inside the truck. Rafiq didn't cry and avoid showing his feelings in front of everyone. In his childhood, he was lost in the crowd so he started to cry aloud. In the midst of the crowd, his parents came and rescued him. In private, his father taught a lesson to him that crying like a woman would disrupt his family honour. Rafiq doesn't want to bring disgrace to his family at any cost.

“When you are not with your family, Rafiq, you must be strong. You must not show your feelings for the whole world to see, for that brings shame on your mother and father. These emotions are private, and should be kept private. On the outside you must be calm and brave, even if inside you are not feeling calm, and brave. You must always be proud and courageous and bring honour to your people” (36)

Like his father's wish, Rafiq from his young age started to behave like a matured boy. He gives importance to the principal values which have been taught to him by his father. Father is the role model for every child. To get appreciate from their father's they follow the rule which has laid by them. Rafiq wanted to obey his father's words so he carries out the commands of the terrorist. Children are naïve ones. They are unable to analyze the good and bad things in their small age. Out of fear they followed the commands of the terrorist to survive in the camp.

The terrorist didn't treat the boys as human beings but as slaves. They tied the boy's ankles and hands together while they were drinking water from the river. Basic freedom is neglected to the young ones. Like slaves, they treated the young ones.

On their journey, fighters give food and water to the boys. Boys were very hungry so they started to fight for the food and water. Terrorist didn't stop their fighting. While they travelling itself they started their training. They wanted only strong boys rather than weak boys. Boys knew each one for a long period of time because they grew up in the same village. When it comes to survival purpose they became selfish and hurt each other. While they are resting one boy tries to run away but he has been gunned down by the terrorists. This sorrowful incident frightens the boys and makes them obey their commands.

“If you objected or tried to escape you would be shot and killed. Sometimes they would haul back young escapees and put them on a fire, burning them alive while forcing the others to watch. It is a clear warning to the rest of them. The only escape is death” said a former child terrorist.

Religion plays a major role in the terrorism. Terrorist wanted to establish their own religion and destroy other religion people. They are religious fanatics. Terrorist brainwashed the young boys by their speech and makes them believe that they are fighting for the good cause. It makes them accept the camp as their new home and the fighters as his brothers. Ironically they kill their own brothers if they violate the rules of the camp.

“Work hard, learn well and you will succeed. To succeed is to become a soldier of the Kashmiri freedom fighters, fighting the war for your country, making your people proud” (70)

“We are proud people and will not be broken. God instructs us to fight for the people of our country, in the name of Kashmir, in the name of Allah. We will destroy the enemy that seeks to oppress us. And the children of the enemy. And their children's children. Together we will make Kashmir free!” (71)

Rafiq knows that the camp is not their home and there is no other way for the small boys to escape so they accept the bitter truth. They start to fight for their survival. Terrorists give hard training for the small boys. Many boys stumble and fumble due to the heavy task. Terrorist jabbed the young ones' ribs when they fail in their task. Rafiq has started to behave like the freedom fighters. Slowly he showed his anger towards the weak ones. He performs well in the training to bring honour to his family.

During their training period, one boy tries to escape so he was stoned by his fellow members until he was dead. He requested Rafiq to help him but he seldom speaks. Everyone values his own life. No one wants to kill their village boy but their leader wants everyone to give punishment to their fellow brother. Otherwise, the boys would be killed in the same way. Out of the fear of death, the children obey their leader's words.

“Kill him,” Kareem ordered again. “And any boy who does not stone him can join him in the grave”(115)

When a year passes Rafiq starts to forget about his family. Though he forgets his real family members they think about him a lot. His father rejected him when he came to know that boys are turned into terrorists. But his mother and siblings live in hope that they would find Rafiq one day and helped him to come out of it. When time passes, Rafiq, became fourteen years old, a good soldier, so he is included for bomb blast work. He is very successful in bomb blast missions and gives training to amateurs.

One stormy night the camp has been destroyed by the Indian militants. Luckily he has escaped from the camp. He is very angry about his brother's death and promised to take revenge for the dead ones. He does not consider the escape as a freedom from his evil life although he is the lone survivor of the camp. Rafiq forgot about his own family members and wanted to kill the Indian militants. He finds bombs from the camp and he loaded the ammunition on the horse. He headed towards the village to carry out his missions.

“He scanned the ruined settlement, the dead bodies, the empty mountains. And he sobbed: a harsh cry that shook his shoulders and shuddered his entire body. Anguish and loss were not new to him, but this time they reached into his broken soul, exhausting it of whatever spirit remained. He fell to his knees in the stony dirt and dropped his head, unable to see beyond the moment he was in. What was left to him? He had no people. He had no future.”

During his mission, he comes across a kind girl who gives him fruit to eat when he was hungry. That girl is none other than Jameela. He does not recognize his own family. Rafiq's mother recognizes his son and asks his name. A true soldier should not tell his name in public. The affection and love in his mom's and sister's eye make him say his name to them.

In this novel, Rafiq became a heartless person only because he gets acquainted with the bad people. When he tells his name to his mother he has broken the rules made by his terrorist brothers. This showed his changes in his character in the presence of his family. It give a hope that Rafiq would change into a good person when his family showers lots of love on him.

Child terrorist can be rescued and re-integrated into society only with the help of family members love. Many family members rejected their children when they became a child terrorist. It is wrong. Children are forced into wrong activities by the evil persons. It is the family's duty to give support to their members who went on a wrong path. Mental health counselling will help them to come out of the post-trauma of terrorism. Child terrorist can be trained in vocational, trade and business skills to settle in their lives. People should be aware of child exploitation and educate their children about social evilness. Family members love can change these young freedom fighters into a human being again. Hence my paper stresses the importance of family's love for their children to change their bad behaviour.

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CLASS SYSTEM, SLAVERY AND HIERARCHY : A STUDY ON BAMA'S KARUKKU

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Bama's *karukku* talks about the vulnerable situation of Dalits and how they are the victims of circumstances due to their lower economic status. The novel *karukku* points out how the Dalits are marginalized based on class system, slavery, gender, religion and hierarchy. Most of the dalits are landless agricultural labourers who are soicaly powerless. *Karukku* means palmyra leaf and Bama finds many congruities between her strife life and the double edged sword. The story narrated in *karukku* is not only Bama's but it is the depiction of the collective trauma of her own community and atrocities committed against the Dalit society for ages. Bama is one of the finest Indian writers and powerful voice of Dalit consciousness. She received crossword prize for *karukku* in the year 2000. Her father served in Indian army. Her brother Raj Gowthaman is encouraged Bama to reach for everything that are almost impossible for a young Dalit women. Her illiterate mother supported her with sensitive advice. The main aim of Bama's writing is to liberate Dalits, and women. Many Dalits have converted themselves into Christians but their caste identity has not yet faded away from the society. Even today Dalit Christians are called like, Dalit pallan, Dalit Parayar, and Dalit Arunthathiyar. Bama Express through her writing oppressed life of Dalits women, and marginalized community.

The growing of Dalit texts, poems, novels and autobiographies seek the way to reform the conditions of Dalit people. The transformation of the stigmatized identity of these so called “untouchables” to a self chosen identity as Dalit is a story of collective struggle aged over centuries. The term 'Dalit literature' was first used in 1958, at the Dalit conference held in Bombay. The term 'Dalit' came into prominence in 1972, when a group of young Marathi writers found an organization called “Dalit panthers”. The name expressed their feelings of kinship and solidarity with Black Panthers who engaged in a militant struggle for African-American rights in the U.S.A Arjun Dangle, a writer and leader of the Dalit panther movement writers: “Dalit is not a caste but a realization and is related to the experience Joys and sorrows and struggle of these in the lowest status of society. It matures with a sociological point of view and is related to the principles of negativity, rebellion and loyalty to science, thus finally ending as revolutionary”. (Kavitha 239)

The term 'Dalit' means “oppressed” and is used to refer to the “untouchable” caste sects in India. Dalit also called out caste, is a self designation for a group of people traditionally regarded as untouchables. Dalits are a mixed population of numerous caste groups all over India, South Asia and all over the world. There are different names proposed for defining this group of people like 'Ashprosh' (Untouchable), Harijans (children of God) Dalits (Broken people) and so on. The word 'Dalit' comes form the Sanskrit and it means “downtrodden”, “suppressed”, crushed or “broken to pieces”. It was first used by Jyotibao Phule in the nineteenth century in the context of the oppression faced by the oppressed communities Mahatma Gandhi coined the word 'Harijan' translated roughly as “Children of God” to identify the former untouchables.

In the novel, *Karukku*, Bama discusses the problem faced by the Dalit people in the caste ridden

society. Most Dalits are landless agricultural labourer so they depend on the uppercaste landlords who exploited them. The Caste landlord treats Dalit labourer as a slave. Bama says "I stood there thinking to myself, If he holds it like that, won't the package come undone, and vadais fall out? The elder went straight up to the Naicker, bowed and extended the packets towards him. Cupping the hand that held the string with his other hand. Naicker opened the parcel and began to eat the vadais"(14). The elderman was working in landlord naiyakar fields. The landlord treated him as a slave man. According to the Mari Marcel Thekaekara's statistics in India Dalits face constant discrimination. Every hour two are assaulted, everyday three Dalit women are raped and two Dalits are murdered. Simply because they come from a caste considered "Untouchable, the bottom of the heap". The Dalits residences are segregated from the caste Hindus. Bama says "I don't how it came about that the upper caste communities and the lower caste communities were separated like this into different parts of the village and we stayed in ours". (7) Even today in most of the villages, Dalits are living outside of the upper caste area. All the Government offices are located in upper caste area. Dalits are forbidden by the caste people to draw water from public wells, to enter places of worship or to wear shoes in the presence of the upper castes.

The course of untouchability continues to this day. Bama says about her grandmother regular duty; "She would go to the Naicker houses, sweep out the cowshed, collect up the dung and dirt, and then bring home the left-over rice and curry from the previous evening. And for some reason she would behave as if she had been handed the nectar of the gods. It was a long time before I realized that patti was bringing home the unwanted food that the Naickers were ready to throw away". (16) In upper caste families, the servants are Dalits. After the servant has cleaned the rooms, pots and pans, one of the family members will sprinkle holy water to purify all that has been so systematically sanitized. This is a normal scene in the villages. The upper caste people always argue that Dalits are inferior. Bama says "Nadar schools only admit Nadar's Naickers schools only admit Naickers. I don't know if there is such a thing as a Dalit school then, if Dalits ask for admissions in schools run by catholic nuns and priests. They are told that if they take Dalit children, their standards will fall. They marginalize all of us Dalits as being of poor quality. Amongst all this, it is a real dilemma where and how I can find a job and survive". (119) They think that every immoral activities are done by Dalits in any situation. Bama says her school experience "If ever anything bad happened, they would say immediately, and without hesitation, It must be one of the cheri children who did it, and about three quarters of the children in the school were pallar and parayar". (18) From the cradle to the grave, It is instilled in them that Dalits are inferior. The school they attended taught caste discrimination to them. The Teachers fail to teach that all the human beings are equal. The books they read, even their churches and ministers often taught them above all the very concept of segregation. This type of avoidance stimulate Bama.

She tells her own people that education would help the Dalits to overcome societal shackles that hold them perpetual bondage Education is the only power to eradicate the caste evil. "There was a desire in my heart to help other children to better themselves, as I, born into the same community, had been able to do, because of my education. I really wanted to teach such children. But I understood, after I entered the order, that the convent I entered didn't even care to glance at poor children, and only wished to serve the children of the wealthy. In that convent, they really do treat the people who suffer from poverty in one way, and those who have money in their pockets in a totally different way". (77) Even today we can see this kind of discrimination and the denial opportunities both in education and employments. So Dalits find it had to uplift themselves through education, even though the so called reservation is made in Law by Dr.Ambedkar. Dr.Ambedkar, also believed, as Bama, that only through education Dalits can liberate themselves. But the door to education remains closed for Dalits even today. Bama requests Dalits to educate themselves, read the Bible themselves and recognize Jesus as a defender of the oppressed. Bama describes her bad experience: "When I went home for holidays, if there was a Naicker women sitting next to

me in the bus, she'd immediately ask me which place I was going to, what street. As soon as I said, the cheri, she'd get up and move off to another seat, or she'd tell me to move elsewhere. As if I would go! I'd settle into my seat even more firmly. They'd prefer then to get up and stand all the way rather than sit next to me or to any other women from the cheri. They'd be polluted, apparently. This happened to me several times". (20) This incident tells that upper caste people do not want to have any touch with the lower caste people. Even at school, The teachers would ask all the Harijan children to stand up at during lessons, was a very bitter experience.

Hence this research paper finds Bama's karukku as a record of her experiences as a woman, a Dalit woman and a Christian. The researcher feels that she has registered her strong voice of revolt against the exploitation and humiliation of Dalits.

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BARRIERS, FAILURES AND DEVASTATION: A SCRUTINY OF OKONKWO IN CHINUA ACHEBE'S *THINGS FALL APART*

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Introduction

Chinua Achebe is a well known Nigerian writer whose novels undoubtedly open a wide range of interest for readers. All his novels produce a unique taste of colonial experience. In all of his novels, Achebe explores the truth of colonialism, decolonization and neo-colonialism. He has indeed represented the life of African people and has attracted the heed of the world to show how tradition is being treated by the modern society. Anuradha Ghosh says, "The cultural encounter that the Igbo world of Achebe's novels undergoes can be mapped on different registers but what seems to be of fundamental importance is the notion of identity formation as a paradigm of cultural resistance against colonial rule" (33). His novels deal with the crucial and uneasy intermediate stages of African history. It is quite an undefinable fact that Achebe surveys and examines the history of Africa of the part one hundred years critically and objectively through his fiction. This present article will deal with *Things Fall Apart* in which the protagonist, Okonkwo is taken for a critical study.

Achebe's *Things Fall Apart* is realistic because it attempts to portray all varieties of human experience, not merely those suited to one literary perspective. *Things Fall Apart* was published in 1958 and it describes traditional Igbo life in colonial government in his country. It was translated into more than forty languages and has sold almost eight million copies all over the world. Achebe's work revolves around the impact of western values creating social and psychological disorientation.

The word *Things Fall Apart* centers on the cultural clash between native African culture and the traditional white culture of missionaries and the colonial government in Nigeria. One can see this novel as the one that has presented a normal human activity and the people inhabiting this world look like realistic men and women and the issues raised the modes presented are convincing to be life-like. According to I an Waff," a novel's realism resides not just in the kind of life it presents, but also the way it presents it" (Barnet, 65).

Things Fall Apart talks about the story of a proud warrior and one of the not able persons of Umuofia, Okonkwo who has three wives and many children. Okonkwo is presented as a man of principles and his diligence by which he has been able to control a huge farm house with fields. He is portrayed as a hero, stereotypically associated with masculinity, strength, aggression and violence. Okonkwo is shown at the very start as a great wrestler who has brought fame and name to his village and clan with his thrilling victory over Amalinze the cat, a ferocious wrestler at the young age of eighteen certainly Okonkwo's victory symbolizes his society's power and confidence in the fight against the colonizer.

But Chidi Okonkwo holds a contradictory view that the wrestling victory indicates the protagonist's 'aggressive pride' and his warped code of exaggerated masculinity (Quot. Ode Ogede 57) The way Achebe has described Okonkwo is something which is phenomenal. The hero was greatly proud of himself, proud of his heritage, of his clan, and its culture, customs and beliefs. Achebe does not fail to admit that Okonkwo's ordinary and generally unnoticed physical failing or deformity cannot restrain him from displaying his violent temperament. "He had a lammar and whenever he was angry and could not get his words out quickly, he would use his fists" (*Things* 13).

Okonkwo is dominated by fear of failure and weakness. By the fear of himself, test he should be

journal to resemble his father". The readers are informed that he is "ruled by one passion to hate everything his father Unoka had loved" (TFA 17).

Okonkwo is known for his unbending attitude and inflexibility intertwined with deep personal pride and deeprooted classwise pride, his intense consciousness of his social stature. These characteristic features produce and generate in him thoughts and emotions of unassailable belief in his greatness and self-importance. They are the root causes of his failures and of his ultimate sense of rootlessness and aloneness in the final hours of his mortal life and subsequent tragic death.

Okonkwo being the head of the family is very strict and no one would accept his methods of enforcing discipline and obedience which were crude and cruel. He frequently lost himself in tempest of fury, and had no inhibition to exhibit his temper and assault his wives and children like a man possessed. Ode Ogede remarks, "He rules his household like a tyrant, "bullying his wives, intimidating his son and ill-treating the young Ikemefuna" (71). Achebe says that "Okonkwo ruled his household with a heavy hand. His wives, especially the youngest, lived in perpetual fear of his fiery temper" (FTA 14)

Okonkwo was a man who would want to hide his feelings of love, emotions, tenderness known to others. Raven Scroff observes that, "Like Heyest in Joseph Conrad's **Victory**, Okonkwo has imposed a rigid code of aloofness upon his own generous human impulses and magnified in into.

Character of Okonkwo is exemplified in his attitude and killing to the lad Ikemefuna who is taken under the shelter of Okonkwo. Ikemefuna was won a peace settlement better his village and another village. Achebe describes Ikemefuna's feelings for Okonkwo, stating "he could hardly imagine that Okonkwo was not his real father" (FTA 58). Okonkwo admires Ikemefuna's qualities and that he fears and regrets having to kill him. The execution of the small boy is pre-meditated and ordained by the revealed Oracle of the Hills and the Caves.

When Ogbuefi Ezeudu brings the news of what the Oracle has decided on Ikemefuna that he should be executed. Okonkwo is bereft of words. Achebe is to be appreciated for his excellent portrayal of Okonkwo's reaction, when group of elders representing the nine villages of Umuofia come to Okonkwo's house to finalize plans for the execution. Achebe says that "when they went away Okonkwo sat still for a very long time supporting his son in his palm" (40). This act indeed signifies frustration and worry.

There is also a find of compulsive urge to demonstrate his strength that leads to the killing of Ikemefuna. He never shower his love and affection to anybody. Okonkwo never showed any emotion openly unless it be the emotion of anger. To show affection was a sign of weakness; the only thing worth demonstrating war strength (TFA 26). Eventhough Ezeudu advised Okonkwo not to participate in the killing of the boy, the hero still went along with the murderers. Okonkwo, who was walking at the back looked away.

"He heard the blow. The pot fell and broke in the sand. Ikemefuna cried, 'My father, they have killed me' as he ran towards him. Dazed with fear, Okonkwo, drew his machet and cut him down. He was afraid of being though weak". (TFA 55)

The fear of Okonkwo was the tragic flaw and great barrier in his character. In spite of the warning of the old man, he killed Ikemefuna, because of his fear of people describing him as a chicken hearted man. In order to keep his image as courageous and war like man, he was ready to do any act that involves him in cruelty.

Okonkwo after the murder becomes thoroughly depressed. This incident turns Okonkwo into a chain, the biblical character who murdered his brother Abel. Both Okonkwo and Cain turn against their clear one's and shed their kin's blood. Okonkwo is upset inwardly and unable to taste any food for two days thereafter on the third day, he tries to cover the unhappiness of his inner self while conversing with his friend Obierika by referring to his "show of manliness" (TFA 460). Obierika's reply voices that of the community :

"If I were you I would have stayed at the home. What you have done will not please the Earth. It is

the kind of action for which the goddess wipes out whole families. (TFA 60-61) There are few other barriers and failures of Okonkwo as portrayed by Chinua Achebe.

Okonkwo was a person who used to beat his wives. At one occasion Okonkwo lost his temper and loughed up his youngest wife Oliugo for not bringing him the afternoon meal in time as she had give to a friend's house to plait her hair. When she returned he beat her very heavily in great anger. He would never admit his error openly. There was always a kind of imbalance in his moods and emotions. The sudden bursts of unexpected and unpredictable crossness and affability and affection characterize Okonkwo. His intemperate display of temper and arrogance reveal the kind of personality he has in his heart.

During the funeral of Ezeudu, Okonkwo's gun exploded and killed a boy who was wore other than the sixteen year old son of the dead man Ezeudu. For this act which is understood to be a female crime, Okonkwo and his family and children had to flee to his motherland, a little village called Mbanta. Just beyond the borders of Mbaina. There was a revengeful reprisal from the family of Ezeudo. They wanted to impose a severe punishment. They, dressed in garbs of war, raided and razed Okonkwo's property to the ground. His animals were killed; his barn was destroyed. It may also be noted that revengeful ravage of his property and belongings was carried out in the name of punishment given by the earth goddess as a sort of divine retributive justice.

The conflict and struggle between the Igbo society represented by Okonkwo and the Christian Missionaries is inevitable. For his part Okonkwo ridiculed the new religion and made fun of their sacred doctrine or the Holy Trinity. Okonkwo was clearly irreligious and offensive and revealed his failing. He was intolerant and immature. But the church was flourishing with the increasing flow of new converts including son Nwoye into Christianity. Okonkwo's mental peace was shattered by the conduct of his son Nwoye.

One can justify anger which is shown for good reason. Yet anger that is ungovernable and irrepressible will do more harm than good to anyone. A.S.V. Fraianbu remarks, "It is the mother of all evils. 'Anger is a short madness according to Horace'" (84). And wild Anger is the prominent aspect of Okonkwo's character.

His painful exile of seven long years in his mother land Mbanta was coming to an ending of course, his mother is kinsmen did everything in their power to enable Okonkwo to lead a dignified, honourable, happy and prosperous life.

Okonkwo lacks warmth and enthusiasm in personal relations. During the New Yam feast, he has nothing much to say to his kinsmen while Obierika greets at least half a dozen men. Even on a happy occasion, Okonkwo deliberately tries to keep himself aloof. This show's his psychological distance from others. His way of trying to become a man of success rather than a man of value further adds to his anarchy.

During his days of exile, despite the fact that he made an admirable effort to pull himself together and spring back to a prosperous life, his rashness in misjudging his people and his failure to view the missionaries rationally are indiscreet. He is unfairly nude to his son Nwove. William Walsh rightly observes: Okonkwo's error, the Aristotelian flaw for this is the kind of hero he is, is to suppose that the present is wholly susceptible to his governing, moulding will." Okonkwo fails to realize that a man of equanimity alone can control the events moulding them to his nature.

With all the mental and physical qualities associated with a traditional tragic hero, Okonkwo tried his best to rebuild his life in Umuofia after his return from exile. But a straightforward man like him became alone in his fight against the colonial rulers who were much superior to him in wealth, power and shrewdness. The man who had always fought for his clan could not tolerate the humiliation inflicted on the age-old system by the white men and the converted natives. As the number of converted Christians increased, they were tempted to mock at the old customs of the land and confrontations were obvious.

In fact, if Okonkwo's return to Umuofia after the exile in the concluding part of the Novel is not as

"memorable" as he would have wished, it is because "the clan had undergone such profound change.....that it was barely recognizable". (p.165) "Umuofia did not appear to have taken any special notice of the warrior's return". (p.165)

Okonkwo was deeply grieved. And it was not just a personal grief. He mourned for the clan, which he saw breaking up and falling apart, and he mourned for the warlike men of Umuofia, who had so unaccountably become soft like women. (p. 165)

Okonkwo's death is no ordinary event. Instead of admiration, cheering audiences and grieving relatives Okonkwo is a man publicly unmourned--a man separated and insulted by his own community and colonial powers. His end depicts that Okonkwo may have had the first word on victory, but it is the British who have the last. At the very outset of the colonialism, the Britishers are successful in hunting down the lion of the African forest.

Conclusion

At the end of TFA, Okonkwo's inner self considers him as having failed alone because he, an outstanding elder of the clan, had been unable to persuade his clansmen to preserve the old order of their society. Okonkwo's subjective lack of correlation with the changing pattern of external order shows an incapacity to reshape his established self beyond the limits of the image he has.

Okonkwo's act of suicide is thus an expression of his displeasure with, and sharp protest, against his kinsmen; the helpless gesture of a strong man of action who was never articulate in the expression of his thoughts, and who stammered when angry.

To sum up is to say that Okonkwo, a great and fearsome warrior, known and celebrated wrestler, very much faithful and a loyal member of the council of the village elders falls by his own barriers and foibles, by his un-approachable pride and arrogant, by his tragic intransigence, by his lack of thoughtlessness and good thinking. His devastating failure reveals the fall and failure of his class.

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QUEST FOR IDENTITY IN JHUMPA LAHIRI'S *THE NAMESAKE* : A STUDY

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The Expressions in Lahiri's works are replete with the images of loss and longing. The narratives are necessarily the reflections of pain. Her protagonists are better examples of the Diaspora. They are caught between two worlds from which they are longing for love, affection and acceptance. Their ethnic identity becomes a matter of question many times. Diaspora protagonists are divided between their native culture and the accultured one. Their nostalgia impels the contra-acculturation as they become unable to resist the temptation to celebrate their native cultural practices. Lahiri's *The Namesake* is an illustration of immigrant experiences divided between identities, which are represented by the names Gogol and Nikhil. Lahiri feels that it is almost a metaphor for the experience of growing up as the immigrants to live in two strong cultures and identities-the native one and an alien one. For the immigrants, particularly the second generation immigrants, the concept of identity becomes an ironical one in a varied cultural background with transnational and perpetual dual cultural encounter. Lahiri herself has faced the problem in her life and the same is featured in *The Namesake*. She communicates her own life and her displacement from New England and New York with Calcutta always hovering in the background.

In fact, Lahiri's characters are affected by migration, sojourn, settlement, displacement, relocation, alienation belongingness, cultural crisis, rootlessness, marginalization, and triple disruption like rootlessness, polylingual attitude, and social ostracization. They are constantly haunted by the memory of the lost world, lost homeland, lost cultural commonalities, and so on. Her works are replete with the images of loss and longing. Her narratives are essentially narratives of pain, alienation, and marginalization. In all her works, she seems to preserve an imagined homogeneous, ethnically attached and nostalgically remembered distant homeland.

The narration in *Namesake* is in third person omniscient. The two prominently focused characters are Gogol and Ashima. Ashoke immigrates along with Ashima to America for education, economic gain and mental stability after surviving from a hunting accident. Gogol's antagonism on his namesake becomes a major problem. In the end, he attains identity of self. In the novel, the chief characters are Ashima Bhaduri Ganguli, Gogol's mother, Ashoke Ganguli, Gogol's father and Sonia Ganguli, her sister. Gogol has affairs with significantly two girls, one is, Maxine Ratliff, an outgoing ultra-modern girl, who stays for a longer period, before his marriage to Moushmi Mazumdar, a Bengali girl with whom Gogol is eventually married.

The story in *Namesake* substantially propagates from India to America and then to India. The vicissitude of cultural variation is recognized during the transnational movements. The characters are caught in-between two disparate worlds, cultural prejudice and cross culture. The title of the novel *The Namesake*, is apparently a very apt title, which means 'a person named after another'. The story revolves around the name Gogol, exposing the question of identity as the protagonist of *Namesake* is named after the Russian author. *Namesake* is also about Ashoke and Ashima's thirty years stay in America (from 1968-2000). It is a journey of mingled nauseous of cultural dilemmas, nostalgia, rootlessness and simultaneous predicaments suffused by assimilation.

The protagonist of the novel, *Namesake*, is Gogol Ganguli or Nikhil Ganguli. Gogol is oriented to American culture as he is born and brought up in America. He supports the host culture than the native culture. Growing up in a society, where his parents' values apply to a minority group, he can experience an

acute sense of shame in practicing his parents' culture in a society, where mainstream people have different values and norms. However, rejecting his parents and their norms can be painful and result in extreme emotional problems. He may experience guilt, feelings of anxiety, and loneliness.

Gogol propels in 'centripetal' motion towards acculturation and in reverse to the 'centrifugal' motion of their parents, away from roots and ethnicity. The generational gap is a universal problem. Lahiri points out the struggle for identity in an alien soil. Gogol oscillates amidst incomparable traumatic cultural identities, which shape the entire sequence of events around which Gogol's identity and self-discovery is narrated. The intergenerational friction is most pronounced in Gogol's attitudes to home. For Gogol, America is his home, and Sonia and Moushumi have no interest in their religious practices because of their hybridity and in-betweenness in America. They do not like to carry their cultural burden/the ancestral past. In mimicking America, they become pro-American. It results in aversion, which corrodes their psyche and drives them to the verge of madness. It is evident in Ashima's angst and worries for her children's more Americanized behaviors.

Namesake centers on the psychological travails of Gogol. He tries to frame a sense of identity and individuality for himself out of the tricultural assimilation of his existence. Gogol had to endure not only his name but also women in his life. This emotional conflict in Gogol finds a psychological manifestation in the formation of his distinctive cultural identity. Gogol is a product of matrix culture. He starts hating questions pertaining to his name and to his relationship with women. This derision for his name and his relation to women creeps into his psyche with such intensity that he starts hating such mundanities as the nametag on his sweater at model United Nations Day at school. He finds it potentially unromantic an entity shapeless and weightless.

Gogol is always haunted by his name and women. He is not satisfied with his name or with his women. He considers his name as a borrowed one. It does not suit him. He feels trapped in his name. It gives him a feeling of emptiness. It corrodes his psyche. He feels as if he has been laid down by the name Gogol. To him, his name is a fragmented identity. It makes him feel alienated and emptied of his life's existence. It gives him a sense of emptiness. It becomes a burden to him. Always he feels that he is weighed down by this name, Gogol.

In *The Namesake*, Gogol is caught between two opposite forces of alienation and integration. The feeling of alienation is due to his strong desire to merge with the life of the adopted land, and his inability to do so for his cultural past. It is because of his family clinging to their tradition and custom. He turns into a rebel due to the clash between generations over their attitudes and approaches to the way of life and outlook of the host country. This creates a sordid conflict between him and his parents and aggravates the tension of difference the difference between the historical and geographical past and present. He, after getting permission from the family court, changes his name to Nikhil, without his parent's knowledge.

The intergenerational friction is more pronounced in Gogol's attitude to home. For Gogol, America is his home. His parents' and their friends' constant reference to India irks him. He has no emotional bonding to India. He is tired of occasional visits of his parents to India. He is surprised at the change of their personalities as soon as they alight from a flight at Dum Dum airport. They hug and kiss their relations. He feels unfamiliar with names like Mithu and Monu. He feels relieved as soon as the plane takes off for Boston. He does not suffer emotionally as his mother, who suffers at the very thought of leaving India.

Gogol abhors preserving their Bengali culture in the land of their relocation. He never likes Bengali food, song and converses in the Bengali language. His parents' struggle to relocate their beliefs, traditions and customs in America is an unreal one. He never feels that his parents' idea of home has a salubrious effect on him. He feels that it is an idea kept to torment his psyche. He is ever eager to embrace America and it is the same with his sister. So, he and his sister, Sonia, choose their partners despite abjection from their mother. Gogol, only after becoming Nikhil, kisses Kim and Sonia marries Ben, a half-Chinese American.

To sum up Gogol's quest for identity has been realized by him after the death of his father. Then onwards he started loving his culture, heritage, family traditions. Lahiri's characters are a translation of identity from 'Indian-ness' to 'foreignness'. There is seemingly generation gap which is bridged by adaptation to foreignness. The second generation assimilation is sandwiched between foreignness and Indianness. The offspring neither can be perfect Americans nor perfect Indians. Gogol, Sonia, and Moushmi will always be non-whites with Indian roots and for those matter foreigners by rule.

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IDENTITY CRISIS : IN SEARCH OF OWN IDENTITY AND FOREFATHERS TOO*J. Living Son, II M.A.English, The American College, Madurai*

Every person in this world has an own Identity and roots. This Identity is based on their family background, Caste, Religion, Culture and also the language. These are their legacies. All the characters are based like these things. But if our Identity gets fading, then we can't do anything. What and How can we do, If we don't know about our History and about our forefathers. In **Geetha Goswami's "The lost shore"** short story Explains how the pain of the Identity crisis was crashed. It clearly tells "How the protagonist's (**JOSEPH**) Identity was Eradicated by his own mistake.

In this story Joseph was alienated from India to the twin island of *Trinidad and Tobago*. Because of his childishness it happened. He came into the islands at very young age. He was not more than five or six age. All the people were new in their kind. It was totally a displacement of all. Then he was adopted.

The Church named him as Joseph and changed into Christianity. This was a major *crisis* which happened here. Even his name was changed and Religion too. This was a little thing to them but his own Identity was rubbed. First thing the small boy (Joseph) was colonized unfortunately. So that time he lost his reality. This situation makes him as a *subaltern*. The displacement destroyed his *plight*. May be like Africans settled in America this happened. A Lot of examples we have in our culture also, Dalit people, African people all those seemed once as subaltern. People have desire for small things, they want to succeed in it. So they try for those desires then they will loose their own Identity. For the unnecessary thing like Joseph visited the ship. The practical example is, in the early period we follow the standard foods (Grains and strengthening foods) but Later we are colonized by the western food culture.

We taste it and we lost our Identity in foods. This food culture dominates our food styles. Not only foods also the dressings, language and all that eventually. "**Our Identity is fading while others culture or idea begin to Hegemony us**". In one point of view Joseph got the good decision to alienate unknowingly. In case if he is stays here nothing could happen. But he lost the roots of him. There is nothing to compare it for any cost in front of the identity of one's own. It was a fault of him. But he was feeded by the new culture and killing the own roots. In all over the world these things happens regularly. If the culture dominates the other culture, definitely the reality of the own roots will be destroyed. Often people doing the same. In our culture a lot and lots are loosing the Identity for example, "In early days, ancient people were good in making statue in rocks as an art, painting in walls. But later the *FLEX* has come, these things are eradicated in our Culture". Then our Identity gets dying. It enters slightly then it begins to rule us. Now we want to go back to our culture but its impossible. Definitely next Generation will not know about these kind of things (Sculpture). Because we are too bad in that art so we are good in adopting a new culture.

Here Joseph also did the same thing. He grown up without knowing his forefathers, parents and all the things. But he succeeded in his life to become as a Rich and Popular man in that Society. It was a great pleasure to him. But In his talk there was a thirst about his own Identity. He felt about his parents and all the lost things he thought. Especially his mother he through bad about it. It became a bad dream.

I conclude, with this thing. The alienation is sometimes good but if it is not to affecting what we have in our culture and personal identity. If it doesn't destroy, then it can be taken. These things are happening only in the third world countries. Developed countries are treating and forcing the third world countries to follow their own culture, currency, language and all popular things. It's away to kill their own roots and identity. These are all the story explains.

EGALITARIANISM IN DINAW MENGESTU'S *ALL OUR NAMES*

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In the broadest sense, literature is an art form. Any written body of works is considered as literature. The salient feature of literature is that expressing the intellectual and the artistic quality experienced by the writer. The act of writing is an entity. This enterprise tells people of the empire of signs which includes prose, poetry further classified as biographies, fiction, non-fiction and more. Each of the form has significant features in it.

Earlier, literature was only in the form of oral tradition in which the story is presented by word of mouth and passed on from one generation to another. It hails no authorship rather incorporates the art of creativity. It evolved as a form of imparting knowledge and mortality among the people where the source gets changed according to the tradition of that particular era. Likewise, novels were written to display the rich heritage and culture of a nation.

Ethiopia has a special position among African nations, which is situated on the south of Sahara. An immense group of scholarly dialect advanced as Ge'ez literature which is by and large known as Ethiopian writing. As the artistic work grew up as right on time as the fifth century A.D. onwards, every one of the works were of religious substance. Religion lies at the very center of Ethiopian human advancement where Ethiopian church has been the storage facility of the national culture, as well as it has been a propagator and acts an instrument in forming and embellishment the Ethiopian craftsmanship and writing.

Ethiopia is a land to numerous writers including the individuals who compose fiction, that are genuine verse that protrudes life story. The essayists who hail from Ethiopia incorporates: Nikos Papoetaksis, Nega Mezlekia, Hama Tuma and Dinaw Mengestu. Crafted by each author fusing the ideas of affection, war and family converged with the chronicled reports, covers the anthropological investigation of myth. Dinaw Mengestu is an Ethiopian American, born on June 30, 1978 in Addis Ababa, Ethiopia. He left Ethiopia when his father had quite recently left before when he was conceived, on the grounds that in 1974, there had been a socialist unrest where a wide range of terrible and tragic things happened that time. The nation felt extremely temperamental and instability around then.

Mengestu's delineation of the loss of culture, group and scene persevered by immigrants in America are widening the topical concerns and voices enveloped by the American novel. *All our Names* is Mengestu's striking and debut novel that discusses the lives of the two young men united during a time of protest and of the woman whose life is changed after the two men are separated. The first part of the novel was elegiac in nature.

Social psychology is the combination of sociology and psychology and it emerged as a discipline immediately following the world warII. It is the scientific study of how people's thought, action and behaviours are influenced by the external factor. Action identification theory was formulated by the psychologists Robin Vallacher and Henry Wegner discusses the thought process of man under two levels of classification and further propagated with three principles. The underlying concept is that people would assimilate themselves with others feedback or they further set out to persuasion. The principles of this theory focus on the optimisation of the action identification, change in action identification and action identification as a dynamic process. In this novel there are several incidents that are found and are substantial.

The prominent characters in this novel are Isaac, Helen and Joseph. Many of the characters in this

novel are haunted by the dream, terror of war and identity crisis are explicitly presented. It is vivid that Mengestu has presented a love story within a love story, in which the former exists between Issac and foreign Isaac whereas the latter deals with the narrator and Helen, a social worker. The the narrator left his family and nation in order to become a true revolutionary. Earlier Issac wishes to become a revolutionary and so finally he goes hand in hand with Joseph to do so. For an instance,

“All the boys of our age wanted to be revolutionaries..... I tried to think of myself as a revolutionary in the making, though I had come to the captial with other ambition. A decade earlier, there had been an important gathering of African writers and scholars at the university”,(Mengestu, 4).

This shows that Issac knew what he intends to do by adopting a single act identity. In this case lower level identity is explicit that the details of the action are conveyed, moreover how it is done. He is very particular about the act that he is going to proceed with. He also feels at times when no one considers him as a revolutionary other than Issac with whom he feels comfortable. This is found in the following lines of the other Issac as, “No one I met believed I was a revolutionary,.. until I met Issac, I hadn't made a single friend.” (Mengestu,4).

The meetings of the revolutionaries were held at the university where the the narrator met the other Issac that their relationship began to bloom. He felt alienated ealier without any companion. He was like a everyman if he does not has that urge to become a revolutionary. It is very obvious that both of them pretended to be a student at the university. He says, “Issac and I became friends like a two stray dogsfind themselves linked by treading the same path everyday In search of food and companionship.” (Mengestu,6)

“Like me, he had told everyone he knew and met that he was a student, and at that time both of them are convinced that some day we would be. It was with understanding that we were both liars and frauds, poorly equipped to play the roles we had chosen that Issac approached me.”(Mengestu,7)

In the above lines it is obvoius that the idea of higher level identity was employed where it conveys a more understanding of the action indicating its effects and implications. In this case principle 1 of the theory is applicable that they both have the idea of what they are doing in order to implement their action. As act identity exists in different levels in an identity structure, according to this principle both of them were able to do the acts at different levels.

The principle 2 of the theory well suits with the character of Joseph who is a rebel and the owner of the Cafe Flamingo and Joseph secretly offers the narrator a way to leave the area before the battles begin, but the narrator chooses to stay. For example,

“Issac wants to keep you near him, so he would never tell you this, but you can leave. You are under no obligation to remain here. If you leave, you should go somewhere far from here. You should leave the country. Go back home to your family. I'm sure you know this already, but this city is a bad place for young men like you. If you remain here, with us, it will only get Issac accompany you the. Whole way, and then, who knows, after all this is over, perhaps you can return join him.”(Mengestu, 140)

The principle 3 of the theory deals with the idea that the lower level identity becomes dominant when the action cannot be maintained. In such cases there is a need for persuasion. This is very evidently presented in the novel in the chapters which is alternates each other. The narrator was insisted by others deliberately not to participate in the war. One such instance is that Joseph says' “ you've never been in any army. You are a poor kid from a little village. You have nothing he needs, and yet he treats you like----” (Mengestu,186) This shows that Joseph prevents the narrator from Issac and reveals his aversion towards him as he makes him to do odd and petty jobs. In the case of Helen, again she was persuaded by her boss

David as he says that she should not mess up her life with the lives of her clients.

Helen considers herself as one among her clients where her life to that of theirs. Further she struggles to maintain her own identity where her frustration to move further in her job was also revealed. The statement uttered by David posits that he makes her realise about the nature of her job and dealing with her clients. Helen being a social worker assimilates herself with her homeland and lives in her own world of fantasy. The love she has for Issac is mere physical later it turns out to be platonic but not full-fledged.

The novel also deals with the concepts of identity crisis, nostalgia and displacement. A psychosocial state or condition of disorientation and role confusion occurring especially in adolescents as a result of conflicting internal and external experiences, pressures, and expectations and often producing acute anxiety is called identity crisis. For example, "Years could be lost in search of a birth certificate, driver's licence, or passport." (Mengestu, 64). This statement reveals that the narrator has lost himself at once he loses the things that he was in need of survival.

Nostalgia revolves typically around memories with close others, and thus it increases one's sense of social support and connections. It is triggered specifically by feelings of loneliness, but counteracts such feelings with reflections of close relationships. According to Zhou et al. (2008), lonely people often have lesser perceptions of social support. Loneliness, however, leads to nostalgia, which actually increases perceptions of social support. In this novel, being in the homeland, Helen undergoes nostalgia when she looks back at her college days. "I was twenty-six at the end of my first year, but felt much older. When fall came, I suddenly found myself crippled with nostalgia." (Mengestu, 75).

Mengestu's prose is simple in nature and has employed elegiac form in the first part of the novel. The kinds of lateral relationships that exist in the novel are workmates, comrades, friends, lovers. They often operate in pairs, and the novel itself is divided into two alternating voices, which correspond respectively to two well-known literary genres that are the African war story and the American love story that get transformed through their unlikely juxtaposition.

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MERITOCRACY IN DEREK WALCOTT'S CODICIL

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In his phenomenal work *What is Literature?* Sartre discusses the chief motives of the artistic creation is the need of the feeling which is essential in relationship to the world. By and large, literature is an art form, where poetry has an aesthetic quality and intense feelings that kindles emotive quotient of the readers. The chief characteristic feature of poetry is that it is provocative, since it evokes the emotions of the readers. The notable poet laureate William Wordsworth defines poetry as the spontaneous overflow of powerful feelings recollected in tranquility. Most probably, writing verse originated in the form of sonnets where most of the lyrics recollected the accounts of antiquated folklore.

Born in 1930 in the town of Castries in Saint Lucia, Derek Walcott expresses the experience of his childhood with the disconnected volcanic island, an ex-British province which has its impact on Walcott's life and work. He moved to Trinidad in 1953, where he had been a critic and at the age of 18, he made his debut with 25 Poems, yet his leap forward accompanied the addition of ballads, *In a Green Night* (1962). In 1959, he established the Trinidad Theater Workshop which delivered a considerable lot of his initial plays.

Walcott has been an unfaltering explorer to different nations however has dependably, felt himself profoundly established in Caribbean culture with its social combination of African, Asiatic and European elements. For a long time, he has partitioned his opportunity between Trinidad and Boston University, where he teaches creative writing. Walcott was granted the Nobel Prize in Literature in 1992, the prominent Caribbean writer to receive the honour. The Nobel advisory group depicted his work as “a poetic oeuvre of great luminosity, sustained by a historical vision, the outcome of a multicultural commitment.”

Methodism and spirituality are the key themes and plays a predominant role in Walcott's work. His work weaves together an assortment of structures including the folktale, profound quality play, purposeful anecdote, tale and custom highlighting the significant and renowned characters. His epic *Omeros*, is an allusion and is modeled upon Homeric verse and convention into a voyage inside the Caribbean and past to Africa, New England, the American West, Canada, and London, with a reference to the Greek Islands. His odysseys are not the domain of divine beings or warriors, but rather are inhabited by common people. Created in terza rima and composed by rhyme and meter, the work reverberate the subjects that go through Walcott's oeuvre, the magnificence of the islands, the fractured Caribbean identity, and the part of the poet in salving the rents.

This paper examines Walcott's poem “Codicil” in the postcolonial perspective which has its link with subaltern studies. According to the Oxford dictionary the word “Codicil” refers to an addition or supplement that explains, modifies, or revokes a will or part of one. Derek Walcott's Codicil has an element of the outrage of his prior work, however generally his tone in this lyric is depletion. It is self-portraying as opposed to chronicled, he thinks about his own particular written work and his dissatisfaction with the need to write in two unique styles. Walcott begins “Codicil” with:

Schizophrenic, wrenched by two styles,
one a hack's hired prose, I earn
my exile. I trudge this sickle, moonlit beach for miles (Codicil, 1-3).

The two styles Walcott alludes to might be the two dialects Standard English and the less formal Caribbean patois. Provided that, the “hack's hired prose” would be the received dialect, in this

circumstances Standard English is the optional dialect that has been constrained upon the islands. In utilizing this dialect, Walcott wins his outcast, by expelling himself from his country by writing in a more formal composition.

Considering the historical backdrop of colonization and occupation in the Caribbean it winds up hard to observe a local tongue, as there are numerous dialects talked over the isles, with numerous individual islands harboring a wide range of dialects. By writing in Standard English and following the English convention of verse instead of the cadenced examples of the Caribbean, Walcott has portrayed what needs to be conveyed in the way that makes his work available to the larger number of individuals.

While describing the Caribbean islands, Walcott uses imagery such as sickle and the image of moonlit beach by placing the schizophrenic on an alienated island by the sea. In general, sea is considered as the symbol of rejuvenation and loss. Considerably, to the islanders it is the point of entry and exit, where the sea is dichromatic in nature and exists with opposition. The poem also exposes bleak images that take up the scene corrosively and often contradicted.

The main character is introduced within the setting of the poem; For this situation, he is walking a “sickle, moonlit beach for miles,” where he tans and tries to end the goal to “slough off” his adoration for both island and self. Nevertheless, this beach is “moonlit”, so tanning or intense is not physically plausible. This sloughing procedure is figurative, possibly fervent. Walcott juxtaposes the imagery of island with bleakness and writes as:

I cannot right old wrongs
Waves tire of horizon and return
Gulls screech with rusty tongues. (Codicil, 8-10)

In the poem the island is not depicted as paradise but as a worn out place further cemented with the screechy noise of the gulls with rusty tongues. Walcott also writes that he cannot “right the old wrongs” referring to slavery and colonialism. It is evident that due to colonialism the people are made to believe that they are slaves and projected them as inferior in rank. Thus, the poet projects the concept of subaltern referring to the people who are socially, politically and economically out of hegemonic society.

Further Spivak addresses postcolonial society as “Can the Subaltern speak?”, in the poet's view the people belonging to his community are denied of their basic rights. The poetic persona adds “To change your language you must change your life” which tells the readers that the western minds are so crooked that they underestimated the people belonging to different race. It is also the persona's love for country also begins to diminish as the “best minds root like dogs for scraps of favor”. This makes the persona feel alienated because “all its indifference is a different rage”. Eventually the poem is read in the postcolonial perspective through the poet's experience that is naïve.

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SELFHOOD FROM CHILDHOOD ABUSE IN TONI MORRISON'S *GOD HELP THE CHILD*

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The problem of subalternity is a social problem that many American writers discuss in their novels during the twentieth and early twenty-first centuries. This is the age of colonialism and postcolonialism when the conflict between the colonizer and colonized becomes one of the most important problems that many people suffer from in their everyday life. Children and black people are the most to be negatively affected by such conflict, causing them to be marginalized and, as a result, become subalterns in their own society.

One of the most important writers who are very much interested in the problem of subalternity is the postcolonial African American novelist Toni Morrison. She supports the marginalized people in the United States of America. In her novel *God Help the Child* (2015), she discusses some of their problems, such as racism and child abuse. Morrison explores both problems through the eyes of the novel's main character, the marginalized child, Bride.

God Help the Child by Toni Morrison revolves around the life of Bride, formerly known as Lula Ann Bridewell. She's a young black woman in her early twenties who has had to overcome many obstacles in her life, particularly moving on from her childhood, to become the successful business woman she is today. She works for the cosmetic company Sylvania, Inc. which sells a "flat-out hip with six cool colors cosmetic line". One of those cool cosmetic lines has actually been developed and is now owned by Bride herself. She calls it, "YOU, GIRL: Cosmetics for Your Personal Millennium". The story follows Bride's current life situation while flashing back to past events in the lives of her and the other characters. Everyone has problems and many have childhood memories better forgotten, but Bride is hindered as an adult by events from her past.

The book begins with Bride's mother, Sweetness, telling the story of Lula Ann's birth. Sweetness and her husband, Louis, are both what Sweetness calls "high yellow" or light-skinned blacks with good hair. That's why both parents are shocked when Lula Ann is born "Midnight black." Because of her dark color, Louis assumes that she isn't his baby, never touches her, and eventually leaves Sweetness, after three years of marriage, to raise Lula Ann on her own. Sweetness is embarrassed to be seen with such a dark child. She treats her harshly from the beginning and doesn't even want to touch the baby, a feeling she has throughout Lula Ann's whole life. Sweetness claims to believe that she is only doing this to help the child, to toughen her up, so she will not fall prey to bullies and discrimination. Since she is ashamed for people to think that Lula Ann is her child, she tells the baby to call her "Sweetness" instead of "Mama" or "Mother." Sweetness sees Lula Ann's color as "a cross she will always carry" and professes over and over that Lula Ann's plight in life is not her fault.

After high school, Lula Ann Bridewell drops her "countrified" name, first becoming Ann Bride, then finally, to sound mysterious and interesting in her career, settling on Bride, no last name. At this point in her life, she is living with her boyfriend, Booker Starbern, a man whose background, job, and overall life is a mystery to her. None of that matters to her as long as he continues to treat her like the center of his universe at all times. After what Bride feels is a minor argument, Booker leaves her and doesn't look back or even return for his belongings.

Although Bride is devastated about her loss, she is mostly focused on visiting a prisoner, Sofia

Huxley, who is being released from the Decagon Women's Correctional Center where she served fifteen years of a twenty-five-year-to-life sentence for child molestation. Bride is one of the children who helped put Sofia behind bars by testifying at her trial. Despite the fact that Bride helped put Sofia away, she has been planning for a year to do a good deed for the ex-con upon her release. She arrives at the prison as Sofia is released. She is carrying gifts to help Sofia get started in her new life; she has \$5,000 in cash, a \$3,000 Continental Airlines gift certificate, and a promotional box of YOU, GIRL cosmetics all placed neatly into a brand-new Louis Vuitton shopping bag. Neither Bride nor her gift are well received by Mrs. Huxley. She turns into a wild ball of rage and beats Bride to the point that she needs plastic surgery to have any semblance of her normal, stunning appearance.

After the beating, not wanting to call the police, Bride calls her best friend and co-worker, Brooklyn, for help. When Brooklyn arrives, Bride tells her that the attack was from a would-be rapist. Of course, the reader knows she's lying. Brooklyn helps her and takes care of her through the recovery process, but also uses this time of Bride's absence from work as a stepping stone in her own career.

While recovering, Bride becomes obsessed with Booker's exit from her life. At this point, the reader sees that Bride has grown from an awkward, emotionally needy little gal into a beautiful but self-centered, materialistic, and emotionally needy woman. Her new focus in life is to find Booker and discover why he left to give him a piece of her mind.

She goes through a series of emotional and physical problems while searching for Booker. As she goes through these dramas, she flashes back, occasionally, to her childhood. She talks about how her mother, Sweetness, was emotionally and physically distant from her. She knows that Sweetness is ashamed of her. The only happy memory from her childhood is connected to the tragedy of testifying against Sofia Huxley. When she testifies, Sofia is convicted. Everyone seems to be so proud of Lula Ann at that moment. Even Sweetness first smiles at her, and then actually holds her hand as they walk out of the courthouse. She is not proud that she confronted the molester; she is bursting with joy that the act of testifying made Sweetness proud and softened her to little Lula Ann.

By tracking a pawn shop ticket in Booker's name, Bride discovers not only his pawned horn and ring, but his forwarding address as well. She immediately sheds her work responsibilities and heads to the unmarked, backloads town of Whiskey, CA, with only the name "Q. Olive" as a reference guide. Along those dark, rustic roads, Bride's shiny Jaguar crashes into a tree trapping her inside with a fractured ankle. She's discovered at dawn by a little girl named Rain, who has mesmerizing emerald green eyes. Bride is rescued by the couple, Steve and Evelyn, who have taken the child in when she is on the streets alone. Likewise, they take Bride into their old-fashioned home. She has to stay there to heal for six weeks, during which time she becomes Rain's confidant as she tells Bride about the physical and sexual abuse she endured before Steve and Evelyn. Rain's mom sold her as a prostitute and kicked her out after she had injured a man trying to molest her.

With a healed leg and a more realistic outlook on life, Bride continues her journey and finds Q. Olive, who happens to be Booker's aunt. While feeding the super thin young woman, Q., or Queen as she prefers, tells Bride about Booker's past. She confides that when Booker was a child, Booker's brother was taken by a child molester, killed, and left to rot in a culvert. Booker's never recovered, and his entire being has revolved around his brother's sad and untimely death. Like Bride, he also carries scars from his past that have shaped him into a confused, emotional adult.

Queen points Bride in Booker's direction. They have a very rocky reunion. Queen shows up to referee. Not long after Queen returns to her own home, a bonfire she had in her yard earlier sparks and sets her home aflame. Booker and Bride rescue her from the burning house. They take shifts at the hospital seeing to her care personally. Unfortunately, in spite of all of their effort, she still passes away. In a moment of despair, Bride confesses to Booker that her fixation on Sofia Huxley was not because the woman had

molested her, but because Bride, so many years ago, had falsely testified against a woman whom she actually did not witness abusing children. This helps Booker to understand Bride's former preoccupation with a jailed child molester.

As they spread Queen's ashes from the riverbank, Bride makes another confession to Booker that she is pregnant with his child. He is happy, and they decide to take another chance on their relationship. The novel ends with Sweetness, who is now in a nursing home, telling the people there about her daughter being pregnant with a grandchild. Although she's happy, she also knows she will probably never see this child.

God Help the Child is a tragicomic jazz opera played out in four parts. Part I reads like a choral prelude: There are nine sections, each driven by an individual voice, as if Sweetness, Bride, Brooklyn, and Sofia were trading improvised solos. Part II contains four sections: two told by an omniscient third person narrator and one each for Sofia and Rain. Part III is devoted entirely to Booker's back story, told by the anonymous third-person narrator. And Part IV is made up of three sections: Brooklyn returns for a solo; the anonymous third person narrates Booker's reunion with Bride; and Sweetness closes the show with a final flourish.

Since *Love* (2003), Morrison has been working in what one might call her late style. Rather than craft big novels like *Tar Baby* or *Paradise*, she's distilled her fictions to their atomic elements. Morrison has chiselled and sculpted powerful narrative voices to drive these shorter, compressed works, each one paced for speed. In *God Help the Child*, that means the individual voices, like Brooklyn's, Rain's, and Sofia's, don't do the work of establishing character, whether theirs or others. Those voices are present to add dissonant timbre to Bride's narration and Morrison's themes. Like Bride, for instance, all three ancillary characters carry burdensome childhood baggage and have charged relationships with their mothers.

God Help the Child twins Bride's devolution with Booker's life-stunting rage. Booker's narrative is the novel's most accomplished section. Few writers, regardless of gender, can address the vagaries of black masculinity as sensitively, insightfully, and elegantly as Morrison.

Bride, Rain, and Booker are the characters who are mostly affected in their childhood. For Booker, the way his young brother, Adam, is killed affects him the most. Adam is killed by a child molester. Booker is unable to forget his brother. It affects Booker's personality. Booker is fully aware of the problem of child abuse, and he tries to be an advocate for helpless innocent children. He once notices a two-year old child screaming and crying in the backseat of a parked car. He drags and beats the men who abused the child till the police arrest them. Moreover, when Bride tells Booker about the landlord and how her mother asks her not to tell anyone, he tells her, "now every people know. The boy, the freak, your mother, you and now me. Five is better than two but it should be five thousand". Booker is aware of the problem and he believes that what he says to Bride is a better way out of the problem. It is true that "The subaltern cannot speak," as Spivak claims, but in order to be able to have a way out of the problem of subalternity, people should try their best to speak out and to tell others how bad they suffer from such problem and similar other problems

Bride, Booker, Brooklyn, and Rain all had to endure some type of trauma in their childhood. Bride was treated harshly and neglected. Booker suffered desperately over his brother's murder. Brooklyn lived with an incompetent parent who was blind to others abusing her. Rain had the hardest childhood of all. Her mother sold her to men sexually and eventually threw her out on the street to fend for herself.

The notion that abuse can be overcome is one that is addressed using these four characters as examples. What becomes clear throughout the novel is that while they all manage to arrive at a place where they can at least function within society; there are certain parts of their soul, their very personalities that are damaged for good. This underscores and places emphasis on the criminal component of childhood trauma and abuse

The themes of racism and child abuse shape the subalternity of almost all the main characters in the novel. Spivak (1988) mentions a type of the subaltern who is much more oppressed by saying “if you are poor, black and female you get it in three ways”. So, a person who is poor, black, female, and a child is definitely a more oppressed subaltern according to Spivak. Morrison seems to share the same view which can be seen from the way she presents Bride as a poor, black, female, and a subaltern child.

To conclude, one can see how subalternity shapes the whole novel, in both its form and content. The language, tone, multiple points of view, title, and characters, all form a postcolonial frame and setting to the whole novel. A sub-altern is someone with no voice; he/she usually lacks one or more right. According to Freud, Spivak, and other scholars, subalterns are usually considered to be victims. At the beginning of the twenty-first century in United States of America, and all over the world as well, many people become victims of many social problems, especially racism and child abuse. Their suffering seems to be similar to the suffering of the colonized people. The victims are the colonized, and the victimizers are the colonizers. In the novel, Bride's personality is affected by racism; she is colonized by others' thoughts about racism. As for Booker, he is a victim of the past and the murder of his brother. Sweetness is a victim of the society and her husband, but she manages to be a victimizer for Bride. So, who is accused of being a child molester, becomes a victim throughout the novel for a crime that she has not committed. Rain is another victim; she is colonized by her mother and the society at large.

So, reading the novel from a postcolonial view will shed more light on the suffering of all these people, especially in a changing time when it becomes difficult to decide who is really the victim and who is the victimizer, who colonized whom. In Morrison's *God Help the Child*, both seem to belong to the same family, which necessitates a totally different approach to the problem of subalternity. Instead of Spivak's view that the subaltern cannot speak, it is possible to anticipate a near future in which the subaltern might be able to speak.

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DALIT WOMEN: DOUBLE MARGINALIZED - A PAINFUL NARRATIVE OF A DALIT WOMEN IN BABY KAMBLE'S *THE PRISONS WE BROKE*

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Dalits are the marginalized people of Indian Society. They are always considered as the 'Other' which implies their impurity, dirty and untouchability. They are in the lowest rank according to the Hindu hierarchal system. According to the Hindu vedas, they were termed as dirty and untouchable and were subjugated to the meanest jobs such as scavenging, sweeping etc. They were highly discriminated by the Indian society. They never enjoyed any honour and dignity in the society. The word 'Dalit' is a Hindi and Maratittranslation of 'depressed classes'. Dalit Literature is a literature about Dalit and written by a Dalit. SharankumarLimble stated, "Dalit Literature is precisely that literature which artistically portrays the sorrows, tribulations, slavery, degradation, ridicule, and poverty endured by Dalits. This literature is but a lofty image of grief." It also focuses on the liberation of Dalit society and their struggle against the caste based society. There are so many writers who find a place in the history of Dalit Literature. Some of them are: Mahasweta Devi, NamdeoDhasal, DayaPawar, Arjun Dangle, SachiRautray, Rabi Singh, Bama, Abhimani, Poomani, Imayam, Neerav Patel, PerumalMurugan, Plamalai, Baby Kamble and others.

Dalit women are doubly marginalized. They are suppressed by the high class community because of being Dalit in the society. They also face a cruel treatment of discrimination of patriarchy of their own community. Baby Kamble is the first women from the Mahar community who penned the saga of her life as a book entitled 'JinaAmuche' which was translated by Prof. Maya Pandit in English as 'The Prisons We Broke'. Baby Kamble pictured the plight of women who was sandwiched between the high class people and the patriarchy of their own community. She also presented the ideology of Dr.Ambedkar who stood against the caste discrimination and women subjugation. Kamble voiced out for the women of her community and presented the painful portrait of the women who was subjugated by both the caste and patriarchy in her autobiography. Maya Pandit states "If the Mahar community is the 'other' for the Brahmins, Mahar women become the 'other' for the Mahar men"(XV) in the introduction of the memoir. Kamble, herself is the narrator who narrates the chronology of events which clearly pictures the brutality of Dalit men against their own wives and daughters. It shows the extreme types of exploitation which is faced by the Dalit women from their patriarchal force. This memoir deals with two kinds of problems of the society, firstly the oppression and exploitation of the Dalits by the upper caste society, secondly the discrimination towards women in the patriarchal society. Baby Kamble comments that she gives more important to the sufferings of the community than her own individual suffering.

Kamble points out that the Dalit women become the target of the double oppression of the society because women are seen as the weaker sex of the society and they have been taken for granted by the men. Thus, a Dalit woman bears the burden of being women as well as being a Dalit. Worst suffering has been undergone by the younger women. They usually get married off at the age of eight or nine. They are supposed to abide the rules that laid by their husband and in-laws. If any women did not abide the patriarchal norms, their nose would be chopped off which is one of the worst practice of exploitation. For women marriage meant nothing but calamity. When the new bride came to her in-law's house, she would be asked to prepare two baskets of Bhakris to prove her culinary skills. Then she has to do all the household works and should not make any complaints. They should not even expect any compliments in

return. But if a girl could not do the household chores properly, they would yell at her. Kamble mentioned it as, "Look at the bhakris this slut has prepared. She cannot even make a few bhakris properly. Oh, well, what can one expect of this daughter of a dunce?" (94).

The work of the women got doubled once the rituals got over. They had to plaster the house walls with cow dung and clean the utensils and clothes. The life of women is very pathetic in their husband's house. The harsh and cruel treatment of their husband and mother in law inflict an unnecessary pain to the immature young girls. The patriarchy of the family would go to the extent to curse the mother of the girls. Kambili explains as:

What's your aai really? Tell me! Is she a good married woman at all? Or does she only know how to run after the pot maker donkeys? Didn't she teach you anything? I pamper you... my own sasu was spitfire. A burning coal! Holding a burning coal in one's palm was easier than living with her! (95).

The condition of Mahar women was highly miserable. They had to do not only all the households but also had to go for selling wood for fire to earn their daily bread. They were also supposed to collect the left-over from the other places in order to feed their children. Dalit men never worried about the hygiene and health of their wife and children. Kamble beautifully paints the pathetic condition of new mothers' as:

Many new mothers had to hungry. They would lie down, pining for a few morsels while hunger gnawed their insides. Mostly women suffered this fate. Labour pains, mishandling by the midwife wounds inflicted by onlookers' nails, ever gnawing hunger, infected wounds with pus oozing out, hot water baths, hot coals, profuse sweating everything caused the new mothers' condition to worsen and she would end up getting a burning fever(60).

Dalit women are always considered as child producing machines. "A mahar woman would continue to give birth till she reached menopause"(82). Thus Kamble pictures the all kinds of domestic violence that faced by every Dalit women of Mahar community.

As described earlier, Dalit women are double marginalized. Kamble effectively described the domestic violence caused by the patriarchy of the community. Then she presents the instances which clearly pictures the discrimination between upper and lower class society. Mahar women were threatened by their men about the upper class Brahmans. They were instructed to consider the upper class people as their masters and supposed to behave as slaves in their presence. The Upper Caste Brahmans used to curse and abuse in return for their obedience from the upper class Brahmans. Kamble also says that the mahar women are considered as an object of sex to the upper caste men whenever they had a sexual urge. Dalit men are supposed to offer their wives to upper caste people to satisfy them sexually.

Kamble further narrates the discrimination that had been followed regarding clothing and accessories. Dalit women were restricted wear saris like upper caste women. They should be dressed up in rags. The Mahar women should hide the borders of their saris and only high caste women are allowed to wear saris by showing the borders. If they violated the rule, it would be considered as an offence and insult to the high caste women. This presents the cruel treatment of women by the upper caste society. Women are considered and treated as animals not even human beings who have feelings and desires. And the Dalit women are made to believe that the things that are happening to them are natural and made them to accept that in their life. Though they were treated as untouchable and dirty, the upper caste Hindus are dependent on Dalits in all the indirect forms. Kamble skilfully exposes these double standards of upper caste people as:

When Mahar women labour in the fields, the corn gets wet with their sweat. The same corn goes to make your pure, rich dishes. And you feast on them with such evident relish! Your palaces are built with soil soaked with the sweat and blood of Mahars. But does it rot your

skin? You drink their blood and sleep comfortably on the bed of their misery. Doesn't it pollute you then? (56)

The author gives some instances of her personal life also. She herself was married at the age of thirteen. She confesses that she has also undergone all the sufferings not less than the sufferings of the women of her community. She says that her husband has also beaten her for filmsy reasons and she used to cry, explain and plead with him. Her husband takes all the effort to keep her in his control. Even she hides her autobiography from her husband for twenty years because he could not have tolerated the fact she had written an autobiography. Kamble's autobiography depicts not only the miserable lives of women, and their sufferings but also the firmness and zeal of gaining self-identity out of patriarchal domination of Mahar women. She secures the path of emancipation of Dalit women through the ideology of Ambedkar. She talks about the influence of Dr. B.R. Ambedkar who brings her to the light of her life. He asked the Mahars to educate their children and asked them to rise against the atrocities. He plays an important role in elevating the social and economic position of Dalits. Inspired by the ideas of Ambedkar, Kamble took education as her weapon and decided to be educated and independent. She studied in the school where most of the upper caste girls have studied. She broke all the traditions and created her own identity. Through her autobiography, she created her own identity and became a social worker. She let the world to know the unknown facts of her community through her biography.

Thus Baby Kamble sketches the painful journey of Mahar Community and its women from pre-Ambedkar era to the rapid transformation through education in her book *The Prison We Broke*. Dalit literature represents a powerful and emerging movement in Indian Literature. It is entitled as "Literature of Protest" and it is introduced in many universities. Most of the Dalit stories were told in Tamil, Telugu, Marathi and Kanada which was translated in English later. This paper throws light on the sufferings and plight of the Mahar Dalit women who are double marginalized and sandwiched between the caste system of society and the patriarchy from Kamble's *The Prison We Broke*. Kamble rises her voice against the atrocities of the society and she broke the prison in which she was held for many years and became independent finally.

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**SUBJUGATION OF UNTOUCHABLES IN
MEENA KANDASAMY'S *THE GYPSY GODDESS***

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Literature is the best medium of expression of human feelings, emotions, sufferings and joys. In fact literature is the representation of life and life is nothing but the real picture of society. There is a great impact of society on writers in which they are living. In every society, there are various sections to which people belong. There are some sections of society that are regarded as Marginalized. Marginalized are those people deprived of socio-economic opportunities for their sustenance and they are victims of social, cultural, and political exclusion. The downtrodden, the poor people are regarded as marginalized.

One of the important objectives of Indian English Writers of fiction has been the creative interpretation of Indian society and its culture and the formulation and projection of the Indian image. The Indian society is classified into various classes such as upper class, the non upper-class and the depressed classes. Among these classes exist many castes, sub-castes, which follow numerous practices and usages; surprisingly each of them is unique. The influence of upper caste is felt in the socio-religious and cultural lives of the marginalized sections of society.

Subaltern theme has become important in the present scenario of literature. The word “subaltern” is German word which means “inferior rank” or “secondary importance”. The study of “subaltern” refers to Antonio Gramsci, Ranjit Guha and Gayatri Chakravorty Spivak. Julian Wolfreys defines the concept of subaltern, thus: “It contains the groups that are marginalized, oppressed and exploited on the cultural, political, social and religious grounds”. Thus subaltern literature includes various themes such as oppression, marginalization, gender discrimination, subjugation of lower and working classes, disregarded women, neglected sections of society, deprived classes etc. women and downtrodden, both are regarded as marginalized social groups. Both male and female writers have highlighted the predicament of women and backward classes in conservative and tradition bound societies where both are treated as inferior and subjugated groups in hierarchical social structure.

Meena Kandasamy's debut novel, *The Gypsy Goddess*, is a bold and original retelling of a massacre that took place in the southern Indian state of Tamil Nadu on December 25, 1968. Through the sections 'Background', 'Battleground' and 'Burial Ground', Kandasamy describes a dark arc that eventually and unflinchingly reveals how 44 disenfranchised Dalit labourers, including women and children, came to be burned alive by their landlords, and what retribution followed it, “the single biggest caste atrocity in India”.

In her first novel, *The Gypsy Goddess*, Meena Kandasamy treads the line between fiction and critique. This is an account of the historical uprising of agricultural workers against their upper-caste landlords in Tamil Nadu, an Indian state. At the same time, it is a meditation on the impossibility of writing a novel. Blending historical documents with a storytelling style that is as experimental as it is lyrical, Kandasamy follows the spark of revolution as it spreads from villager to villager, across the paddy fields of Southern India, eventually combusting in massacre.

The story begins with an epic novelist, who, having penned a racy thriller involving a hetero-normative love pentagon between three men and two women, enjoys enormous popularity and unparalleled critical, commercial and cultural success. At the zenith of his glory, he realizes that his characters have outgrown his epic and have become household names. Every day, he hears of fan clubs

being started for his hero, beauty parlours and massage centres named after his heroine, and body-building gyms being inaugurated in the name of his hero's side-kick brother. And, much as his characters inspire love, they also inspire hate. He witnesses the effigy of his villain being burnt at street corners across the country. He hears stories of men, reeling under the influence of his epic heroes, cutting off the noses of women who have lust in their eyes. This horror, this horror is too much to take. His greatest creation, has labour of love, has turned into a nation's Frankenstein's monster. He foresees a future of massacre and mayhem, bloodshed and bomb-blasts, deaths and demolition. So he fled to foreign shores.

He travelled far and wide and here and there in search of anonymity and, finally, he decided to settle down in a Tamil village where the men had as many gods as their forefathers had found the leisure to invent, where the business of customized, cash-on-delivery idol-making flourished and kept up with the demands of the idol-worshippers, where the men and the women and the children called upon their lord gods every time they had a nervous tic or whooping cough or a full bladder or a mosquito bite or a peg of palm toddy or an argument with the local thug, where they boozed and banged around every day of every week, where they affectionately addressed their fathers as mother-fuckers, where they killed and committed adultery and stole and lied about everything at the court and the confession box, where they coveted each other's concubines and wives, and where they did all of this because the script demanded it. Evidently, this village in Tanjore was an author's paradise.

They welcomed him with proverbial open arms. Being unrepentant idol-worshippers, they soon cast the charismatic novelist into the role of a demigod and rechristened him Mayavan, Man of Illusion & Mystery. He was consulted on every important decision regarding the village community. In perfect role-reversal, they told him stories.

The exile ignored their stories for days on end, not allowing any character to have the slightest impact on him out of fear that he would slip into writing once again. But, as was bound to happen, one story about Kuravars, the roaming nomad gypsies, caught his fancy, drove him into frenzy and rendered him sleepless.

On one night, many nights ago, seven gypsy women, carrying their babies, strayed and lost their way whilst walking back to their camp. When they came home the next day, the seven women were murdered along with their babies. Their collective pleading did not help. Some versions go on to add that there were seventeen women. Every version agrees that all of them had children with them. Some versions say these women and their children were forced to drink poison. Some versions say that these women were locked in a tiny hut and burnt to death along with their children. Some gruesome versions say that these women were ordered to run and they had their heads chopped off with flying discs and their children died of fright at seeing their mothers' beheaded torsos run. It is said that after these murders, women never stepped out of the shadows of their husbands.

The novelist, ill at ease, wants to teach a lesson to the village. In one stroke, he elevates the seven condemned women and their children into one cult goddess. He divines that unless these dead women are worshipped, the village shall suffer ceaselessly. Overnight, the villagers build a statue of mud of Kurathi Amman, the Gypsy Goddess, and say their first prayers. Misers come to ruin, thieves are struck blind, wife-beaters sprout horns, rapists are mysteriously castrated, and murderers are found dead the following morning, their bodies mutilated beyond recognition.

Faith follows her ferocity. Over time, she becomes the reigning goddess. She loves an animal slaughtered in her honour every once in a while but, mostly, she is content with the six measures of paddy that are paid to her on every important occasion.

Meena divides the book in four parts. Background, Breeding Ground, Battleground and Burial Ground. She uses different formats for different chapters. Sometimes it is a memorandum submitted to the CM of Madras by the head of the landlords, Mr. Gopalakrishna Naidu, some other time it is in the form of a

Marxist Party Pamphlet, other times in the form of interviews of the victims involved, and some more times as a stream of consciousness narrative as she enters into the head of Maayi, the wife of the slain village witch-doctor, and the only person who can hear the dead and the silent living walking corpses.

Meena's powerful debut casts a spotlight on the plight of Dalit agricultural workers in the southern Indian state of Tamil Nadu, who are murdered by oppressive upper-caste landlords. At the time, Marxist ideology was gaining popularity among disenfranchised Dalits, or untouchables, who toiled away on rice paddies in brutal conditions. The Green Revolution had also begun to irrevocably alter food production, boosting harvests but forcing farmers into a dependency on toxic fertilisers sold by American corporations.

In the author's fictionalised version of this tragedy, which draws on historical documents and survivor interviews, farm workers are on strike after landlords murder a popular communist leader. The landlords try to bully them back to work: they impose debilitating fines, use the police to intimidate them, and savagely assault Dalit women. But the hungry people of Kilvenmani village are resolute in their demands for justice. Finally, the landlords send a goon squad to attack Kilvenmani, who corner dozens of villagers into a single hut and set light to it. They end up killing at least 42 villagers, turning their bodies into charred, unrecognisable corpses, and yet most of the perpetrators are let off the hook. Meanwhile, many of the villagers who have lost loved ones in the massacre are sent to jail.

Meena uses an array of iconoclastic narrative voices. One chapter is a breathless single sentence that evokes the massacre with lucid, haunting descriptions: "facial features disappear and flesh now starts splitting and shin bones show and hair singes with a strange smell and the flames hastily lick away at every last juicy bit as the bones learn to burst like dead wood ..." Other chapters take the form of a communist pamphlet denouncing inequity, or a letter from one of the landlords. A section told in the second person, about a journalist seeking to commemorate the tragedy years later, contends with the futility of documenting such tragedies at all

Meena cuts this serious and sad novel with bursts of irreverent wit. "It is common knowledge," she writes, "that no land would ever be found interesting until a white man arrived, befriended some locals, tried the regional cuisine, asked a lot of impertinent questions, took copious notes in his Moleskine notebook ..." Unfortunately, in these first-person sections, she also name checks TED talks and pop stars, chastises critics, and rails against exoticism in Indian fiction and the pitfalls of traditional plot-driven linear novels. Kandasamy has squandered words on these gimmicky asides, especially since the second half of her novel does a fabulous job of simply being an un-exotic book with an unusual structure. Readers should trudge through this material to get to this novel's lyrical, radical core, which offers bold perspectives on the relationship between poverty and power.

Meena narrates this "fight" by cataloguing the fate of every victim, especially the children. "The death of children is a huge cultural thing, whether we're dealing with King Herod or Hitler. Children are never your defined enemy, they are without any views, and so I think the killing of children is a very particular brutality and one has to talk about it. Like the Gujarat genocide, for instance, the most striking image was the children's bodies being lined up. These are horrors that you just can't forget."

The first two chapters of *The Gypsy Goddess* establish the mythical backdrop of Tanjore district, and its social landscape, when the rise of communism is making the feudal lords uneasy about the threat to the entrenched order. This difficult introductory portion which also explains the rationale behind the somewhat unconnected title gives way curiously smoothly to the actual "story", marking out the principal villain, Gopalakrishna Naidu, as he addresses a gathering of paddy producers. His speech, alternately hectoring and cajoling, draws the lines between "us" and "them" by turns, the state government in faraway Madras, the upper-caste Brahmins who have fled their *agraharams* (Brahmin quarters) at the first sign of trouble, but, most of all, the godless communists and the "coolies" under their thumb, who are demanding an extra half-measure of rice. "Nothing we give them will be enough for them, so it is better that they are

given nothing," he thunders.

As the novel progresses and the battle lines are drawn more boldly, the author becomes a whirling shape-shifter now the quiescent amanuensis, now her own voice, now the omniscient narrator behind the play-safe policeman till, in the climax, she is "A Minor Witness", the young boy who raised the alarm about the presence of the landlords' goons in the village and then hid in the paddy fields with his sister, petrified by the mayhem. "And the hut is fatally bolted for the final time from the outside by the mob leaving the dead the dying and the living dead in the crushed space to face the fire that is a merciless man-eating angry god... but their cries are of no avail and in a matter of minutes the black smoke envelopes them so they can no longer cry because their vocal chords have scorched and closed and suddenly inhalation itself is injury."

As palpable as a flame, the author's red-hot rage now morphs into a white-hot incandescence: In a subdued tone that echoes a stupefied funereal silence, she follows the case through the procedural channels of government, police and court, where evidence goes missing or is thrown out because of contradictions in panicked eyewitness accounts, underlining the isolation by the system of the very people it is meant to protect. In a way, this section is even more disturbing than the Machiavellian machinations of the previous chapters, so absolute is the loss of hope, so complete the bitterness. The book ends with a closure of a sort for Kilvenmani but the story, we know 45 years later, is far from over.

The lack of space and attention given to this gruesome event makes the presence of this novel even more pertinent and important to convey what would otherwise have been buried under the sands of time. The text becomes the potent tool in the hands of the writer especially when it has to awaken the sleeping masses. It has been proved time and again, that the pen is mightier than the sword, especially during the French Revolution when Robespierre along with others used the power of the ink to make their voices heard to the otherwise deaf people sitting in the position of authority and privilege. In *The Gypsy Goddess* the voice of the author and the narrator is not meek and subdued but potent and powerful, even condemning in tone. The reader is not spared for being passive. The fourth wall has been broken time and again. Obama is still called a colored President and K.R. Narayan a Dalit President. It seems economics and politics failed to provide the solution for the heinous problems called caste and race. The true democracy has not been achieved till yet. One can only wonder how much more aboriginal blood of the Dalits will flow under the bridge before the dream of Ambedkar and Mahatma Phule will see the light of the day.

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MARGINALIZATION OF WOMEN IN INDIAN SOCIETY IN U.R. ANANTHA MURTHY'S SAMSKARA

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Samskara by U.R. Anantha Murthy, translated into English from Kannada by A.K. Ramanujan, is a novel about the people in a Agrahara, mainly of Brahmin caste, contemplating about the last rites of a dead man of Brahmin caste but who breached his caste limits during his life time. This is also the subtitle of the novel, *Rite for a Dead Man*.

The women in the novel have been portrayed finely by the author who displays class consciousness. Firstly, there is Chandri, a low-caste woman who is lesser than wife of the dead man, Naranappa. She symbolizes all women of her caste and class. She is the most discussed character after Naranappa in the novel and also more critical. Since, she is from the class of prostitutes, thus categorising her as the member of lower caste. Everyone feels shame on her. She is not only untouchable to Brahmins but even invisible. A look of her will pollute the Brahmins. Everyone in the Agrahara looks down on her but behind the veil everyone is mad for her beauty and wants to possess her. Because she belongs to the lower caste, her understanding is permanently under question as if she is an immature. This is just a wrong belief because in the whole course of the novel she is the one who presents herself with more mature vision than anyone in the whole Agrahara, even than the authority, Acharya. But the class and caste structure make her so much underweight that “if the Acharya talked to her, he would be polluted; he would have to bath again before his meal” (2). Her low-caste status would pollute the Brahmins by her presence. This finally makes her so much marginalized that her existence falls much below the level of human existence. After informing all Brahmins about Naranappa's death, she silently waits for their decision for the last rites which are being lead by Acharya, as he is the one who is well educated as Kashi and consequently has final authority in every matter because in Agrahara nothing is out of religion. The passage from the novel says that the Brahmin women weren't as good as Chandri because she was more beautiful to attract all the men in Brahmin community. Chandri in many ways symbolizes domination, free exercise of desire and a kind of sense which is not only common but more practical according to the nature of world. She represents a woman who is very much conscious of her identity and for that she has the capacity to exert it in a way that is not possible for Brahmin wives.

There is also a child widow, Lakshmiddevamma, who has now become an old and lonely woman. Although she is a Brahmin he resides on the outskirts of the village. She represents another direction of the caste -class symbols combine. The passage describing her ill fate “married at eight, widowed at ten. Her mother-in-law and father-in-law had died when she was fifteen. The Agrahara had sneered at her” (42) seems to imply that the people of the Agrahara believe that she was responsible for the deaths around her, that she had done something wrong, or that she was cursed somehow. She lives alone, and became “all venom” (43) when Garuda took everything from her. Though Praneshacharya talked to Garuda, but nothing was done to return the things that were taken from Lakshmiddevamma. There is clearly a prejudice against her in that town, and this maybe because she is a widow, or because she is a woman living alone, or both. She represents the very male form of hierarchy and domination of caste system where a woman even though belongs to the Brahmin caste cannot have her share in the village community. She has to live alone and behaves like an untouchable. The economic angle which is very clear her is that after her father, husband and in laws and since she does not have any son, her property and belongings will fall into the

hands of others.

The most fatal of all the women characters in the novel is Bhagirathi, the Acharya's wife, a symbol of Praneshacharya tapas or penance. According to Naranappa "His wife was always ill and he didn't know what it was to have pleasure with a woman" (24). Every day he takes care of her with a "routine that began with the bath at dawn, twilight prayers, cooking, and medicines for his wife" (1) and he cares of her quite lovingly, "lifting his ailing wife with both hands like a baby" (35) when he has to move her. Praneshacharya continues this routine even when he is busy with other things in the Agrahara, but he does not do it purely out of love. Instead he hopes that by caring for his wife he will attain liberation/Moksha. "The Acharya is filled with pleasure and a sense of worth as sweet as the five-fold nectar of holy days; he is filled with compassion for his ailing wife. He proudly swells a little at his lot, thinking, "By marrying an invalid, I get ripe and ready" (2). He does not simply want to take care of her. His first thoughts when he finds she is ill is how he can see if her fever has risen, because she is polluted by her menstrual blood, and he cannot touch her (84), but he later decides to do so because the Acharya does care for his wife, despite also using her for his own personal gain to get into heaven. This is again a symbol of woman who, despite her infertility and physical deformity, is used as a way to reach heaven. This is learning which Acharya brought from Kashi with him and how he is clear about it "takes us closer to the Indian idea of the self, and without too much mystification" (Naipaul 104). When Lakshmiddevamma, Chandri or Putta's wife are having different angles of domination and psycho-hierarchy, this Bhagivathi is used when she just represents a bodiless woman.

The solution to the orthodoxy of Brahminism and its resultant casteism basically involves giving up all kinds of rituals and practices traditionally associated with Brahminism. Praneshacharya, after a disappointment with Brahminism, does what Naranappa did for years. Despite all these, a sad realization haunts him. He may have rejected Brahminhood, but Brahminhood never left him. . Going further with women they are representing various dimensions of them through different identities and features. But it remains where it is began. One cannot discriminate any people by caste and class. The difficulties which they undergoes, lead them to such a worst condition. So the social taboos of domination should be broken to live a peaceful life.

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28

ROLE OF CLASS, CASTE AND GENDER IN BHARATI MUKHERJEE'S *DESIRABLE DAUGHTERS*

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Introduction:

Literature consists of all the aspects of life and it is a tool that helps the human to bring out the problems of class division and caste discrimination that prevail in a society. Race and gender issues play a vital part of literature. Many writers express their love for the nation, gender and caste to which they belong. Some of the writers articulate for the social cause. They come forward to reform their society courageously. They criticize the present irrational practices of the ancient uncivilized people which is still in practice. Through the novels, stories, poems and plays, the literary writers reveal how necessary it is to abolish the evil practices such as class differences, caste system, racial and gender discrimination.

The world society learns that it is not justice to suppress woman and it comes forward to provide opportunities to woman to make achievement. But even in this twenty first century, women suffer in various ways which have been continuously expressed by the woman writers. Women's community should be proud to be the mother whose service leads the mankind which is considered as a divine service. Next to the humanitarian background, Education raises women and adorns them with social status. Literature brings out women's problems to the world.

Bharati Mukherjee is a prolific writer of Indian diaspora belonging to the contemporary scenario. She presents the strong voice of the immigrants from all over the world. Her multiple displacement and relocation creates a chaos about the immigrants. An Indian-born American writer who explores the internal culture clashes of her immigrant characters in the award-winning collection *The Middleman and Other Stories* and the novel *Jasmine*.

In her creative career of more than thirty years, Mukherjee has been engaged in redefining the idea of feminism and the diaspora as a process of gain, contrary to conventional perspective that depicts immigration and displacement as a condition of terminal loss and the condition becomes worse in terms of female immigrants. But in her fiction, she presents her woman always a strong, determined, and assertive. Her fiction convinces that gender is a category open to variation and changes according to place time and situation. Most of her novels present the issues related to women and their identity in the society. They are typical representatives of young women particularly of the third world countries, who cherish their dreams of immigration.

Desirable Daughters, is a tale of Tara, the Tree Wife. Tara, the protagonist of the novel, belongs to a traditional Bengali Brahmin family. She has born in traditional Hindu family in a healthy atmosphere. Three daughters of Jai Krishna, who up very carefully by their parents. The three daughter of Bhattacharjee family namely Padma, Parvati and Tara are desirable in their girlhood in the sense that they fulfill the requirements of daughterhood- beauty, intelligence, politeness, obedience and they remain confined within four walls for the sake of family status and respect. "Our father could not let either of my sisters out on the street, our car was equipped with window shades." (29, Desirable Daughters)

At the begging of the novel the protagonist Tara Lata's father Jai Krishna Gangooly arranged a marriage for her when she was five years old. "The groom was Satindranath Lahiri, fifth son of Surendranath Lahiri, of the landowning Lahiri family;" (9, *Desirable Daughters*). Unfortunately her adolescent husband death occurs on her wedding night. Tara Lata is afforded the defamation of life. Unknowingly she becomes the cause of misfortune to her family. " Older aunts shush her that, She is paying for the sins of her past life" (15, *Desirable Daughters*). In the meantime Surendranath Lahiri, the bridegroom's father said to Jai Krishna that,

You will arranged posthaste for the dowry cash and the dowry gifts to be brought on board, Jai Krishna babu. What you do with your wretched girl, the killer of my son, I make your business. (13, *Desirable Daughters*)

Hindus know the working of fate which is more complicated than English law and cared about life and death, even of innocent child. So Tara's father decides her marriage with tree. Tara Lata, the Tree Bride. Years passed when "She was nineteen years, holder of a B.A. Honours and M.A. First Class from the University of Calcutta" (23, *Desirable Daughters*)

She marries a man whom she never meet before that show she has no interest in her arranged marriage, blindly she obey her father choice. In the words of Mukherjee,

I married a man I had never met, whose picture and biography and bloodlines I approved of, because my father told me it was time to get married and this was the best husband on the market (26, *Desirable Daughters*)

After marrying Bish (Bishwapriya Chatterjee), the life of Tara become an ideal Indian Wife. She unveils the image of a perfect wife in the Hindu tradition, after her falsified husband. She is expected to conserve traditionalism expose the images of Indian even in America, and is not permitted to do her studies or to engage in other activities, being first as mother and good wife. In Indian patriarchy, marriage rules are imposed only on girls. Girls are not allowed to love a man or marry a man of their own choice especially of other caste. The issue is dealt by Bharati Mukherjee, in her novel through the character Padma, the eldest daughter who establishes an affair with Ronald Dey, and not with an intention to marry him.

An increasing body of woman writers representative of groups that have been marginalized on the basis of sexuality, language, caste and religion. Such robust publishing works by and for the sake of women has ensured that the contemporary generation of writers is far more confident of their voices, experimenting with form as they explore a range of issues. In particular writers like Bharati Mukherjee are exploring and interrogating the concept of the strong woman. She depicts an ordinary woman negotiating her daily space, by defining herself and by extension she chooses to acknowledge the inner psyche of women.

In creating the human race "male and female", God gives man and woman an equal personality, endowing them the inalienable rights and responsibilities proper to the human person. Women are physically and emotionally weaker than the males. Though women today have proved themselves in almost every field of life in the emerging complex social scenario, women have a vital role to play in different sectors. Woman is man's helpmate, partner and comrade. She sacrifices her personal pleasure and ambitions, sets standard of morality, relieves stress and strain, tension of husband, and maintains peace and order in the household. Thereby she creates necessary environment for her male partner to think more about the economic upliftment of family. She is the source of inspiration to man for high endeavor and worth achievements in life.

Tara deviates from Indian traditionalism and follow American modernism by having physical attachment with her lover Andy. After having her San Francisco house retrofitted by Andy, she feels very comfortable and enjoys the life. Tara can neither adopt new culture of America nor leave her culture of home land. But at last she follows the of hybrid culture. Tara sees difference between her husband and

lover in their aspect of love. She thinks love is more pleasure in the love of her lover. Love, to Bish, is the residue of providing for parents and family, contributing to good causes and community charities, earning professional respect, and being recognized for hard work and honesty. Love is indistinguishable from status and honors. In the words of Mukherjee,

I can't image my carpenter, Andy; bringing anything more complicated to it them, say, 'fun'.
Love is having fun with someone, more fun with that person than anyone else, over a longer haul (27, *Desirable Daughters*).

Tara faces the enigma of modern women after her settlement in America. She undergoes transformation from a desirable daughter to an advanced American lady. Like the New Woman she is caught in the struggle between tradition and modernity. As a protean heroine she braves the New World to seek her individual identity. She makes adventure in dress, food and fashion. She gives divorce to her husband because the promise of life as an American wife has not been fulfilled while she knows well that divorce is a stigma for a woman in Indian society. She wants to drive herself to work, and be economically independent. She also enjoys sexual freedom with Andy.

Though the sense of home plays a significant role in Tara's erection of her identity she accepts her modern life beyond her marriage. But for her divorce is beginning of her life. In *Desirable Daughter*, a glance of stability in the middle of the past and the present through a deft blending of historical convention and contemporaneity in the character of Tara, can be witnessed who has outwardly split open her links with traditionality but still remains tied to her birthplace. She is attracted by antiquated culture and tradition, but is also very much into the attractive world and mutation of the intercontinental America. She is warm hearted aware of her empirical plight. Tara's indefinite steps towards seeking her true self needs to carefully steer between dictatorial Indian traditions and foreign conception of individuality and freedom.

After she has left Bish, all of his oldest friends find out her new address and come to her house one by one, (Pramode Sengupta, Mahesh Trivedi and Ranjit Shah) saying that her life is already shattered and there is nothing wrong in sharing the bed with them for a day. It is perhaps, the hardest time for the divorced women like Tara to cope with these beasts. Even though divorce is considered as a means of women's emancipation, the problems faced by the divorced women are limitless. Apart from this, being an Indian lady school assistant Tara tries hard to raise her son as a single mom. She finds difficult to bring up her son in a disciplined manner. She herself says in one situation, "Poor Rabi. I am not worthy to raise a son." (3, *Desirable Daughters*). She finds out undesirable magazines under his bed. She cannot stop him from talking to Christopher Dey, the illegitimate child of her sister Padma. Children born outside marriage like Chris and children of divorced parents suffer without family. This happens because of the profound changes incurred in the structure of the family.

Bish who has many business rivals due to his successful communication technology company. Tara reconciles with Bish who is presently her ex-husband to whom she has divorced. In this phase of distress she desires to unearth the mystery of her ancestor, Tara has started writing books and she is working on the story of her ancestor, her namesake, the Tree Bride, Tara Lata. She tries to search her own roots in Indian through the history of Tara Lata. The novel is presented as Tara's quest for her roots with reference to her relation with the Tree Bride. In this novel she along with Victorian tries to trace the intricacies of not only the Tree Bride but all other people associated with her and Mishtigunj explicitly or implicitly. The Tree Bride is basically her attempt to discover her past in order to relate it with the fire bomb attack on her house.

Being an immigrant, Bharati Mukherjee suggests live in relationship as a remedy. But later in the last part of the novel, she makes everyone realize that it will not bring any desirable change in the society. Tara wants to be different from her sisters. She has become completely American in her way of thinking and divorced her husband. She lives a love life with Andy without marrying him. She feels that love is indistinguishable from status and honors. "Love" she observes, "is having fun with that person than with

anyone else, over a longer haul."(3, *Desirable Daughters*). But when she gets involved in Chris problem and goes to the Police, Andy does not encourage this and leaves her saying good bye. She pleads to him that she needs him but he makes an exit paying little attention to her. In the moment of crisis, the live-in-lover like Andy will not be with the woman to share her sufferings. One cannot expect the commitment of the husband from the person whom they have live in relationship.

The three Bengali sisters represent the three different aspects of female experiences. Parvati lives a complacent confined domestic life with her husband Auro, while Tara lives an ultramodern free life as a divorcee where she is provided with every opportunity to enjoy progress and liberty. Both the sisters exist on two extremes whereas Padma seeks a fine balance between the two; she lives an independent life with her husband Harish Mehta and does not altogether discard her cultural values. Through the three female characters the novelist provides the three choices for an Indian woman to follow. Padma and Parvati stick to the safer zones, but Tara moves to risky and challenging role of life, so she is given more importance than other two sisters. Bharati Mukherjee's heroines are bold and assertive; they have the strong potentiality for adaptability; they live in the firm ground of reality and accept the bitter truth of their life. In *Desirable Daughters*, all the three sisters, Padma Parvati and Tara, break with the tradition and clichéd roles in one way or the other to live life in their own way. They try to adjust with the changed scenario.

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THE MARGINALISED PSYCHE OF A WOMAN DRIVEN TO MURDER IN BHARATI MUKHERJEE'S "WIFE": A CASE STUDY

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Introduction

Bharati Mukherjee, a prominent immigrant writer known for her ironic plot developments and witty observations. Bharati Mukherjee's second novel 'Wife' is a blend of the writer's attitudes towards India, Canada and USA. Calcutta is actually the initial setting of the novel, although at the time of writing she was in Canada. This novel is partly a reflection of Mukherjee's difficulties to adapt life in Canada. Newyork then becomes the epicentre of the novel although metonymically she is writing about her own sense of insecurity in Toronto and her feeling of alienation in canadian society.

"Wife" is the story of an Indian wife, Dimple Dasgupta, who is married to an engineer, Amit Basu, and who migrants to USA Very soon afterwards, bewildered by the challenges of plunging herself into the New community. She is simultaneously pulled back by the past and burdened by the obligation of being an obedient woman. Wife divided into three parts, the first part of the novel traces simple getting married to Amit Basu and learning to live in a join family with Mrs.Basu, her mother-in-law. The second part of the novel marks Dimple's migration to the US with her husband. The third part of the novel describes their temporary moving to a sophisticated part of Network, Mahattan.

Dimple Dasgupta, the protagonist is an extremely immature twenty years girl belongs middle class Bengali family. The novel opens with Dimple's girlish fantasy about marriage. She constantly dreams of marriage as she hopes that it would bring freedom and love." She had set her hero on marrying a neuro surgeon". She cannot resist the traditional roles than seem to be fated for her.

Mr.Dasgupta announced that he had found his ideal boy who was Amit Kumar Basu, a consultant engineer, son of late Ajoy kumar Basu. Amit was already applied for immigration to Canada and US. This is a major plus point to selecting him as a bridegroom for Dimple's family. Amit's mother, Mrs.Basu objected to the name Dimple, which she considered too frivolous and unbengali.

Mukherjee makes her view on the issue known by stressing the demands faced by Dimple. For example, since her mother-in-law, Mrs.Basu, does not like her name, Dimple has to go by the name of 'Nandini'. Dimple was irritated by calling her like 'Nandini', Dimple tried to speak with Pixie on the phone. But it is not easy. She had to ask Amit's permission in each time, she called her mother or Pixie. Dimple felt and told her friend Pixie that, the name 'Nandini' doesn't suit me.

Dimple does not feel comfortable joining Amit's family, rather "she felt there were too many people in the apartment on Dr.Sarat Banerjee road, too many people to make demands on her, driving her crazy". She does not even love Amit, her husband she felt he is not a man of her dreams. She seems to an ideal centered wife. We see, however, a slow but sure rejection of her life imposed on her. Amit with his over bearing attitude, with his refusal to emphasize with her romantic fantasies, drives her to a kind of rebellion.

Living together with her husband's family constrains Dimple. She thinks that "Dimple wished she were back in her own room in Rash Behari Avenue, in a bad cultured with broken-backed books. But not with a name like Nandini: It was old fashioned and unsung". She does not belong to the world of reality any more.

To Dimple, migrating to the US gives her opportunity to develop herself and she dreams that she might be a more exciting person, take evening classes perhaps, becomes a librarian. She had heard that many Indian wives in the states became librarians. Dimple thinks that diasporic circumstances may enhancement skills and liberate her to choose what she herself wants. Her hopes are undermined by Amit's patriarchal demand that she be an obedient Indian wife. Dimple is again confronted with the reproduction of patriarchal values in the host land.

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. Many immigrant Indians love in this area, as described by Meena Sen, "Anyway; who needs sabebs? There must be a thousand Indians in just in this neighbourhood".

The idea of murdering her husband ironically makes Dimple feel very American somehow, almost like a character in T.V serial. And her American frezy accomplishes her wish. Dimple has not been able to adjust to the familial circumstances. She is alienated from her husband who, as a careerist, is hankering after lucrative jobs. Despair sets in her life. Amit has no time for her, and she was bitter that marriage had betrayed her, had not provided all the glittery things she had imagined.

Conclusion

Eventually, her thoughts and imagination ways to became a victim, and murdered her own husband, only for being isolated and marginazed by her husband.

**THE FEMALE MYSTIQUE AND THE WOUNDED SELF:
A STUDY OF SUBALTERN PSYCHE IN ATWOOD'S "SURFACE"**

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Margaret Laurence has been the most prominent contemporary Canadian women novelist in English. She was born in 1939 in Ottawa and grew up in northern Ontario, Quebec and Toronto. She received her undergraduate degree from Victoria College at the University of Toronto and her master's degree from Redcliff College. As the daughter of a forest entomologist, Atwood spend a large part of her childhood in the Canadian wilderness. At sixteen she found that writing was suddenly the only thing she wanted to do. Many of her stories are about the lives of girls and woman between the 1950's and 1980's. They are concerned with the exploration and survival, crossing boundaries, challenging culture and psychological and glimpsing new prospects.

"*Surfacing*" the novel deals with the story of an unnamed narrator. She is searching her father with her friends Anna and David who are married and also with her lover Joe. She travels to Quebec to search her father. She asks to her father's friend Paul about her father. But he does not give any information. Evans is a guide who takes them to the narrator's father's island. There she found a clue and she believes that her father alive. At the same time the narrator's friends are making a film called "Random Samples".

David is often insulting Anna and also he is commending over Anna. Then they all are going to a Blueberry-picking trip, there Joe proposes the narrator, so the narrator tells about her past life. That she had her husband and child and also about how she left both of them to Joe. Then they come back to the cabin. Paul come with an American called Malstrom who is a member of a Detroit wildlife agency. Maelstrom wants to purchase the island, but the narrator refuses to give the island. Because she believes that her father is still alive and he is there in this island somewhere else.

The narrator searching in her father's belongings for clues and then she gets a map with marked locations. The map is about a plan for the research of the Indian wall paintings. Everyone started their journey to that place. Then in that place the narrator find the wall paintings under the lake. So she goes there and she comes to realize that there is a floating child body and that is her aborted baby. Everyone leaves the island expect the narrator. She stays there and started to live with the nature. And she believes that Joe will come and accept her. In her illusion she sees her parents.

Atwood is a serious artist and she draws the reader's attention to the fact that the world is masculine on the whole. In the world, feminist is productivity, passivity and submission to male authority in all walks of life. Infact, men would like women to remain oppressed as well as suppressed. The idea of women as a free and independent existent is intolerable to the .A women is considered as a deficient male and a second citizen, lacking in muscular prowess, emotionally unstable and devoid of creative potentialities except in limited areas. Gender stereotypes is what the society expects and the women try to conform to the image of which Betty Friedan considers in "The Feminine Mystique".

The protagonist of *Surfacing* says,

...a lady was what you dressed up as on Halloween when you couldn't think of anything else and didn't want to be a ghost; or it was what you said at school when they asked you what you were going to be when you grew up, you said "A lady", or 'A Mother', either one was safe; and it wasn't a lie, I did want to be those things.

Thus women by and large are convinced that their role is to bring fulfillment as wives and mothers and that it is futile for them as they desire a greater destiny than to accept their passivity just as the women have been doing. Atwood, with the help of subtle irony to highlight patriarchal society's efforts to doom women to their destiny.

Atwood focuses on the fact about love. This is the reason why Atwood's protagonist is pretty skeptical of the magical word Love; having been exploited and betrayed by her first lover. The narrator will never trust that word again. She distrusts the word love because for men love is nothing but sex. Even Joe, her present lover is no less demanding and exploitative than any other man. The narrator knows that men need women primarily as sexual objects. They need them only for sex. Marriage, Atwood believes, compounds the problems for women. "It seemed to me that getting married would be a kind of death" says Atwood in an interview. Marriage incites man to a capricious imperialism. Man is the colonizers, the women colonized, inferior and dependent upon the colonizers. This would be seemed in the married life of Anna and David. The minds of both Anna and David are bruised. So much so that Anna suffers from a feeling that David wishes her dead. Even in her dream, she is haunted by this feeling. she feels that he had been manipulated Anna into his own like. He treats her as his slave. David, like any other man is possessive and oppressive. He tortures Anna to explore her naked body not only to him and his companion Joe but also to the camera. He wants to use this photography of his nude wife in his film called Random samples. Anna feels helpless, powerless, and expressionless. But the narrator displays tremendous courage to react against male oppression. She unwinds the camera film and throws it into the lake. The narrator feels happy to free herself of tiny naked Anna who were no longer bottled and used. The narrator is pretty disillusioned about Anna's marriage. She is pained to know that they hate each other that must be as absorbing as love. She can perceive no sense of commitment. The narrator is convinced that there are no marriages; that a marriage tends to deprive woman of her own freedom; that it is a game of power versus powerlessness that ends to trap a woman as a victim in the male consciousness.

Atwood displays penetrating awareness of the traumatic experience of abortion in the life of a sensitive woman. The narrator cannot forget the misery abortion has caused her. She says, "I couldn't accept it, the mutilation, ruin I'd made" and although her lover had told her that it was "simple like getting a wart removed". She found it so tortuous. She is disgusted that the obsessive lust for power makes them victims. They control even the process of childbirth. It has assigned exclusively to women. Even here man makes women to remain powerless, helpless victims.

Finally the narrator understood her father's message that one has to struggle in order to survive. She has also understood her mother's message of creativity and motherhood. She has decided to be a mother and after having the sexual act with Joe, she thinks she has been redeemed by recovering her lost child: "I can feel my lost child surfacing with me, forgiving me, rising from the lake where it had been prisoner for so long, its eyes and teeth phosphorescent". But she is not prepared to accept the institution of marriage. She will be a mother but an unwed mother and will have the courage to protect the baby on her own.

Thus, Atwood questioning the existing power politics, the traditional notions of male superiority, the mutilation of women by men. She also asserts that women can refuse victimization. The nameless narrator of *Surfacing* thus represent the feminine consciousness of woman-her own power and potential and show a woman's struggle to free herself

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A MYTHICAL WOMAN OBSTRUCTING TO BE A PUPPET IN GIRISH KARNAD'S *YAYATI*

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Sexual orientation issues appear to be suffused in the vast majority of the plays of Girish Karnad. In his plays, Karnad skillfully pictures the state of commonplace Indian women, administered by the man centric request limited by custom, yet whose soul stays unbounded. The issue of the sexual orientation inclination in the public eye and the abuse of women by the man centric request happen to shape a critical piece of Karnad's plays. At the same time, Karnad portrays women enthused with women's liberation, battling the uncalled for standards of the man centric request. Additionally as a rule such an immediate experience with men controlled society drives the ladies to death or disaster. The present paper attempts to consider the treatment of women by men and women questioning be a protest in the play *Yayati*. (1960).

Karnad includes the character of Chitrlekha with a specific end goal to introduce the circumstance of a recently married woman which isn't in the myth and tosses all the more light on the sexual orientation inclination of society. The wants of a woman are constantly controlled in a man-centric request; here it has little effect whether she has a place with a high class/rank or a low class/standing. Chitrlekha in *Yayati* is an Aryan princess. In spite of the fact that she has a place with a higher social request despite everything, she endures because of the treacherous man-centric request. The character of Chitrlekha as has just been said is Karnad's creation. "Through her Karnad investigates the vanity of being conceived a princess who discovers reality an excessive amount to manage and executes herself" (Raju 84).

By reinterpreting the antiquated myths, Karnad's gender orientation point of view is especially found with regards to the current social change in gender studies. In his first play, *Yayati* Karnad reinterprets an old myth of King *Yayati* and *Devayani*. The wellspring of this myth is "Adi-Parva" of The Mahabharata. The representative topic of *Yayati*'s connection to life's joys and furthermore his last renunciation is held. However, Karnad's creativity lies in the effective treatment of the thought processes of *Yayati*'s definitive decision.

In his first play *Yayati*, the King *Yayati* meets delightful *Devayani*, the only daughter of *Shukracharya*. *Yayati* had seen her without precedent for dry well. She had been pushed into it by her companion *Sharmishtha*, the princess of "Asura" kingdom and daughter of *Vishvaparva*. *Yayati* bailed her out of the well she was attracted to *Yayati* and instantly requested him to marry her, with a supplication that he had lifted a woman by her right hand since she had measured that *Yayati*, the head would be a commendable spouse for her. "Sir, I am a maiden. And you have held me by my right hand." Despite the position encroachments and social taboos, the marriage amongst *Yayati* and *Devayani* was solemnized. *Sharmishtha*, who pushed *Devayani*, into the well, needed to go with *Devayani* after marriage for her disgusting deed against *Devayani*.

As per Indian religious conviction marriage of a youthful juvenile young woman is vital and being a man-centric culture she is obliged to abandon her parental home and be with her significant another family. In this way, *Devayani*, similar to a commodity and money has gone starting with one family then onto the next. Since *Devayani*'s dad, *Shukracharya* who adored his daughter couldn't dismiss her proposition because of the social build a woman can't remain for long in her dad's family when she becomes an adult. Prior to her marriage, she is breastfed by her dad and mom and later after marriage, she never again remains a property of her folks. She needs to adjust as indicated by the standards of her

significant other's family. Consequently, because of this social build, Devayani's life after marriage is controlled by Yayati. Translating this myth in the light of sexual orientation hypothesis, Luce Irigaray sees, "exchange upon which patriarchal societies are based take place exclusively among men" (574). Yayati weds Devayani in light of the fact that Shukracharya had the energy of 'Sanjeevani' i.e. nectar. Yayati's yearning to control the kingdom everlastingly influences him to strike this deal.

Sharmishtha did not cease from disclosing to Devayani that Yayati wedded her not as a result of her magnificence or deeds but rather in light of her dad's enchanted energy of 'Sanjeevani' the energy of everlasting status. Karnad through Sharmishtha attempts to demonstrate that women with instruction and comprehension don't surrender to man-centric tenets. In this way, Sharmishtha in such manner is a liberated person who is minimally influenced by the harsh manages of men controlled society. She has the quality of mind and in this manner can't endure any affront or shame from male sex which tries to consign her to a place of a delicate household animal. She doesn't offer an approach to animate or energize delicacy and satisfy the self-important pride of man.

Karnad by presenting the character of Chitrlekha attempts to uncover the main cause of women's persecution. For his narrow-minded reasons, Yayati had denied Pooru of his childhood and thus denied Chitrlekha of the marital euphoria which was her common right. Karnad has tried to paint the character of Chitrlekha not as a tentative or submissive individual who acknowledges manly expert yet like an illuminated woman who can rebel against the manly authority. She doesn't inactively submit to the male hegemonic conduct of her father-in-law who endeavoured to shape her as per his own particular will. The writer has formed her character as an advanced woman who does not stay noiseless and acknowledge male administration since she has a legitimate training which empowers her to battle against it. Her brain is strengthened by her sound instruction which she has gotten in her youth. Since she has additionally learnt hand to hand fighting like a man, Chitrlekha "has sharpened her senses, formed the temper [Character] regulated her passion and set her understanding to work before the body arrives at maturity" (Mary Wollstonecraft). Karnad through the voice of Chitrlekha ventures the message that legitimately instructed women ought to never be dealt with as a feeble, tentative, resigned and compliant animal. The bullhead state of mind of Yayati towards Chitrlekha, Devayani and Sharmishtha and Pooru has surfaced just because of his male hegemonic component which is profoundly established in him. Chitrlekha does not acknowledge Yayati's social build of gender and in this way does not withstand the concealment and amazingness of the King when he tries to practice his power subsequent to bringing her into his royal residence. She advises him that after getting married to Pooru, she too has an equivalent right over Antahpur, the royal residence of queens. She straight declines Yayati by disclosing to him that he has no privilege to detain her in her own particular sex.

Sexual orientation relations are always showing signs of change as society advances and Chitrlekha's character in Karnad's play mirrors that she isn't a lady of the past who is a manikin in the hands of a male specialist. She takes her own choices. When she comes to realize that her better half Pooru had exchanged his childhood with his father, she instantly chooses to part with him. She doesn't wait for any legitimate male choices for her own family. In addition, she strikingly discloses to her father-in-law that she had married the 'young' of Pooru and since after the trading of his childhood, this quality is never again displayed in him then for what reason should she acknowledge him as her better half and keep on living with Pooru. She went to the degree of saying that each one of those characteristics of youth Yayati has crushed from him then he himself ought to acknowledge her as and be her man. Chitrlekha feels that she has committed sin by requesting that her better half Pooru leave when she looked at him as 'old Pooru' in the splendid light of the blazes. This thought of transgression is again a social build of culturalism which the wedded woman quit thinking about their own particular intrigue and welfare and engage a sentiment blame when unfit to satisfy the equitable or out of line requests of their men. Chitrlekha defeats this

sentiment pressure soon on account of self-acknowledgement and energy of free idea. Consequently, Chitrlekha's voice is the voice of a freed woman who battles for her rights and is prepared to break the chain of man power which still proceeds in man-centric culture. Despite the changing society and advance of society, women are less esteemed and set out not raise their hands or voice their inclination with regards to the matter of decision for her own life accomplice. They need to endure in light of the fact that man-centric society is inseparably woven into the social structure and male dominant proceeds. Women are dependably the washout and men regularly score over her.

The conventional Indian woman is troubled with bearing a child, all the more particularly a son, for her family. A desolate woman in an Indian culture is looked down on. Women themselves have a profound attached idea to shoulder a beneficiary for their family. In any case, here develops a modern woman, liberated and free who wishes to have intercourse just for delight and for its own purpose.

The women in Karnad's *Yayati* appear to know about their abuse and constraint in the man-centric request yet, in addition, realize that they can't do much about it. At whatever point they endeavour to cross their characterized limits, as did Chitrlekha, they meet with a disaster. It makes a difference little which class they originate from, the women of every social stratum appear to endure pretty much similarly. Chitrlekha and the Queen from prevalent class/race, and Swarnalata and Sharmishtha from the lower class/position/race experience enduring. Venturing out of conjugal bonds or asserting their rights, whichever the case, the outcome is dependably a disaster, the passing of the female initiators. The negative message that the dramatist appears to pass on is that it is hard to get away from the abuse of man-centric request; a progressive endeavour as a rule closes in a debacle.

Karnad does not welcome the stifled and subordinated position of woman, in actuality, he makes her as a correlative to man. Regardless of whether a Queen or a house keeper, women are constantly consigned to the foundation shaping an underestimated bunch in the man-centric request. As the recently freed women, Chitrlekha in *Yayati*, defies the unjustifiable and gender-biased norms and points of confinement of the Indian man-centric culture. Despite the fact that she at last winds up committing suicide, she becomes a vehicle to demand equal rights of a woman, which is nothing but emancipation.

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**TOWERING VOICES OF DALIT WOMEN WRITER SIVAKAMI'S
*THE GRIP OF CHANGE***

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Fourth world literature refers to the written work of native people living in a land that has been taken over by non-natives. Fourth-world however is a term that came into use following the formation of *the World Council of Indigenous people*(WCIP). Fourth world people are native inhabitants who were colonized by the colonizers in their own land. In concept native people of America, Australia, Africa, New Zealand and India are known to be the people of the fourth world. In India, Dalits are considered to be the people of the fourth world. Michael Posluns work *The Fourth World: An Indian Reality*(1794)makes a clear understanding of Fourth world frame in India.

The Fourth World in whole brings a clear cut understanding about the post-colonial studies. In general it explains the downtrodden life of people who are suppressed in their voices and rights, though they are the natives of the land. In term of historical materialism the concept of KarlMarx is brought where the production is suppressed by the superstructures. These people are marked as tribes, Adivasi's, Dalit and women in general. The whole idea is marked with the binaries of the base. In case of women, men serves as her binary, and for Dalits it is the upper caste society.

Dalit Literature is in fact, the writings that are about Dalits, the subaltern class people of Indian sub-continent. The primary motive of Dalit Literature is the liberation of Dalits. It expounds very clearly about the strugglers, sorrows, and sufferings of the Dalit people. The contribution of Dalit literature plays a vital role in the field of literature.

Exploring Fourth World Literatures: Tribal, Adivasis and Dalit (2011) by Raja Sekhar Patteti, demonstrates the life of Dalits and tribes of India to be a part of Fourth World social and literary identity to make this concept a broader and complete phenomenon. Dalit literature aims at creating a counter-culture and a separate identity for the Dalits in society. Dalit literature is engaged in carrying out two main functions: 'demolition' and 'reconstruction'.

P.V. Sunil Kumar, Inspector General of Police, CID in an article "Fourth World Literature offers hope for oppressed" remarks:

The Dalits/natives/aboriginals grow up with a feeling that they are inferior to others. Those form the upper caste are constantly fed that they are superior to other backward caste and those kind of internalization of social prejudices and value system that have prevented the Dalits from realizing their aspirations. Further, the Dalits are also branded as 'rebels' if they challenge the notion of an elitist society and further alienated in the society. (The Hindu)

He himself calls the writers of the fourth world to challenge the common notions. He presents writer as the medium and to make their writings as an oppose to their own ideas. He concludes with an idea of voicing the challenges of Fourth world literature, Dalit women in particular. He examines internalization of social prejudices and value system that prevented Dalits and women from realizing their aspirations.

The efforts and endeavors taken through literature by the Dalit writers have created a significant impetus in the minds of the Dalit people. Thus they realized the existence of exploitation, exclusion, discrimination based on race, gender and class in the Indian society.

Raj Kumar in his work *Dalit Personal Narratives: Reading Caste, Nation and Identity* presents the

place of women in society. He says,

Women, all over the world, have been treated as the 'other'-barring a few tribal egalitarian communities- by the patriarchal social order. There has always been 'a gender line' drawn between 'we' the men and 'they' the women.(81)

Indian women have specific sociological, religious and historical parameters that make a complete variation from women of other cultures. Women are marked as subordinate to men folk and known as somebody's daughter, sister, wife, and mother. This is where the identity crisis starts. Women do not have individual/independent identities. They are always identified with men in society. They are blocked in their houses bind by orthodox belief and a rigid social system. Women in general and Dalit women in particular suffer severely in the social hierarchy. Thus, questions on women empowerment was taken into consideration, resulting in the modern phase of feminist movement. Many movements in India support the welfare of Dalit women. For example, Dalit women's movement, tribal women's movement and rural women's movement. The main aim of these movements is to achieve gender equality and social justice. Malavika Karlekar writing on the early personal narrative of Bengali women in her book *Voices from within* (1991) notes that any personal writing by a woman is a conscious act which her 'inner self' gets reflected. Hence writers voiced their revolt against such marginalization through autobiographies or through the characters in the novel.

Dalit women writers choose this medium to express their anger and to spread their voice against such margins in society. Dalit women in whole fought for their education to enhance their socio-political and economic conditions. Women being the victim of patriarchal social order bore the discrimination for long. In an article Dr. P. Kalaichelvi explains that

the Dalit women reel under the triple oppression of caste, gender and class as the poor, Dalit female, the Dalit women have to encounter inter-caste as well as intra-caste oppression and suppression (5)

The petty politics and the egoistic nature of Dalit leaders have paved way for personal animosity among the Dalit leaders leading to disruption of development. It was in such a tensed atmosphere that P. Sivakami published her novel *Pazhaiyana Kazhithalum*, because the core concept of the novel is based on caste fanaticism, domination of women that questioned the commitment of Dalit leaders. She also emphasized on the need of unification of Dalits as a single group to fight against their greatest threat, the upper caste Hindus.

The novels of Sivakami shed light on the women who are swept along with the current and the women who fight against the tide. Because she herself does not like to go with the current rather she always fight against the tide. Where ever and whenever the Dalit women are ill-treated and discriminated she continues to be in the fore front of the movement for bringing out the problems to light.

According to Sivakami 'the term village in the Tamil context denotes both the exclusive habitation of the caste Hindus and the combined settlements of all castes- touchable and untouchables' (GC 25). In the novel *The Grip of Change* the condition is same. The high caste and the low caste people live in a village called Puliur. The residences of Dalits are called Cheri.

The village of Puliur must have taken its name from the abundant tamarind trees surrounding it. In the month of Chittirai, the flat, sour fruits, delicate shelled, are always plentiful. The lime-green leaves in Avani after the summer rains are especially beautiful (GC 25).

It is the few tamarind trees positioned between village and Cheri that keeps them apart. The high caste people never allow the low caste people to walk in their streets. They always scorn the poor Dalits.

The novel is very relevant and motivates the Dalit women to come out of darkness and the author has clearly explained her concept with the help of some female characters. In the novel *The Grip of change*

Thangam belongs to poor Paraya community, an orphan and a widow. Widowhood in India is a curse on women. A widow is comand by very rigid rules and so she is punished for her non-compliance by social ostracism.

The underprivileged such as the Dalit women suffer a lot due to the demarcation. They are completely restricted from entering into the boundaries of high castes. If the Dalit men and women want to enter into the streets of the high caste certain norms are made to be followed such as sandals should be removed, towels should be tied around their waist, and similarly the upper caste people have formed certain rules and regulations to keep them under their control. If anyone fails to follow it he/she will be thoroughly beaten and sometimes the poor people will be succumbed to injuries. Hence, “Thangam is being scolded by her caste name-Parachi-for walking on the upper caste street” (GC 12) by Udayar's wife Kamalam when she enters.

It is also painful to see that the Dalit people have no unity among themselves. This issue is nicely brought out by Sivakami in *The Grip of Change*. The Pallars are agricultural labors, Parayas are drummers and meanials and the Chakkiliyars are cobblers. Most of the Cherumans are agricultural laborers, while some engage themselves as basket-makers. Among the Holeyas, there are agricultural laborers, stone cutters, masons and wood-workers. The Madigas are listed as agricultural laborers, weavers and as cattle raisers. Among these depressed classes the Pallars consider themselves as the original owners of the cultivable land. They believe that they are superior to all others. And the first grade Pallars are absent in Puliur, because the Pallars consider themselves superior to the rest. The Parayars consider themselves higher than the Chakkiliyars, who in turn consider themselves superior to the Para-vannars, the washer community. The Para-vannars men wash clothes for the lower castes and the women work as mid wives for them. Similar to almost all other human communities, the women are considered to be lower than the men. Everyone establishes their worth by pointing to those beneath them.

For instance Thangam in *The Grip of Change*, comes to the powerful Dalit leader Kathamuthu and tells

My husband's relatives spread the story that I had become Parajothi's concubine, that's why Paranjothi's wife's brothers and her brother in law, four men entered my house last night they pulled me and dragged me out to the street, they hit me and flogged me with a stick stout as a hand. She evokes our sympathy when the whole of her torso visible because she was not wearing a blouse, bore terrible bruises. The skin of her thighs and knees was scored and shredded as though she had been dragged over a rough surface (GC 6).

These lines clearly elucidate the sufferings, sorrows, physical assaults of Thangam a poor and helpless young childless widow. Now Thangam, a victim of rape, sexual abuse and physical assault makes her to seek Kathamuthu's aid. Kathamuthu champions the cause of Thangam only for his welfare. The amount that he gets as compensation from Udayar for allegedly raping Thangam, he spends on himself and his family. Initially he borrows a part of it from Thangam and then he uses the etire portion. In lieu of it he provides her with food, clothes and shelter. He provides everything again to misuse her. When she was in the house f Kathamuthu after the problem is solved, she is again raped by Kathamuthu a Dalit leader who gives her shelter in his house. Kathamuthu a male chauvinist completely controls the women in his life. He is also a conservative and patriarch who admonish his daughter for dressing up well or for bedecking her plait with flowers. In one or two occasions all of them feel that worst is the condition of the women hailing from this community of afflicted men.

Sivakami presents Gowri as a unique who with stand all these customs of men through her education. She even reacts against her father Kathamuthu whenever she gets opportunities. In so many occasions she proves her resistance. At one instance, she says thus to her mother:

What has been doing all these days? On the day I'm leaving, he makes some last-minute

attempts. He has money to pay for his drinking and not my college fees? And he scolds me for putting these flowers on my hair. (GC 146)

The education of Dalit women certainly will help them to break the barriers of the society. She can live without depending any one. It is through education that the dalit women can fight against injustice, and even enormous problems can be encountered courageously.

Gowri in the novel has changed the entire view about Dalit women with the help of education. Unlike many other Dalit women in society she ruminates over the events that happen in and around her. She is distinctly different from the other Dalit woman of her age. The most shocking fact was that the women in her society were rigid in implementing all the senseless customs and traditions mainly because of lack of education and therefore they never question the violence done to them by their husbands or by other male members of the family. They had been remaining as constant sufferers of the unjust socio-familial system and as the most-exploited in the society. Having these ideas in mind, the Dalit men expect Dalit women to be affordable, available, adjustable, amenable and accessible. To overcome this ideas author uses Gowri to enlighten these women through education. When the wounded Thangam comes to her house, she glances at her and thinks

I belong to the same caste as that woman. How can I be sure that I won't be beaten up black and blue like her? I have seen things like that happening in the cinema. This is real; terror is sleeping on a mat in my house. Her thoughts chilled her even as the morning grew hot. (GC 14)

The life of Gowri shows that the Dalit women are ill-treated even in schools and colleges.

Ruchi Thomar an erudite personality nicely points out in his article "*Dalit Feminism: A Transformation of Rejection into Resistance I*" thus:

Dalit women have been degraded, downtrodden, exploited and the least educated in our society. They have been socially and culturally, economically and politically subjected and marginalized through three thousand years of our history and remain so, even today they are denied individual and social identity. ()

Gowri does not like to live like her mother who of course is a passive sufferer. The harrowing experience of her mother makes her to live differently. She is not ready to tolerate the ill-treatment in the family and discrimination in the society. She tries to find out the proper reasons for obeying the husbands without questioning him but no answer satisfies her. She has dreams and aspirations to become an ideal and astute person to guide Dalit women. The strong and vigorous attempt of overcoming the submissive nature and passive woman hood makes her unique and helps her to create a powerful impact among Dalit women in the society.

After six decades of Indian independence the condition of Dalit women are slowly improving. Once they remained at the bottom of the social hierarchy and faced multiple challenges but the seeds of transformation sowed by the early thinkers are sprouting in the society. The participation and involvement of Dalit women in politics is also good. For example Sivakami the author of these novels actively participates in politics, at present she is the member of Bahujan samaj party. Many Dalits are economically powerful and have good education. According to Pushpa, the literacy rate is 31.48%" (228).

Now the question arrives about the education provided. Women must be brought with a new field of educational frames to know their identity and the world. As their life is marked within a circle of household, education must throw with the concepts of Marxism, cultural materialism and current trends in society. Modern era brings an equal exposure to men and women in all fields. Women finds it difficult to manage household, about her children and economy. When the practical education about economy, social aspects like polity, materialisms would help them to have a practical understanding about the society. This would help them to explore more in the modern society. This type of education gives their identity and their

world in advance to them particularly in the life of the Dalit women.

The main purpose of this study is to find out the sufferings and sorrows of Dalit women in the society. The effort is neither exactly Feminism nor Womanism rather it is Dalit Womanism. Many present education as a key for women to overcome their suppression in the society. It is not only the formal education that helps a woman to survive in this patriarchal society, but a woman becomes empowered only by being aware of her rights and privileges in this world at large.

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**THE TRAUMATIC EXPERIENCES OF PARTITION AS PICTURED IN
BAPSI SIDHWA'S *THE PAKISTANI BRIDE***

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The Partition of 1947, the division of British India into two separate states of India and Pakistan was the last minute mechanism by which the British were able to secure agreement over how Independence would take place. The subcontinent was partitioned into two independent nation states: Hindu-majority India and Muslim-majority Pakistan. Immediately, there began one of the greatest migration in Indian history, as millions of Muslims trekked to West and East Pakistan while millions of Hindus and Sikhs headed in the opposite direction. Having a discontentment with how the Independence and the Partition were represented in history, a group of Indian historians initiated serious debates about historiography. Led by Ranajit Guha, this group of Indian historians, known as the Subaltern Studies Group, inaugurated the Subaltern Studies Project in the early 1980's in an attempt to revise historiography and promote discussion of Subaltern themes in South Asian Studies.

Bapsi Sidhwa's *The Pakistani Bride* is the story of a victim of the Partition riots and how Partition has led her to the mysterious ways of life. It is the story of a gendered subaltern who tries to constitute her female subjectivity through violations. The novel also shows the adivasi politics with its own subaltern consciousness. Bapsi Sidhwa, an Internationally acclaimed Pakistani novelist spent her first seven years as an Indian citizen in the plain city of Lahore. In 1947, after India was divided, she became a Pakistani. The tremendous turmoil and bloodshed she observed as a child left its mark on Sidhwa, and later in her fiction she revised those powerful memories of Partition.

The Pakistani Bride, Sidhwa's first novel, was initiated by a story she heard during a family vacation in Pakistan's tribal region in the Himalayas. A young woman had made an arranged marriage with a tribal man. Unable to cope with the harsh treatment of women in that society she ran away, only to be pursued, then murdered by her husband and his relatives. Sidhwa felt compelled to tell this story, which to her symbolized the plight of many women on the subcontinent. The novel also highlights the horrors of Partition and Regional diversity.

The Partition remains as the bloodiest part of Indian history, the terrible and scariest of all events. At the stroke of the midnight hour when the world slept, India awoke to life and freedom. The nation also awoke to death and massacre, abduction, deceit, fear and displacement. "Time passed. Tales of communal atrocities fanned skirmishes, unrest and panic. India was to be partitioned, and that summer the anger and fear in people's minds exploded. Towns were automatically divided into communal sections. Muslim, Hindu, Sikh, each rushed headlong for the locality representing his faith, to seek the dubious safety of strength in numbers. Isolated homes were ransacked and burnt. The sky glowed at night from the fires. It was as though the earth had become the sun, spreading its rays upward. Dismembered bodies of men, women, and even children, lay strewn on roads. Leaving everything behind, people ran from their villages into the towns" (23).

Thus, the nation had to pay a huge price for its freedom as a form of Partition. The horror and the magnitude of suffering was unimaginable. Bapsi Sidhwa, being a powerful and dramatic novelist has depicted the dismay of the people who were orphaned and has also projected the physical and mental agony of the people who had crossed borders. The complicity of Partition was at many levels and it was the dark side of Independence for both the countries. Bapsi Sidhwa has clearly explained this complicity in her

astonishingly accomplished novel *The Pakistani Bride*. "Death cheapened by the butchering of over a million people, became casual and humdrum. It was easy to kill. Taking advantage of this attitude of settle old scores, to grab someone's property or business or woman, Hindu killed Hindu- Sikh, Sikh- and Mussalman Muslim" (32).

The tales of childhood friendships were cut short by the newly etched border in 1947. The agony and hurt in the eyes and voices of those who have endured these horrendous times haven't faded over the years. Orphans left behind by the Partition massacres were being adopted and raised by families in both India and Pakistan. The true life tales of families separated during partition are heart-wrenching. These stories are often deftly narrated, using simple words that seldom arouses an array of profound emotions in the readers. It makes one empathise with the turmoil and tragedy faced by an entire generation that suffered loss and displacement. The tales of partition are often gruesome, laced with blunder and violence of barbaric proportions. They are accounts of human misery and utter helplessness.

The story of Zaitoon in *The Pakistani Bride* is one such tale. She was orphaned during the massacre of Partition. She is adopted by Quasim, who has left the village in the Himalayas. "'Will we find my mother and father here?' the child asked in sudden hope at the sight of so many. A thickly turbaned head over a broad back, a tall man crouched over a hookah just that way, a village printed saree, a brown arm aglow with bangles; they were all her fathers and mothers" (33). Soon after these events, Quasim makes a home for the two of them in the scintillating city of Lahore, but in the ensuing years, grows increasingly nostalgic about his life in the mountains. Impetuously, he promises Zaitoon in marriage to a tribesman, little realizing that his teenage daughter's life is soon going to become a nightmare.

The novel also focuses on the suffering of women and the powerlessness experienced by women within the social organization. It reflects the victimization of women in a male dominant society. It has analysed the universal problem of women victimization. Though the story speaks about Pakistani society and the Indian subcontinent, the issues discussed are entirely different. Millions of girls and young women miss out on school, eventhough educating girls has huge benefits for health, prosperity and security. There has been progress but much work is still needed to break down barriers that prevent girls from going to school such as child marriage and cultural discrimination.

Though illiterate himself, Quasim wanted Zaitoon to attend school for full five years and learn reading and writing till she could read well the Holy Quran. But women are often socialized to assume domestic responsibilities, with the assumption that they will be economically dependent on men. In many cases, poor families pull daughters from school out of fear for their health and safety. Women from rural places were hidden behind the veil and kept in the dark, ignorant about the outside world and their basic rights. Women discontinue their studies at an early stage as their families get them married off within their families or to older men. Since women do not have a voice of their own in the society, they silently oblige to the pressure by their family to stop schooling and get married.

Miriam, scandalized by such a foolish waste of Zaitoon's time, at last says: "Now that she's learned to read the Holy Quran, what will she do with more reading and writing- boil and drink it? She's not going to become a baboo or an officer! No, Allah willing, she'll get married and have children" (52). Though education is globally acknowledged as the powerful means of empowering women and protecting them from the violation of their human rights, women continue to face multiple barriers and disability in the equal enjoyment of the right to quality education. Though Partition has stories of suffering men, children and how those events shook all the lives of those who lived through it, Partitiion like wars and other forms of violence do, affected women differently than it affected men because of the specific roles and responsibilities attached with the specific gender.

Furthermore, in the name of recovery, they were disowned by their families, their children were deprived of basic rights as they were considered illegal and wrong. This being the case, *The Pakistani*

Bride establishes a relationship between subalternity and literature in general. It proves that the subaltern element is indeed very difficult within the purview and practice of the academic world. Recovering subaltern consciousness is the productive project of Subaltern Studies. The Subaltern scholars try to explore subaltern consciousness with their theoretical representations.

The Subaltern group also think in the historical context to disclose Subaltern consciousness. *The Pakistani Bride* is one such novel which presents innumerable patriarchal codes. The partition of India sets the historical stage of many individuals. Zaitoon, Quasim, Sakhi, Missi Khan, Yunus Khan and other tribal people in the novel are Subaltern elements in the novel and they become examples of both implicit and explicit consciousness. In the narrative of Partition, the lives of millions of people are unwritten and erased. However, Bapsi Sidhwa's *The Pakistani Bride* brings to light the foreseen and unforeseen issues of Partition and the religious practices and beliefs of the subordinate groups.

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A SOCIAL CLASS DISCRIMINATION IN MULK RAJ ANAND'S *UNTOUCHABLE*

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Mulk Raj Anand (12 December 1905-28 September 2004) was an Indian Novelist. He is known for his famous novels namely "*Untouchable*" (1935) and "*coolie*" (1936). He was a acquirer of the citizen honour of the Padma Bhushan. Anand won the reputation of being India's Charles Dickens. His '*Morning Face*' (1968) - won the Sahitya Academy Award. He besides founded a literary publishing house, Marg, and taught in several universities. Anand's literary career was launched by his family tragedy, instigated by the rigidity of the caste system. His first important novel, *Untouchable*, published in 1935. It was a cooling expose of the day-to-day life of a member of India's impermissible caste. He connected with Socialism, so he used his novels to make wide attacks on various elements of India's social customs. Some of his other popular works are *Two Leaves and a Bud* (1937), *The Village* (1939), *Across the Black Waters* (1939), *The Sword and the Sickle* (1942), *The Big Heart* (1945), *The Lost Child* (1934), *The Private Life of an Indian Prince* (1953) and *The Road* (1961).

"*Untouchable*" highlights the social class discrimination. The book was inspired by his aunt's experience when she had a meal with a Muslim woman and was treated as an outcast by her family. Anand's first, revolves around the argument for eliminate the caste system between higher-caste and out-caste people. This novel picture a day in the life of Bakha, a young "sweeper", who is "untouchable" due to his work of cleaning latrines. "He things that if he were to wear these habiliments, he would caste off his untouchable status and become sahib too (Anand 20)".

This novel opened in fictional Indian town of Bulashah. *Untouchable* is a day-to-day life of young Indian Sweeper named Bakha. He is intelligent and simple. Bakha is a son of Lakha, head of all Bulashah's sweeper. "A bit superior to his job, they always said, not the kind of man who ought to be doing this" (Anand 23). He wake up in early morning and start his work to clean the latrines. Bakha's work in a military quarters very quite and peaceful. He should not feel he is a out-cast society because no one trited as a impermissible low caste man. So he likes more military men and quarters. But later he work in a Temple. Bakha is low caste man, so High-class people are surpass him. Every Hindus ill-trite the low class people. Over the course of Bakha's day various major and minor tragedies occur, causing him to mature and turn his regard inward. Bakha's day starts with his father shouting at him to get out of bed and clean the latrines. The relationship between the father and son is strained. In part due to Bakha's compulsion with the British and in part because of Lakha's laziness. Bakha ignores his father but eventually gets up to answer the demands of a high-caste man that wants to use the bathroom.

Sohini is a sister of Bakha, daughter of lakha. One day she need a water so she take the water bucket and go to the common well but no one give permission because Hindus feels like she is impure caste. At the well, Sohini must wait behind several other outcasts also queued up. A priest from the town temple named Pundit Kali Nath comes along and helps Sohini get water. He instructs her to come clean the temple later in the day. Sohini agrees and hurries home with the water. He takes up his cleaning supplies and goes into town. His sweeping duties usually keep him too busy to go into town, and so he takes advantage of the situation by buying cigarettes and candies. As Bakha eats his candies, a high-caste man brushes up against him. The touched man did not see Bakha because the sweeper forgot to give the untouchable's call. The man is furious. His yelling attracts a large crowd that joins in on Bakha's public shaming. A shocked Bakha cries in the streets before gathering his things and hurrying off to the temple. This time, he does not forget

the untouchable's call. "For them, I am a sweeper, sweeper-Untouchable! Untouchable! Untouchable! That's the word! Untouchable! I am an untouchable"(Anand 98).

One day he goes to clean the temple and Pundit Kali Nath is accusing Sohini of polluting him. As a crowd gathers around, Bakha pulls his sister away. A furious Bakha tries to go back to confront the priest, but an embarrassed and ashamed Sohini forces him to leave. Bakha sends his sister home, saying he will take over her duties in town for the rest of the day. Lakha sensing his son's anger and tells him a story about the kindness of a high-caste doctor that once saved Bakha's life. Bakha is deeply moved by the story but remains upset. Soon after story time, Rakha comes back with food. A ravenous Bakha starts to eat but then is disgusted by the idea of eating the leavings of the high-caste people. Bakha plays with his friends but he hasn't hockey stick and suddenly he remembers Charat Singh, a famous hockey player. At first, Singh also yells at Bakha for neglecting his cleaning duties. The man has a changeable personality, however. It isn't long before he instructs Bakha to come see him later in the day so he can gift the young sweeper with a prized hockey stick and he agrees.

Bakha and his companions are playing well and that match was very serious Bakha shoots his first goal, later he continues it. At the time train arrives in Bulashah, Mahatma Gandhi arrives and gives a public speech. Mahatma comes in front of the Bulashah people, gives advice to build the toilet. It is to protect from diseases. Bakha feels very happy because they are building the toilet, he doesn't clean the latrines. He just washes it. He talks about the plight of the untouchable and how it is his life's mission to see them emancipated. He ends his speech by beseeching those present to spread his message of ending untouchability. With this piece of hope Bakha hurries home to share news of the Mahatma's speech with his father.

At its core *untouchable* is a tale about class struggle. The paralyzing and polarizing differences between the various caste levels shape Bakha's day and fuel the narrative. Class and caste play a role in every interaction Bakha has over the course of his day. When his hero Singh speaks with him in the morning, it is with a "grin (that) symbolized six thousand years of racial and class superiority", when Singh promises to give Bakha a hockey stick, he calls forth a "trait of servility" embedded in Bakha that he inherited from his forefather. Bakha is "queerly humble" and passively content like a "bottom dog" (Anand 31). This is a clear example of how caste levels and what they symbolize about your station in life can be internalized and then manifested in your personality and demeanor. "life at the end of tunnel"(Anand 302)

Inter-caste inequality is not only about personal interactions. It is fueled by a set of rules that limits the lives and rights of out-castes, particularly the untouchables, for example, the out-castes are not allowed to draw their own water from the public well because this would make the water polluted in the eyes of the upper-caste Hindus. They must prevail upon the charity of higher caste people drawing water to share some with them. Particular to the untouchables is the low of their untouchability. They must take care not to touch those of other caste and to shout a warning about their presence wherever they go. Though the struggle between the caste levels takes precedent in the story, intra-caste conflict also exists. Gulabo, Ramcharan's mother, is a great illustration of this. Though she is an out-caste like Bakha and his family because she and her family are washer people, they occupy a higher place within their shared out-caste status than the sweeper, Gulabo uses her higher station to terrorize Bakha and Sohini. Thus the stratification of the caste isn't only an "inter" issue but also an "intra one"

The similar concept of "*Untouchable*", Raja Rao also uses the term in his novel. Raja Rao's first and best-known novel, *Kanthapura* (1938), is the story of a south Indian village named Kanthapura. It deals about dominant castes like Brahmins are privileged to get the best region of the village, while lower castes such as pariahs are marginalized. The main character of the novel, Moorthy. He is a young Brahmin who leaves for the city to study. He becomes familiar with Gandhian philosophy. He begins living a Gandhian lifestyle, wearing home-spun Khaddar and throwing away foreign clothes and speaking out against the social

class system. This causes the village priest to turn against Moorthy and excommunicate him. Moorthy contacted a meeting at the Skeffington coffee estate to create an awareness of Gandhian teachings among the pariah coolies. Moorthy continues his fight against injustice and social inequality and becomes a staunch ally of Gandhi. Although he is depressed over the violence at the estate, he takes responsibility and goes on a three-day fast and emerges morally elated. Moorthy spends the next three months in prison, the women of Kanthapura take charge, forming a volunteer corps under Rangamma's leadership. Upon Moorthy's release from prison, he is greeted by the loyal townspeople, who are now united regardless of caste. The novel ends with Moorthy and the town looking to the future and planning to continue their fight for independence.

India's caste system is large. India is a country of "Unity in diversity". But high-class Indian people not give in-equality for low caste people, In job, now a day many government job's high level official position are occupied by the high-caste people, for example in president and vice-president office, the higher position are occupied by the higher community. In sports, now a day Tamil Nadu cricket selection committee is only selected the Brahmins community players, other are disqualified. For example Tamil Nadu's players like in cricket R.V.Aswin, Muraly vijay, Dhinesh Karthick are all Brahmins. But the government give quota for the low class people but it's not enough to survive for his life.

Mulk Raj Anand depicted the practice of untouchability is essentially a matter pretentious religiosity and exploitation. By a very well worked out technique of dramatic irony. Mulk Raj Anand in *untouchable* exposed the social realism in contemporary Hindu society. Mass society theory argues that social movement are made up of individuals in large societies who feel insignificant or socially detached. Here we take our protagonist Bakha who is a out caste in the society and he has an oppressed feeling of protest in himself this wrong approach of the Society.

Anand in "*Untouchable*" apparently gives three solutions to wipe out the problem of untouchability. They are christianity, Gandhian way and last is the use of Mechanical Device (flush system) to clean latrines. The non discriminatory attitude of the non-Hindus makes the untouchables realise and tends to draw them closer to the non-Hindus such as the christian missionaries who exploit the caste differences and untouchable among the Hindus to draw the untouchables into their religious fold.

Mulk Raj Anand's debut novel, *Untouchable* (1935), is based on the theme of untouchability. The Hindi film *Achhut Kanya* (Untouchable Maiden, 1936), starring Ashok Kumar and Davika rani, was an early reformist film. The debut novel of Arundhati Roy, *The God of Small Things* (1997), also has themes surrounding the caste system across religions. A lawyer named Sabu Thomas filed a petition to have the book published without the last chapter, which had graphic description of sexual acts between members of different castes. Thomas claimed the alleged obscenity in the last chapter deeply hurts the Syrian Christian community, the basis of the novel.

Vivekananda similarly criticised caste as one of the many human institutions that bars the power of free thought and action of an individual. Caste or no caste, creed or no creed, any man, or class, or caste, or nation, or institution that bars the power of free thought and bars action of an individual is devilish, and must go down. Liberty of thought and action, asserted Vivekananda, is the only condition of life, of growth and of well-being.

It is over 72 years of independence but the problem of social-class discrimination even today. Till now we are not able to wipe clean the state of social discrimination. But we can change it to the help of youngsters. Every one have a end, so The caste discrimination also have end. Changes only still one.

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THEME OF EXPLOITATION IN MAHASWETA DEVI'S *WATER*

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Mahasweta Devi is a leading Indian woman writer in English. She is a crusader fighting for the basic human rights of the tribal people and the untouchables, living in the borderlines of Bihar, Orissa, West-Bengal and Mathaya Pradesh. With dedication, she has turned writing into a form of service to the oppressed People. In all the plays of Mahasweta Devi a burning social issues is placed at the centre.

In *Water*, it is the political system of Indian democracy. The political system is supposed to work for the upliftment of the under dogs. But in reality the politicians and the Bureaucrats join together to impoverish the poor, the tribes and the untouchables. In all the writings of Mahasweta Devi there is a central character who, raises his hands against the pain of exploitation. But his struggles end with death or defeat. In *Water*, Maghai Dome raises the voice of anger against the harsh reality of suffering and exploitation of the untouchables.

The play *Water* first appeared in the form of a short story and in the second phase of her writing, Mahasweta Devi has changed the form of the short story and made it a play. She has tried to expose the inhuman treatment of ruling class people to the lower class. This play bears the tone of social protest and demand for the essential facilities of life for innocent, illiterate people.

Mahasweta Devi intentionally treats in *Water*, as in *Aajir* and *Bayen*, the rural world and reveals vehemently man's inhumanity to man. The playwright is cognizant that the discrimination and maltreatment of the underprivileged rural people remains persistent with an embedded consent of the privileged class. The play deals with as Mahasweta Devi writes, "the history of the present." In its urge of societal remonstrance, *Water* is corresponding to *Aajir*, *Bayen* and *Urvashi O Johnny*. However it is more potent for its derisive revelation of indifference of the ruling class towards the suffering mankind. It is a documentary on the dynamics of rural poverty. Here her attack is more distinct, specific and sharp than in the earlier plays. Therefore, *Water* epitomizes the playwright's predominant denunciation of the prevailing social order. The play reveals her abiding obligation and craving for the betterment of the underprivileged.

In *Water*, Mahasweta Devi depicts the inhuman subjugation of the uneducated and oblivious rural folks. They have been victimized by the people on power. According to Mahasweta Devi even in twenty first century, many parts of Indian rural life are still without the fruits of freedom and establishment. These rural people of professed welfare nation and its blatant assurance to the cause of the oppressed still live as suffering and exploited in the clutches of the cruel feudal lords. Her dramatic world is uniquely apprehensive with oppressed men and women. Her plays are products of exploitation direct and inhuman. Samik Bandyopadhyay writes, "She throws up leaders of men, moulded, groomed, trained and matured by a whole community, through and within its experience of suffering." These characters are, as Mahasweta Devi writes, "the truth of continuous evolution in the web of the dialectic of history." They are illustrations of suffering and exploitation. They initiate to rebel the traditionally demarcated class roles. They sacrifice as martyrs in search of their identity and self-realization that they value the most.

The play *Water* takes place in a class conscious caste- ridden remote village of Westbengal. Maghai, a water diviner, is the central character in the play who belongs to the low, untouchable caste called Dome. This section is thrown on the margin from the ages and made powerless to be exploited. His job in the play is to spot the water resources for the digging up of new wells. He has inherited the mysterious skill of water diving from his ancestors. In praise of water diving skill, he is called "The

Bhagirath of the Ganga". But Maghai and his low caste community people are forbidden to draw water even from the panchayat wells which are meant for them. Santhos Babu, who is called pujari (because of his Brahmin caste) standards for the class of oppressors. He exploits Maghai's water diving skill and makes him spot the water to dig wells. He makes use of the money from the relief measures sanctioned by the government for the untouchables. But he hard heartedly prevents the untouchables even to come near the wells because he thinks that their touch would pollute the water.

Maghai is timid and unarticulative by nature. He accepts this act of injustice without any retort. But Phulmani, his wife is courageous and outspoken. She questions Santhos Babu:

"Santhos, these two hands of mine are full of sores, all from scratching about the sands of the charsa a cup of water. This year we demand a well for our use. Phulmoni too grumbles at Santosh's violation of law: All the wells are dug with money from the government for drought relief. If you go by the law, all the public wells belong to the public. But there's Santosh... His needs come before everybody else's, and he needs a lot of water. His cattle, his servants, his contact labourers, his temples, his houses, his cowsheds, his barns, his farm labourers. So he has five big wells and three small ones. All for his exclusive use. The village's full of his relations. And they have three to four wells at each house. But will they let the Domes, the Chandals, or anyone from the lower castes approach any of the wells? Never".

Dhura, son of Maghai Dome, is equally outraged about this act of injustice. He fumes with anger that Domes are denied even a meal, a day and they are made to live miserable lives. He angrily comments on Santhos selfishness.

"He goes to the town collects money for relief but would not spend a pisa for us The multiplying wealth of the village head, his house rising from height to height; twenty villages bound to him in debt forever, his barns "bursting with paddy, all the lentils that Charsa grows... mustard seeds and what not".

When the Dalits-Tribals raise their voice against injustice, against vicious landowners and money-lenders like the Pujari, they are branded as Naxalites and tortured. As Dhura puts it: "The cry of Naxal extremism is only to justify the harassment on us". It is women who suffer most due to this discriminatory practice. At the Charsa railway station, against the background of the faint sound of an approaching train and screeching whistle, in the semi darkness, Dhura enters the scene with three young men who are on the run during a hunt for Naxals. He shares with them his grievance about the denial of water to his community.

Two : Didn't you know, this area's terribly dry underneath?

Dhura : Who says so?

Two : I know.

Dhur : They won't allow us to touch it. Even at the government's wells, we aren't allowed to draw water. That's why we have to go and dig the sands of Charsa.

Dhura is not a Naxal but is suspected of being one and pestered by the village head for not being obedient and for demanding justice.

Jiten, a teacher is the only educated person in the village. He is moved by the miserable conditions of the out-castes. He devotes himself to find the way to release them from the traps of misery. He lives with the domes teaches their children. He fights for their rights. Being an uneducated person, he thinks that there must be a scientific outlook in finding a solution for their problems. Jiten recalls a time when in the early 1970s, there was trouble over harvesting of paddy. In another scene, Maghai and Dhura are seen walking along the dry bed of the river Charsa. When the outraged Dhura plans to kill the vicious Santhos by a poisoned arrow with the help of his friends, Jiten stops him. Jiten tells him that only constructing a dam across the river Charsa will solve their problem. Jiten says, "The monsoon brings rain and blows away, but there will be a water stored within the daam even after the monsoon.... the dam will hold water back". Maghai's imagination now evokes the vision of a dam. "It's all there we'll start at once. I can see the dam, it's

there, we have built it now and we have gathered the water". The hope that Charsa will never be dry again makes him visualise... "what an amount of water! Dhura and I will till the land... look at the crops, the sheer abundance! Now we have sown the seeds, and we bathe in the dam..." He takes "a deep breath, moves away from Jiten, and acts out with flourish". Towards the end of the scene, Maghai and his men are engaged in the construction of the dam, carrying boulders dropping them in the riverbed. The collective act of building a dam is made dramatic when the peasants sing,

"Hei Lanka, hei Lanka/a boulder on our backs, a boulder on the ground (We're building a bridge to Lanka)".

Pretending to be unconcerned Santhos says, "the dam is a good thing for everyoneI don't mind, if it helps you. I wish you all luck". He secretly nurtures violent anger against Jiten, sensing him to be a formidable opponent, "Jiten is all rotten inside. He thought that the untouchables quench their thirst with plenty of water from "a lovely dam", is unbearable to him. Santhos informs SDO and the police Jiten, Maghai and Dhura have been charged with being Naxals and of inciting the villagers. The police have been informed that Jiten has incited the Domes and Chandals into building a dam. "He is manufacturing super guns, live ones, human ones, training cadres for the struggle, and the Dome men have begun fighting for their rights". The police officers have received orders to open fire at the slightest provocation during the opening ceremony of the dam. Being unaware of the danger, Jiten Maghai and his men gather at the dam to offer prayer. They sing and dance. Phulmani makes the "cooie" sound to warn the revellers of the danger, and announces, "Santhos has brought the police Run for your lives, all of you". When the police started breaking the dam, Maghai is frantic. His dreams on the verge of collapse, he exhorts his men to go forward and "crush the bastards with the pole of Manasa" Policeman attack Jiten, Dhura, Maghai and his men with the butt of their rifles. Maghai appears "...tottering, one hand on his bleeding chest", grievously wounded. He says,

"I can't let them carry me like a dead dog. My last journey will be with the water".

So saying, Maghai falls to the ground carried away on the crest of the rising and gushing waters of the mad Charsa. The SDO orders in business like tones, "Put her (Phulmani) under arrest" and pointing to Jiten and Dhura, lying unconscious on the ground says, "...and him and him and him" (ibid). As the natural supporters of the caste-based system inevitably implicated in class.

Mahasweta Devi is distinctly a subaltern writer, who has succeeded in drawing both political as well as critical attention. The sense of the subaltern is seen in her commitment to the cause of the subaltern, in her portrayal of the subaltern lives, in her act of inversion of hierarchies between the subaltern and the dominant classes etc. Most of the characters created by Devi are subaltern men and women subject to various forms of oppression because of the dominance of the hegemonic structures of society.

Mahasweta Devi's *Water* should not only sympathize with these downtrodden, exploited lots, but should try to perceive their desires and allow these subaltern to speak out their demands. For unless we lend our ears to their grievances and aspirations, we cannot alter this disgraceful image of an unfeeling, discriminative India.

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A STUDY OF SUBALTERN'S VOICE IN ALICE WALKER'S *THE COLOR PURPLE*

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The study of subaltern voice in literature is paramount in the Postcolonial studies. The Post-colonial critics has begun to work on the canonical literary works of European literary texts and the works of third world literature to discover the untold truths about the subalterns in their study. Alice Walker's is one of the Afro-American women writers. The Africans are also subalterns in the world. Walker has written for the upliftment of the subalterns (blacks) in America. Walker's *The Color Purple* deals with the significance of black women empowerment and emancipation. She highlights the subaltern's voice through the characters Celie, Nettie, Shug Avery and Sofia in the novel, *The Color Purple*. Walker employs the subaltern voice to undermine the European's colonial power in de-territorializing the continent, Africa through the subaltern black woman, Nettie. The subaltern voice severely looks at the impact of de-territorialized situation in African's villages and endangering the lives of Africans in their native land. The subaltern voice also points out the prevailing superstitious practices against native women such as Female Circumcision and Female Genital Cutting and it pleads to eradicate such practices against black subaltern women in Africa. Walker redefines the quotation that the subalterns cannot speak. Walker's subalterns speak for the cause of their people and for their nation. Alice Walker discusses the empowerment of Black women and their emancipation on one hand and she discusses the effects of colonization in Africa on the other hand in the novel, *The Color Purple*.

Alice Walker and Toni Morrison have discussed a number of reasonable arguments against White's Racism and their imperial culture affecting the Black lives of America. Walker does not fail to discuss the effects of colonization in African continent and it's people. AniaLoomba states that colonialism can be defined as the conquest and control of other people's land and goods. But colonialism in this sense is not merely the expansion of various European powers into Asia, Africa or the Americas from the sixteenth century onwards; it has been a recurrent and widespread feature of human history (Situating Colonial and Postcolonial Studies, 1101). She deals with the mood, temper and the trend of European's colonization in the novel, *The Color Purple*. She opines that the European's imperialism and their Industrial Revolution had made all the Europeans (France, Britain, Belgium, Spain, Germany, Portugal) to find out the solution for running their Industries and Factories in Europe. John Atkinson Hobson (1858-1940) also states the fact that “*over production, surplus capital, and under-consumption in industrialized nations led them to place larger portions of their economic resources outside the area of their present political domain, and to stimulate a policy of political expansion so as to take in new areas.*” (*The UNESCO General History of Africa*, 10-11) According to her, European's new routes to different countries such as African Countries and Asian Countries enabled them to find raw resources and materials in African continents for their Industries and Factories. They were also satisfied with new places to market their products. AniaLoomba stresses the fact that colonialism was the midwife that assisted at the birth of European capitalism, or that without colonial expansion the transition to capitalism could not have taken place in Europe (Situating Colonial and Postcolonial Studies, 1102).

Alice Walker unfolds the European's colonization in Africa and arrival of Christian Missionaries to Africa in the novel, *The Color Purple*. She employs a character, Nettie from Black Christian Missionary as her mouth piece to view about European colonization against Africa and she underlines the purpose of sending Black Christians to Africa. Walker cites in *The Color Purple* about the European people's

installation of rubber manufacturing company in the Olinka territory of Africa on par with their industries and factories. Because, they know that the raw material is available in Africa for their industries. Nettie states,

“The builders wanted the village site as headquarters for the rubber plantation. It is the only spot for miles that has a steady supply of fresh water” (*The Color Purple*, 204).

Nettie also says about the attitude of workers and their behaviour in the implementation of their orders from the colonizers. They are very rough in behaviour. They do not hesitate even to shoot the people who disturb their work. The workers destroy all the African homes and crops including the building of Black Christian Missionaries. In the colonies, Fanon states, “the foreigner coming from another country imposed his rule by means of guns and machines” (*The Wretched Earth*, 40). She views seriously about the degradation of resources in Africa. The mind of Europeans always went with the discussion of rainfall in the land, seedling and Machinery for their new industries and factories in Africa. They are never worried about the violent displacement of Africans and always thinking to swindle the treasure of the land in Africa. After the control of Africa, the tribes of various communities had a loss of control over their lands on account of Europeans' forceful confiscation of their lands. Finally, they are displaced. The Europeans build their industries, factories and bungalows in the native town. Fanon states,

“The settler's town is a strongly built town, all made of stone and steel. It is a brightly lit down.The settler's feet are never visible” (*The Wretched Earth*, 39).

It badly affected their unities and it led to have war among tribal communities to establish the new borders around their regions in Africa. Colonialism does not simply allow the tribes to survive in the continent and it reinforces to separate them psychologically. Walker states through Nettie to Celie,

“Protesting and driven, the Olinka, along with their missionaries, were placed on a barren stretch of land that has no water at all for six months of the year” (*The Color Purple*, 204).

Moreover, she points out the emergence of various rebellious groups formed in Africa to fight for their freedom and to claim their land. Mbeles is one of the rebellious groups in the Olinka territory. Nettie says that the Mbeles live in the deep jungle and they refuse to work for whites or be ruled by them (*The Color Purple*, 205). According to Walker, Mbeles

“harass the white man's plantations and plan his destruction or at least for his removal from his continent” (*The Color Purple*, 232).

Fanon describes the predicament of African's villages and towns,

“The native town is a hungry town, starved of bread, and meat, of shoes, of coal, of light. The native town is a crouching village, a town on it's knees, a town on wallowing in the mire. . . .The look that the native turns on the settler's town is a look of lust, a look of envy; it expresses his dreams of possession all manner of possession” (*The Wretched Earth*, 39).

Walker also finds that the rise of Christian renaissance in Europe after the publication of Darwin's theory had resulted in the Christians missionaries worried about the dwindling condition of Christianity in Europe and it worked hard to send Christians Missionaries from Europe and America to all the parts of the world through which they could gain a maximum strength in Christianity in the world. According to Walker, the White Christian Missionaries in the beginning of exploring Africa had failed in performing their conversion into Christianity. She also says that it was all European Nations which suggested America to send Black Christians funded by White Christian Missionaries from America to Africa. The White people could not survive in African countries. Moreover, she says that it was a psychological trick against African's by the fellow Afro-Americans to convert Africans into Christianity. She indirectly wishes to state the hidden agenda of the European nations to expand their European Nationalism in the African continent.

Walker discusses the significance of the arrival of Christian Missionaries in Africa. Walker through

Nettie in her novel says that Black children are taught English, reading and writing, history, Geography, Arithmetic and stories of Bible. Girls are separately taught about sewing, cleaning and cooking. Schools were built up in these areas they were taught to serve god and color community. Hence, Nettie, Samuel and Corrine impart education to African children along with the spiritual teachings of Bible. She has also indirectly hinted that the western type of education has psychologically made the Africans question the White Supremacy against their exploitation and displacement in the native land. Achebe and Soyinka are the significant African writers who raised their voices for voiceless Africans of Africa in their writings. Christian missionaries preached strongly against traditional practices, thereby weakening the influence of traditional leaders such as priests, magicians, and divine monarchs. Colonial administrators adopted very hostile policies as a means to suppress certain traditional religious practices and deities. Achebe strongly undermines the colonial administrators' policy to weaken the spirituality of Igbo tribes in *Arrow of God*. The colonization of Africa and the arrival of Christian Missionaries with the intention of improving the condition of Africans can be compared to the colonization of India and the arrival of Christian Missionaries to India. But, the situation of India is entirely different from Africa and its people.

Walker also underlines the failures of Christian missionaries in Africa. At first, the white people from European countries and from America could not survive in the continent because the climatic conditions were too odd for them. Secondly, they believe that this missionary work is a trip to them. Actually, they wish to enjoy by wandering all around Africa from the expenses of Christian missionary funds from USA and from European countries. Thirdly, they do the missionary work for boasting off their pride in rendering service to Africans in their surroundings. The real humanitarian attitude is rarely seen across the continent Africa. Finally, Walker complains that the Europeans write and publish their books based on their experiences in Africa. She criticizes such writers for getting popularity among the English speaking community in the world.

Alice Walker vehemently criticizes the superstitious practice of Africa. According to Walker, African people strongly believed in their traditions and customs. They have habit of making scarification on their body. It is inevitable outcome of skin repair in human body by scratching, etching, burning, branding and cutting designs, pictures, drawings or writing words. According to her, African people mark the rites of passage in every stage of every one's life. They preserve it as a tribal identity of their community. Another worst practice in African communities is to conduct Female Circumcision or Female Genital Cutting on women's reproductive organs. This practice is done against black women. It is an outcome of African's mythical belief by the patriarchy. It is to control the sexual attitude of black women with other African men in the society. Moreover, they fail to know the pain of black women in their life. FGC is to remove the clitoris of a woman or remove external genitalia and stitch the vaginal openings closely. As a result, the menstruation for black woman will go for many weeks in the month. Usually, it is occurred after the puberty of girl children or before the first delivery of African women. She notes that FGC is conducted in central Africa, Middle East Africa and Southern Sahara. According to her, it is a symbol of enslavement and subjugation of African women under their men in Africa. Walker vehemently criticizes the worst practices of Africans under the law of Universal Human rights violations. She says that Tashi not only bears the scarification marks on her face but also she accepts herself to perform FGC in her life. Nettie states that the people of Olinka still have their ways and Tashi is going to have female initiation ceremony. Nettie writes to Celie about Tashi,

“She'd lost considerable amount of weight, and seemed listless, dull-eyed and tired. Her face was still swollen from half a dozen small, neat incisions high on each cheek” (*The Color Purple*, 218).

This is the plight of Olinkan woman from the ritual rites. Walker seriously discusses the effects of FGC in the novel, *Possessing the Secret of Joy*. FGC causes a number of problems for Black women physically

and psychologically in their life. Walker seriously criticizes the prevailed superstitious practice rooted in their religion. Walker states that Religion “is an elaborate excuse for what man has done to women and to the earth” (*Possessing the Secret of Joy*, 218). She also underlines the fact that even Cleopatra was circumcised in the past. The paper also seeks to re-read the familial of Cleopatra with Antony. It is also inferred that Cleopatra also suffered from the pain of circumcision in her life. On account of not fulfilling her sexual needs, she exhibited her natural sexual desires with Mark Antony. In *Antony and Cleopatra*, Shakespeare has misrepresented Cleopatra in a negative way.

Hence, Walker reminds the unbearable reality of Africa on account of colonization by the Europeans. She has also discussed the role of Christianity in changing the land remarkably. She also underlines the limitations of Christian missionaries to work in the continent. She strongly condemns the prevailing practice of Female Circumcision and FGC against the native women. She pleads the respected Governments to take steps to abolish the evil practices against the native women. As a whole, Walker endeavours to seek her mother's garden blessed with spirituality, creativity and productivity.

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AN ANALYSIS OF REFUGEE'S SADNESS AND DEATH

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In the poem "Refugee mother and child" by Chinua Achebe. He is a great Nigerian novelist, poet and short story writer. His poem is basically about a mother dealing with the death of her son. The poet has a great use of imagery by the way the author uses descriptive words to help convey her message across. This poem is the representation of the **universal theme** of mother and child.

The author describes how the child looks because he's malnourished and it's the cause of his death. The mother in the poem isn't the only mother who suffered a loss. Many of the mothers in their children that they have just decided to give up on life. This mother in the poem does the opposite and cherishes the last moment with her child before she lays him to rest by brushing his hair. It's heartbreaking how the mother has to bury a child. I know a mother's love is a powerful thing so to have your most precious thing in your life taken away from you has to be **devastating**.

"Refugee mother and child" is a celebration of motherhood. It is a refugee camp somewhere in Africa. The poet gives us a realistic picture of a mother and her child. Hundreds of poor people are thrown out of their homes due to political disturbances or natural calamities. The refugees are in a miserable condition. There are innumerable mothers and children in the refugee camp. Their children are slowly dying of **poverty** and **diseases**.

But the poet draws our attention to a particular mother and her child. In the first line "No Madonna and child could touch" they are compared with St. Mary holding an infant child in her arms. Madonna loves her child because Jesus is the savior of **mankind** and the son of God. The world worships her and her child. In this line,

*"For a son she would have to forget
The air was heavy with adoury
Of diachora unwashed children"*

Even the sufficient sanitation of that place, the children are affected by some infection, all diseases and the very nature of the place is described in a picturesque way. They don't even have good food, for they are living in starvation.

The poet uses the repetition and the contrasting ideas of the words "washed". *Unwashed* the hygienic state and washed out physical state of children due to lack of food. Physical description of the dying children creates a sense of emptiness and desperation - life in the refugee camps is a bitter 'struggle' for survival which most love. Blown empty bellies, the physical appearance of the children's stomachs because of the limited food supply of only carbohydrate.

*Mother's there had long ceased
To care but not this none"*

The mother knows her child is slowly dying. It is no use caring for him. Most mothers stopped the act of caring their children because they can't provide enough food and usual things to them. They don't want to further waste their time and energy for the dying children. It is futile for them so they are passive. But this mother is very different. She is the epitome of motherhood. She loves her child. Her love for him is **infinite** and **divine**. She does not want anything in return for her love and sacrifice.

*"She held a ghost smile between her teeth
And in her eyes the ghost of a mother's"*

"Pride as is she combed the rusted coloured"

The mother suppressed her inability and hid her through her smiles in the eyes and teeth. The hair of this s described as rust-coloured, because the mother does not care about her hair. So it is filled with dust and looked like rust. She did the work carefully and separated it which falls in the eyes of him.

The poet uses the word "ghost" and "rust" as metaphor of death. The mother keeps smiling while combing his hair, because she knows that very soon the child will die. While carrying infant Jesus that her son will be nailed to the cross for the benefit of humanity. Therefore he would become the savior of mankind. But the refugee mother cannot be proud of any such achievement of her son.

" Before his breakfast and school;

Now she did it putting flowers

On a tiny grave"

She lived another life and this would have been a little daily act of consequence before his breakfast and school. But she now did it like a daily habit of putting the flowers on a **tiny grave**

His death is not matter for the world. Yet her maternal love for her child surpasses even the love of Madonna for her infant Jesus. The refugee mother cannot expect anything in return for her sacrifice. Still her love and care continues for him till his last **breath**.

The comparison with Madonna and infant Jesus serves to heighten the emotional appeal of the poem. Simple and direct the poem " Refugee mother and child " touches our heart with love and compassion and enhances the dignity of motherhood.

This poem is tinged with the saddest thought of the refugee mother and her suffering chinua Achebe had the ability to portray the suffering through his writing in the clear way. Achebe is concerned with the history of **historical, political** and **social** background of his people.

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**RADHA, AN INSTANCE OF NEW WOMAN:
A SPECIAL REFERENCE TO ANITA NAIR'S *MISTRESS***

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At the dawn of the twenty first century, Indian English novelists have been acclaimed as avant-garde in the world of creativity. Most of the literary stars and stalwarts have consolidated their position and contributed immensely to Indian English Literature and learning in the recent past. The contemporary Indian Writing in English scenario has emerged to be the much celebrated one for its experiments, themes and increased visibility. While this literature continues to reflect Indian culture and tradition, social values, and even Indian history through the depiction of life in India and Indians living elsewhere, recent Indian English Fiction has been trying to give expression of the modern predicaments.

Fiction by women writers constitutes a major segment of the contemporary writing in Indian English. Indian women writers are dynamic witnesses to the peculiar socio-cultural historic, political conflicts faced by women especially Indian. Indian Writing in English by women is a distinct phenomenon today. Feminist perspective as a woman-centred theory provides strategies for change. The fundamental goal of feminist perspective, according to Maggie Humm, is "to understand women's oppression in terms of race, gender and class and sexual preference and how to change it" (Qtd. in Rose 44). For centuries in India, the belief that existed and continue to be fresh in the minds of the people is that the man as the bread winner and woman the home maker in the family.

The Indian male has been brought up in a society where women always play a subservient role and men take their lead always. The modern woman is not ready to limit herself to the role of house wife alone. Her work has gained a higher priority. Her financial solvency gives her freedom from total dependence on her husband besides giving her an individual identity. The husband is not ready to cope with his kind of a situation and there arises definite ego clashes amidst them. In the present world most women are professional and competitively better than men but it is still considered a man's world.

Authors like Kamala Markandaya, Shashi Deshpande, Nayantara Sahgal, Gita Mehta, Kamala Das, Anita Desai, Susan Viswanathan and Anita Nair have chosen the problems and issues faced by women in today's male dominated world as the main theme of their books. The women novelists try to create awareness that this is the time to proclaim women's rights with definite precision.

Anita Nair is one of the recent arrivals on the scenario of Indian Writing in English, who championed for the cause of women. She is a writer from Kerala, and Kerala has its own special legacy of disabilities of woman. She is closely associated with the experiences of disadvantaged women. Anita Nair has had sumptuous education and exposure to the western world and therefore she has an articulate voice. She wields a pen that commands a readership at present, and her writings have been translated into many languages. She exposes the conditions of women with wit and humour.

Anita Nair's third novel *Mistress* (2005) is a story that begins with the arrival of the travel writer, Christopher Stewart at a riverside resort in Kerala to meet Koman, Radha's uncle and a famous Kathakali dancer, he enters a world of masks and repressed emotions. From their first meeting, both Radha and her uncle are drawn to the enigmatic young man with his musical instrument cello and his incessant questions about the past. The triangle quickly excludes Shyam, Radha's husband who can only watch helplessly as she embraces Chris with a passion that he has never been able to draw from her. Also playing the role of observer-participant is Koman; his life story, as it unfolds, captures all the nuances and contradictions of

the relationships being made- and unmade- in front of his eyes.

In *Mistress* there are a number of women who decide to follow their dreams and thus cross the line of what an appropriate behaviour for a woman is. Nonetheless, the novel focuses rather on the introspection of the characters than on the reactions to their social environment. Radha, is a true representative of the modern Indian woman. In spite of her origin as a daughter of a middle class traditional family, while studying and in the years following her education, Radha becomes well aware of her possibilities.

Living in a large city away from home, having a job and later even a lover, she likes to think of herself as an independent young woman who can freely decide about her life. But being married to Shyam, she is forced to become the traditional woman. Radha finds herself in between her longing for independence, which is acknowledged to a certain degree, and the traditional role that she is compelled to play. Although she, at the beginning of her marriage, decides “never to flout the rules of custom again” (*Mistress* 54), she still feels trampled by the expectation that Shyam has. Shyam is a twenty-first century Indian male. He is extremely successful in his business. He is never reluctant to turn any opportunity into a money making venture. His only failure perhaps is his inability to understand his wife and treat her as an individual who has a mind of her own. Simone de Beauvoir speaks about this masculine trait in *The Second Sex*:

...subordinated economically and socially to her husband, the good wife is the man's most precious treasure. She belongs to him so profoundly that she partakes of the same essence as he; she has his name, his gods, and he is responsible for her. He calls her his 'better half'. He takes pride in his wife as he does in his house, his lands, his flocks, his wealth and sometimes even more; through her he displays his power before the world: she is his measure and his earthly portion. (207)

In his eyes she is to play a modern wife whose utmost wish is to please her husband. The pitiable condition of Radha is that, closer to the ideal of a housewife she gets, the more she feels the need to escape. His relationship to her is somewhat ambivalent. On one hand he is proud of her being a modern woman who knows what she wants to achieve in her life, on the other hand, he hinders her from achieving it.

The ever dashing lover boy Chris arrives with a musical instrument cello in his hand and jeopardizes the lives of Radha, Shyam and their uncle Koman. Radha falls madly and hopelessly in love with Chris throwing the eternal verities of marriage into the gentle breeze coming from the river, Nila. The more boundaries she crosses, however, the more she tends to get back to her role of a wife. The longing for adventure as well as the guilt she feels while pursuing it is the main driving power that makes her sway between her duty to Shyam and her attraction to Chris. The two men stand for a safe yet dull and tiring life full of stereotype in which she is unable to realise herself fully on one hand and an exciting yet strange life full of the unexpected that makes her feel alive again.

Radha feels trapped by the expectation that are forced on to her, such as having a baby or being a “glossy, silly wife” (*Mistress* 61) and struggle to find a way out so that she could breathe freely. When Chris gives her, at least in her eyes, the space she needs in able to breathe freely, Shyam expects her to behave in the way his situation requires, denying her own individual choices.

To understand the character of Shyam, it is important to reiterate the fact that Indian men, look at women in their lives as their property. In this case, Shyam reasserts his ownership of Radha and 'mark his territory'. He wishes to prove that he is the husband and that he has complete rights to his wife's body whether she welcomes the intrusion or not.

The very description of the act in the novel shows Shyam with an almost animal like drive to prove his virility and assert his position as the husband. His one act of rape leaves a deep scar on Radha whereas, he is quite satisfied with what he has done without an iota of remorse. He arrogantly says, “Women like to

be made to feel like women, dominated and put in their place. Even my Radha. So I wasn't wrong, after all" (*Mistress* 164).

The marital life of Radha and Shyam rocks on the "grammar of deceit" (*Mistress* 178). Even though Chris and Radha talk about the deception and guilt that follow their illicit relationship (*Mistress* 251-252), it uncannily echoes. Oscar Wilde observes that "the one charm of marriage is that it makes a life of deception absolutely necessary for both parties" (Qtd. in Hariharan 92). It is only towards the end of the novel when Radha decides to leave him that he reveals the fact of his sterility. Shyam thinks: "How can I have an infertility problem? [...] Women were infertile not men" (*Mistress* 204). He wants Radha to look at him as a "full-bodied, red-blooded alpha male capable of fathering a hundred and one children" (*Mistress* 205).

One can see how modernity has seeped through the Indian male only to a very shallow level, because deep down they still hold on to traditional beliefs of the superiority of men and subjugation of women. The fact that the modern Indian male has not completely shed his traditional grab is obvious. The Indian male is threatened by the great strides that women have taken in the recent time. Passage of time has done little to change the way men perceive women-as sexual objects that can be controlled and dominated.

The life of a woman is considered a public affair, her personal revolts are consequently revolts against the society as a whole, and the punishment their responsibility. The public character of the lives of women gives the society the authority to exercise power over them and make them conform to the social codes. The degree in which women accept this authority differs, yet the pressure of the society and the principle is the same.

Everyone is a victim of some form of social conditioning or the other but it is important for people in a civilised society to reject practices and beliefs that would oppress other human beings. As Shashi Deshpande has observed: "A world without frightened, dependent, trapped, frustrated women is a better world for all of us to live in"(85).

For Radha, the main motivation to violate the rules that limit her life is to find the freedom she is looking for the expression for her life as she wants to live it. However, most of the individual violations are empty attempts to achieve this goal. Never being really able to find her place in the society, being first a lover of a man who did not appreciate her fully, then a wife to a husband she did not love, she is trying to retrieve her true self. It is only through struggles and arguments with her husband and an affair with a stranger that she finally manages to determine her future and gathers the courage to realise it.

There is a strong message of hope through change and the ending is revealed as another beginning;

The child in Radha grows. A child who fills every step and hour of hers with wonder. She loves it already, and it is this love she wears as a talisman. She leans back in the rocking chair. She has time enough to think of what she wants to do with her life. She has time enough to think of what she wants to do with her life. She has time to count her joys and blessings. She has time. (*Mistress* 426).

Anita Nair invades the lives of the characters mercilessly and exposes them uninhibited so that each character stands on their own and has a distinctive place in the story. Like all relationships which starts on a thrust of passion and ends when the pangs of hunger are satiated, this affair also ends abruptly leaving the pregnant woman alone to put together the remnants of shattered emotions and bruised ego. The story ends with a new hope which comes with a new birth and a new role.

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THE INTENSE HUMILIATION AND THE SILENT SUFFERING OF CHUYIA AS PICTURED IN BAPSI SIDHWA'S *WATER*

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Bapsi Sidhwa, the pioneering Parsi woman writer from Pakistan has published fiction in English internationally. Sidhwa has gained attention in South Asia, Europe, and North America for her plays, short stories, and five novels, one of which, *Cracking India* (1992), was adapted as the film *Earth* (1998) by the Indian Canadian filmmaker Deepa Mehta. Her novel *Water* is based on Deepa Mehta's film 'Water.' The novel *Water* reveals the height of social consciousness manifest in the novel, in which Sidhwa depicts the plight of the Indian widows in Banares in a 'Widow house.' This article titled, "**The Intense Humiliation and the Silent Suffering of Chuyia as pictured in Bapsi Sidhwa's *Water***" presents a realistic insight into the direct experiences of Chuyia in colonial Indian societies, and her plight of existence under the burden of patriarchal conventions and traditions.

The prologue to the novel introduces the setting of the story, in a village on the Bihar-Bengal border. The novel highlights the socio-political, and socio-economic dimensions of human suffering in all its intensity. Chuyia, the protagonist of the novel is introduced as a little girl who craved for something sweet. The childhood innocence of this little girl is portrayed in all its grandeur with intense details regarding her whims and fancies. Somnath, the father of Chuyia expressed the wish of Hira Lal's mother that Hira Lal wanted to marry their daughter Chuyia. At that time, "Bhagya lifted the edge of her sari and lowered her head to disguise the sudden tumult that agitated her heart and left her short of breath". (12) Somnath tells his wife, Bhagya that he has agreed all by himself to the proposal, as he found out that their horoscopes match, and added to say that, they've also looked at some auspicious dates for the wedding:

"He's younger than me, about forty-four," Somnath said. "They don't want a dowry; they will pay for the wedding. She will be well cared for. Hira Lal's mother is a kind woman. She will be good to our girl." (13)

He assured her that Chuyia would remain with them until she comes of age. When Bhagya wanted to know if the groom, who is forty four years of age, would be able to satisfy her stri-svavahava, Somnath is shocked at the crude way in which his wife talked about his daughter's conjugal life and sexuality. To him, this open talk about sex and sexuality violated the principles upon which his ideas of sanctity were based.

Although Chuyia is just a six-year old little girl, she is given hands-on training at being familiar with the implements and cutlery in the kitchen, to train herself to be a successful cook at her husband's house. Hence when Chuyia expresses her annoyance at not being inclined to clean the daal, her mother Bhagya retorts with anger, accusing her of being rude in her speech. She adds to warn her, "If you talk back to your mother-in-law like this, she will shame me for not bringing you up properly," she said aloud, dramatically smacking her head to convey the humiliation that lay before her.

On the day before the wedding, intuitively sensing the parting from her parent's house, Chuyia cried, "I don't want to leave you and baba... I don't want to leave Mohan bhaiya and Prasad bhaiya or Tun-tun. I will have no one to play with," she said, weeping bitterly" (23). But ironically, this was, according to tradition and custom, expected of the bride-to-be, and hence considered commendable. "Bhagya could barely recognize her daughter; seated next to the groom, she looked like a diminutive doll" (27). Chuyia's carefree life was now marred by the occasional enforcement of regulations and conditions that were to be

observed by a married woman. Hence, Bhagya asked her to cover her head very often, as she was now a married woman.

But soon, the misfortune occurred, when they heard the news that her husband Hira Lal was dying. Since Chuyia's mother-in-law wanted her son to die at the banks of the Ganges so that his soul can be liberated and he can attain moksha, she wanted Chuyia at his side. It was supposed to be a moral thing to be done. The innate belief in fate and karma made Bhagya a passive sufferer to the sad phase of her daughter's life. Bhagya knew very well that in her Brahmin culture, a woman, once she was widowed, was immediately deprived of her value and usefulness in society - that of reproducing and fulfilling her duties to her husband.

The miserable predicament of Chuyia is further highlighted, when she is shown as naïve and ignorant about the death and the subsequent funeral of her husband, Hira Lal. The after-effects of losing one's husband brings out picturesquely the sad plight of initiation into widowhood. After Hira Lal's body was hoisted atop the wooden funeral pyre, which was lit, her mother-in-law descended over her little daughter-in-law Chuyia, and before Chuyia could even realize what was happening to her, she pulled off the mangal-sutra from off her neck and the beads scattered on the ground. After that, she got hold of Chuyia's hands and, with the aid of a brick, violently smashed the red glass bangles that hung from her wrist.

Then, methodically, with no more concern for the girl than if she were an inanimate object, she took the other hand and with the brick smashed the bangles on her other wrist. Chuyia, struck speechless, looked at her shattered bangles in dismay. She searched her mother-in-law's face with astonished, questioning eyes. But her task accomplished, the aggrieved woman trudged off without a word of explanation or a backward glance. Chuyia realized with a stab of shock that she had ceased to matter to this woman. (41)

Chuyia's descent to widowhood was marked by a series of rituals, which included the smashing of the bangles. The next in a series of humiliations heaped on the widowed Chuyia was that, she was forbidden to wear colours or stitched clothes. The women attending on her initiation rites, threw the coloured clothes in a heap to one side. She was made to stand naked, and the woman made her come beneath a spigot, and with her rough hands bathed her quickly, and dried her with her discarded clothes. Chuyia could not resist or revolt, or even understand what was happening to her. She was just staring at the woman in mute appeal.

Yet another humiliation heaped on newly widowed women was the compulsion to wear white length of homespun cloth, and it was ritually wound around Chuyia over her shoulder, leaving the other shoulder bare. "No blouse, I told you widows are not permitted to wear stitched cloth" (42).

The doll image is invoked yet again by Sidhwa, to highlight the passive doll-like existence of the little girl-turned-bride-turned widow, at a very tender age. "Placing her hand on Chuyia's back, she trotted the newly-minted widow out like a doll she had dressed up for all to see and glorified in their attention as the mildly-shocked mourners turned to stare sympathetically at the comely little widow" (42).

Even the ghat barber, who was about to tonsure her hair, is shown to have a genuine sadness on his face as he examined the child's hair. Her passivity is further brought out, when she knew fully well that she did not have any control whatsoever, over the situation in front of her. She was deprived of her sleep, and also her residence, she could not comprehend the sweep of events that were happening to her.

The father's helplessness in the whole situation is narrated with a solemn note by Sidhwa, thus bringing out her acute sense of social consciousness on the victimization of women in colonial Indian societies. Somnath came down and sat on the stone steps just below his daughter. He had finished his rituals of bathing and changing to another set of clothes. He was discreetly watching the tonsure ritual that was proceeding at a brisk pace.

This tonsure ritual also had a lot of symbolic overtones, which were exclusively patriarchal in nature. Tonsure was particularly mandated on the new widow because of the belief that, if the widow did not shave her head, every drop of water that fell upon the hair polluted the husband's soul as many times as the number of hairs upon her head.

A more pitiable situation that has befallen the little girl Chuyia is revealed when Chuyia refuses to enter the widows' ashram. She “terrified by this frightening apparition, turned away and rushed back down the hall to her father, hurriedly saying, “Baba, let's go home; Baba, let's go home. I don't like this place ... Almost quaking with fear, Chuyia again asked, “Baba, where is amma?” (49).

Soon, the mother-in-law starts the blame-game saying, it was because of a karmic debt of past sins of Chuyia, which took the life of her son, Hira Lal. But, Chuyia, unmindful of this blaming act, just cried to her father, to take her back home, and not to leave her there. The powerlessness of the father over social dogmas and traditions has a cascading effect on his daughter, who is vulnerable to the whims and fancies of a strange group of people with whom she was going to share the rest of her life.

The whole ceremony of initiating the six-year-old bride Chuyia to widowhood is shown in a very distressful light, highlighting the social consciousness of the novelist in bringing out the pernicious social evils of child marriage that were looming large on colonial Indian societies in large numbers.

The striking disparities in age between the prospective bride and groom is accentuated by Bapsi Sidhwa, thus bringing out her sense of profound social consciousness at the silencing of women's voices, even at the beginning of the novel. Sidhwa's portrayal of the harrowing experience of the burden imposed on girls even at a very young age and Chuyia's onset of widowhood is heartrending. The article thus presents a realistic insight into the direct experiences of Chuyia in colonial Indian societies, and her plight of existence under the burden of patriarchal conventions and traditions.

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RACISM AND POP CULTURE IN FARRUKH DHONDY'S SHORT STORY *DEAR MANJU*

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Short Stories are a perennial treasure of scintillating wisdom. Usha Bande and Atma Ram feels that:

The Short Story, as a literary genre, has a unique position in the modern era. Man's life today is hectic and he is hard pressed for time. Such a social institution has given rise to the popularity of Short Story as one can satisfy one's literary urge within the limits of time at his or her disposal. (33)

The Short Story writers have a broad horizon and vision. They seem to comprehend their culture and mode of life in clear perspective and place within the flux of time. Among the major exponents who have contributed to the development of this genre, Farrukh Dhondy holds a unique position.

A teenager is known to be good or bad according to the way he behaves towards others and under certain circumstances. When his/her habits are good, he/she is known to be a smart fellow. A boy/girl with proper manners attracts the attention and admiration of everyone, whereas the boy/girl with ill manners draws to himself/herself the ridicule and contempt of others. Farrukh Dhondy elucidates the formidable issues of racism at their cause and consequences. In short he performs the role of a social historian of a period by documenting and interpreting social and cultural changes in a systematic fashion without sacrificing his artistic integrity. He is a man of imagination in sufficient command of the various literary devices such as acute observation of social life, insights into the springs of human behavior, skilled in plot construction, ability to build narrative, descriptive and conversational passages, distinctive technique and prose style. As a committed realist, he does not give himself over to highly artistic devices such as myth, symbolism and allegory. But this does not mean that in his preoccupation with life and society he jettisons aesthetic values. He is an artist first and last- an artist who observes the social scenes and situations from the standpoint of a sociologist. For a convincing study of a society he equips himself with the theoretical knowledge available from Social Psychology. The study of social change leads to the study of social problems. Here the basic conviction of the writer is that an examination of teenager's motives and morals due to racism, the casual psychological insight- is a sine qua non of social insight. Dhondy depicts the group of youths as experiencing a steep decline in moral standards. The degeneration turns into a den of lust and promiscuity, throwing away its high moral ideals to the wind. It is illustrated by the act of fornication by the students.

The concept of action in Farrukh Dhondy is related to his concept of 'self'. The gospel of action is basically the assertion of self. It is through active self that the heroes of Dhondy assert themselves in a seemingly meaningless universe. The search for the roots is contingent upon nationality consciousness. So the search for the self is the saga of action in Dhondy's context. The Problem of 'self' is as old as the existence of human life on the earth. The former has remained stationary from the time immemorial. The Universal self of man takes a general account of life of human beings throughout the spectrum of human history. But, the latter has suffered fluctuations from time to time in proportion to the urge and intuition of man to know his place in the universe, the extent of his latent potentialities, value and purpose of his life. It is this urge to know and assert the personal self that is witnessed in the different phases of human history.

What has been pronounced about the problem of existence in philosophy and religion is traced in

literature too. Even Eve, the first mother of the human race, has been inspired by the desire to know her 'self'. As soon as Eve is created by God, her first inner urge is to get the knowledge of the surrounding which she is inhabiting. She suffers from an intense obsession to know her place in the world. Therefore, it is but natural that she should embolden herself to go near the tree of knowledge and cast greedy eyes on its fruits even before and she is tempted by Satan. When Satan shows her the gifts of knowledge that she will receive by transgressing the will of God and by eating the fruits of knowledge, she promptly saturates her will. It is by asserting her own will over that of God that Eve asserts her 'self'.

But, in the East End, the problem of 'self' became very serious. The East End with no tradition, no cultural background, has been singularly obsessed with the idea of knowing and asserting its 'self'. Naturally, the admixture of different influences of different people having different cultural backgrounds, created a very awkward condition.

Manjit and his gang were at the gate before him... He held out a packet of cigarettes as Bhupinder passed. 'I don't smoke,' Bhupinder replied and tried to pass, but his way was gently blocked by one of the others. 'You shouldn't talk to your sister's lover like that,' someone said. (12)

The Problem of self appears basically a moral dilemma what shapes good and evil may assume, how sin has to be understood, whether there is any compensation for those who suffer? It is in this search for the solutions of such problems that the search of 'self' of Dhondy is implicit. This has been beautifully revealed in *Dear Manju*. Of the three main characters of *Dear Manju*, Bhupinder, his sister Manju and Manju's lover Manjit, Manju breaks a great moral law and disturbs the harmony of a family. Bhupinder undergoes physical and mental torture in his mind. Naturally, Manju and Manjit pay the price of total physical and spiritual degradation. Thus, Dhondy perceives that there is no room for the flowering of the self of man unless an over precaution is taken to prevent it from being tainted by juvenile crime and love.

Dhondy feels that the present collective, conventional and tribal ways of life are suffocating the 'self' of an individual. On the other hand, he explores with wrath at the ridiculous misconceptions he finds in the society. Bhupinder says to his mother regarding the bad conduct of his sister thus:

This house needs some rules. And then, seeing the pained expression on his mother's face, he added, 'May be she's gone round to her friend's after. She's seventeen, you know. Does a girl have to go the North Pole to get some privacy?'(26)

And, yet Europe helps Bhupinder to realize that after all a man may enjoy his life in his own quiet way. In other words, he can realize his 'self' by getting away from the routine of conventional activities and doing something different. Bhupinder feels much distressed at the present social system where honesty, integrity and loyalty result in the complete annihilation of the 'self' of millions and millions of People. The people professing superficial loyalty and practicing all sorts of underhand games to gain their unlawful ends have glorified nothing but hollow 'self'. Therefore, Dhondy shows the grim situation of the European social economical system in which the 'self' has no value. In spite of this, he is hopeful of some changes.

Dhondy in his story tries to explore whether the moral values of life can help one in establishing the identity of the 'self'. He depicts:

MANJU WAS A REAL INDIAN beauty and Bhupinder was her younger brother. Their aunts envied Manju and told her mother that she ought to use a firmer hand with her. Bhupinder, on the other hand, was a favourite and was encouraged to do what he liked. She spent much more time thinking about herself and the

way she looked and about films and film stars and clothes and about the boys of Brick Lane. (1)

In accordance with the title, practically all events in the story are in some way connected with the theme of love in its manifold aspects as a decisive force in the lives of the different characters. The phenomenon of love is in almost every episode placed in juxtaposition with some other principle of human conducts, of which honesty, truth, loyalty on the one hand and social position on the other seems to be the most important. Dhondy felt that a new chain of events emerging in the international world gave a death blow to the established and conventional ways of life, thoughts and ideas. Manjit was in the sixth form at Bhupinder's school.

He had a particularly bad reputation in the area, and a worse one at school. One of his teeth had been knocked out in some long forgotten brawl and it gave his nicotine stained grin a look of rotting evil. Even the teachers were afraid of him because he'd do the most vile things... One of his older brothers was in jail for stabbing a man in fight over a woman, and Manjit boasted about it. (6-7)

The society has become the breeding ground of many problems sexual degeneration, individual isolation, fear complex, and existential anxiety.

He would hear the elders discuss other girls. She's picked up English ways,' they would say. 'She goes swimming with white boys.... no respect left for her elders... if she was my daughter... nobody will marry second-hand girls...' The boys, the Indian boys of their locality, weren't nice. They would stare at Manju in that dirty way and pass remarks. (2-3)

The hydra-headed monster of problems had had reared up its ugly head and torn all the values of life with unconcealed fangs, in spite of the sustained efforts of the sane thinkers to hold this demon of barbarity in check.

The rapid progress in material luxury and scientific knowledge had severe repercussions on the 'self' of people. Through, material comfort and intellectual growth did give superficial satisfaction to them, yet their 'self' remained dissatisfied. The total impression is that sexual immorality practiced in the guise of free life is making life repulsive and meaningless. Bhupinder noticed in a car "On the front seat were two people, clutching each other, sprawling under the level of the windshield, the man on the top of the women"(24) Modern man, with the perception of all the aforesaid nerve breaking eventualities, has the painful consciousness of the loss of self. Thus, the world around Dhondy has been a world beset with myriad problems sexual degeneration, individual isolation, fear complex, and existential agony which were annihilating the 'self' of man. The 'self' of man seemed giving way to forces beyond his control. All human actions seem to be fruitless exercise, for they end in sexual degeneration, isolation, death and nothingness. Dhondy, in his story, explores the human emotions and feeling which may at least make the life worth living. Modern man is undergoing a terrible physical, mental and psychological suffering. The apparent loss of faith in traditional values is counter balanced by the resurgence of biological inheritance the craving for sexual gratification.

'Culture' is a blanket term that covers all aspects of social life. It is concerned with ideas and values found in religious and moral codes, in literature, art and philosophy, 'Cultural change' refers to all those variations in any branch of culture including art, science, technology, philosophy, religion as well as changes in the forms and principles of social organization. Dhondy depicts the remarkable changes that have come about in the moral, religious, material and aesthetic aspects of social life, especially, the decline

of traditional culture and the emergence of scientific culture, breakdown of authoritarianism and the rise of liberal cultural order, change in status of woman, change in life style and decline in moral educational and aesthetic standards. Morality goes from rigidity to laxity. Bhupinder reinforce the same truth.

As he lay in bed that night, a net of thoughts spread out and came together, swirling through his mind to form a plan of revenge.

He couldn't reason with wild animals, he thought. The only way to deal with them was to shoot their leader. He had heard that somewhere, but where could he get a revolver?

His thoughts ran away with him. (14)

Dhondy notes with approbation the newly emerged scientific culture rejuvenating the physical, moral and mental life of the people by fostering new ideas and values. He witnesses a great change in the status of women in the the women growing assertive, self conscious, independent. In addition to liberating men and women from traditional bondage, the liberal cultural order effects some remarkable changes in their life style. He also witnesses a rise in the rate of crimes and juvenile offences as an offshoot of such pot and pop culture.

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TRANSCULTURALISM AND DIASPORIC SENSIBILITY DEPICTED IN ROHINTON MISTRY'S *A FINE BALANCE*

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A Fine Balance can be read as a postmodern text because it depicts 'cross fertilization of cultures within the Indian society. Andrew Michael Robert in his work *The Novel* points out:

The diversity and plurality which has been noted as aspects of post-modern society have a particular value insofar as they promote an attention to the radical otherness of different cultures. There is thus a new, post-modern form of cross-fertilisation taking place (62).

The novel *A Fine Balance* opens with the Prologue set in 1975, which marks the coming together of the chammaar-turned tailors, Omprakash and Ishvar with Maneck Kohlah in a train in Bombay. All three are at different stages of their respective journey coincidentally are on their way to the flat of Dina Dalal. The two tailors are going to seek a job as tailors whereas Maneck is going to stay with her as a paying guest. Dina grew up in a wealthy family. Her father was a doctor who died when she was twelve. Her mother was unable to take care of Dina after her father's death, so the job fell on Nusswan, Dina's brother. Nusswan was rather abusive to Dina, sticking her with all the household work, forcing her to do all the cooking, cleaning and hitting her when she misbehaved.

Dina and Ruustom lived happily. The latter died in an accident. Dina became a tailor under the guidance of Ruustom's surrogate parents. She did so to avoid going back to her brother. Dina has to go back to her late husband's flat, set up her own business. Dina decides to be an independent woman. She visited the Au revoir Export House manager Mrs. Gupta to get orders for sewing clothes. But she was not able to deliver the sewed clothes on time. Zenobia, her school friend encouraged her to hire tailors to complete the work on time. So Dina advertised and engaged Om and Ishwar as her employees and became a respectable business woman.

The major part of the novel is replete with the life and longing of ordinary human beings in the city of India. It is about the oppressors and the oppressed, about the colonizers and the colonized, it is about the caste system with its multifarious drawbacks, it is about the malfunctioning of administrative and police functioning during the days of emergency and its effects on all walks of life. The Emergency heightens the dramatic effect of the sequence of events in the novel. The main agenda with the government was to vasectomize the youth of the country for population control. Anyone with the slightest government power misused it in his own way by exploiting the human as well as monetary resources. During the Emergency people were jailed under MISA (Maintenance of Internal Security Act) for no reason, if they opposed anything coming from the government. Emergency, in fact brings diverse effects on diverse people. Emergency was a boon for industrialists like Nusswan and Mrs. Gupta. Mrs. Gupta tells Mrs. Dalal, "The Emergency is good medicine for nation. It will soon cure everyone of their bad habits." (AFB 432) But for Dina, Ishvar, Om and Maneck, "These are bad times, you cannot take anything for granted." (AFB 575) The novel records Edward Said's "period of nationalist anti-imperialism" (25) and "an era of liberationist anti-imperialist resistance" (25). It is a postmodern text for it has a flair of the cross fertilization of cultures.

Rohinton Mistry portrays the victimization of the four major characters-Dina Dalal, Ishvar and Omprakash and Maneck Kohlah at the time of Emergency .B.Indira in her essay, “ Designer Quilt : A Study of A Fine Balance” observes:

They all believe that the oft-heard world of Emergency is a sort of a game Played by the power centre and it would not really affect the ordinary people like them. Hence each in his way tries to connect the pervading discomfort and insecurity to their problems of the here and now. Very soon when their simplest dreams get thwarted they are forced into realizing the mayhem created by the Emergency....(Indira 110)

Rohinton Mistry created Dina Dalal as a response to the criticism he has received for his woman characters. She is an intelligent middle class woman who sets out to seek independence within her society. She stresses her independence of character and attempts to fight against domestic and societal subordination, which is what happens with other woman characters in Rohinton Mistry's world. As a woman, as a widow, Dina's life exists at the junction of too many margins. The novel's choice of social realism does not allow for a fairy-tale transcendence of material conditions. Though she is vibrant, energetic, and fiercely independent, Dina's feminist struggles are thwarted by the same kind of social predetermination that affects the livelihood of her tailor friends Om and Ishvar.

Dina is the symbol of the 'modern woman' who refuses to be submissive and does not accept the stereotypical feminine role assigned to her. Rohinton Mistry highlights the injustices done to women, interrogates the marginalization of women in the male dominated society and condemns that inequality between the sexes caused by the cultural construction of gender differences.

In this novel *A Fine Balance*, Rohinton Mistry has portrayed a few characters' relationship with the nature around them with utmost sensitivity and depth. Maneck is a sensitive and affectionate boy who lives with his parents in the Mountains. His Farokh Kohlah and his mother Aban Kohlah relish their life in the foot hills of the Northern Mountain meeting out their needs from their General store which is popular for the Kohla's cola (Kaycee).He rebels against his parent's decision to send him away to the 'City by the Sea' by shutting himself off emotionally from them. He sees this as a betrayal by his parents. In the city he feels an acute sense of loss of separation from his home to such an extent, that his temporary departure to the city, for education makes him nostalgic. He realized,

....it was only the dark monsoon day making the stream threaten and cloud So thick, no more scalding than the dreamy mist that would be hugging the mountains at home now. If he shut his eyes he could picture it: at this hour it would be swirling fancifully, encircling the snow-covered peaks.(AFB 200-201)

Not only for Farokh and his family, but for his friends like Major Grewal and others also the mountain was a part of their life, like a living intimate persona as if they lived together side by side. However their harmonious relationship with the nature was soon disrupted by the government's plan to connect the hill town to the cities. They who never dreamt of leaving the mountain were shocked to find the mountain leaving them. Farokh Kohlah is shocked to the core of his heart. He feels as if he has been displaced from his dear land. The devastation of nature around him makes him depressive and terrified. His mental state is captured in the following lines:

Mr.Kohlah watched helplessly as the asphaltting began, changing the brown rivers into black, completing the transmogrification of his beloved birth place where his forefathers had lived as in paradise.He watched powerlessly, while, for the secondtime, lines on paper ruined the Kohlah Family. Only this time it was an indiginious surveyor's cartogram, not a foreigner's imperial map..(AFB 216).

Disillusioned by the way his dearest home-land in the hills was devastated and defiled, he wishes to be cremated and to get his ashes scattered in all the difficult places and terrains of his dear hills. Primarily his cremation was an outraging one as his religion Zoroastrianism prescribes the disposal of dead body might further defile the land, he even dares to violate the sanction of his religion. Furthermore, by the consummation of his final wish with scattering of his ashes over the hills and the valley, Farokh seeks his lost identity through complete assimilation with his dearest trees, rocks and hills.

The circle comes full when Maneck dies with his friend Avinash's chess-board clutched to his chest as he jumps in front of the train. Dina's life too begins at her patriarchal home and at the end of the novel, finds her back with her brother. Ishvar and Omprakash also try to break out of the cycle of poverty and exploitation but are drawn back into the same circle of misery. Though Rohinton Mistry lives away from his homeland he continues to write about India in his writings. In *Family Matters*, he tries to revise the memories of his homeland, his community and his people. *Family Matters* offers an excellent portrait of an Indian Parsi family, struggling to deal with their ageing father ailing with Parkinson's disease. Beautifully paced and superbly crafted, the novel chronicles an intricate account of domestic conflict. The novel tells the story of familial love and affection, of personal and political corruption, the religious complexity, the power of memory to keep truth alive, and the ultimate peril of memory denied.

The story of *Family Matters* centers round a 79 year old Parsi widower, Nariman Vakeel. A former professor of English, Nariman suffers from Parkinson's disease and a number of other debilitating diseases of age. He lives in a seven room apartment in the complex called Chateau Felicity, with his two grown-up step children: Coomy, a bitter woman who seems intent on plaguing Nariman with rules to govern every aspect of his shrunken life, and her brother Jal, a mild-mannered good-for-nothing fellow. He speaks in ornamental

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THE ACHIEVEMENTS OF CLASSICAL RELIGIOUS DANCE IN MAHESH DATTANI'S *DANCE LIKE A MAN*

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Dance is an Indian art form. The earliest recorded articulation of the meaning of dance is the Natyasastra. It is believed that Bharatamuni, on the advice of Lord Brahma, combined Pathya words from Rigveda, Geetham, music and chant from Samaveda, Abhinaya, body movements and makeup from Yajurveda and Rasa, sentiment and emotional elements from Atharvaveda. Thus, Natyasastra illustrates the various aspects of stage forms or performing arts called Natya, Nrta and Nrtya. Natya contains dialogue, interpretation of moods and mime, music and décor. Nrta belongs to the realm of angika abhinaya alone and is on the divine plane. It is a rigid stylization consisting of pure dance movements evoking neither mood nor sentiment. Nrtya is a combination of both rasa or sentiment and bhava or mood. The three chief features of nrtya are the Sattwika, Angika and Aharya abhinaya.

The origin of dance as an artistic presentation is traced to the cosmic dance, the dance of shiva considered a “manifestation of dance of shiva Primal rhythmic energy” of creation, sustenance and destruction. Earliest Indian art which dates back to vedic art was considered “essentially practical”. Dance in the physical sense is a configuration with music and its interaction with the audience could be considered a real life chronotope which functions as a 'floating signifier' without referents, it has the attributes of meaning and from established through a series of discourses on art

Dance is a mode of aesthetic expression among the people residing in Chennai. The setting of the play *Dance Like a Man* is Chennai, the abode of dancers

In a City like Chennai, where everyone knows dancer or has a dancer in the family *Dance Like a Man* was bound to strike a familiar chord. The challenge to both the issues the play raises to the fore but also to bridge Dattani's verbal ingenuity with a strong visual element (qtd. in ACSMDSP 65).

The play *Dance Like a Man* shows how patriarchal social set up deprives the other members of the families from being celebrity as a dancer. Ratna couldn't be a famous dancer under the patriarchal powers exercised by her father-in-law. Dattani seems to assert that individual talent can never flourish under the domination of patriarchal family system. Ratna thwarts in her dream of being celebrity. After the death of Amritlal Parekh, her daughter Lata has become an excellent star of Bharatnatyam.

Dance Like a Man, a saga of domestic conflict, revolves around the lives of 62 years old Bharatnatyam dancer, Jairaj Parekh and his wife, Ratna, who is also a Bharatnatyam dancer. Amritlal Parekh was a man of liberal ideology, but he didn't like his son's obsession with dance. So, he strongly objected his son's obsession of dance and his association with other dancers. He also checked the movements of Ratna. Many a time, there had been quarrel between father and son. The father is traditional and the son is modern in his ways of life. The father symbolizes modern outlook. The father and the son are shown constantly at war.

The play dramatizes the conflict between the age and the youth through the characters of the old father and youth son. The family ties and marriage discord are highlighted through series of conflicts among the members of a single family. Amritlal Parekh upholds the traditional values, whereas his son, Jairaj seeks to overthrow it through his course of action.

Jairaj : I can't even have a decent rehearsal in this house.

Amritlal : you can't have a decent rehearsal in this house?
I can't have some peace and quiet in my
house! It's bad enough having had to convert the
library into a practice hall for you(DLM 36).

Despite being a social reformer, Amritlal doesn't like his daughter-in-law Ratna's association with a 'devdasi' and learning art of dance at her house as he fears of being spoiled his family reputation. The play highlights the stigma that clings to the life of a 'devdasi', the dancer of the temple.

Amritlal : we are building ashrams for these unfortunate
Women! Educating them, reforming them...

Jairaj : Reform! Don't talk about reform. If you really
wanted any kind of reform in our society, you
would let them practice their act(DLM 38).

Amritlal thinks that supporting and allowing them to practice their art is an indirect encouragement for open prostitution, but Jairaj has high regard and respects for them and their art.

Jairaj : Send them back to their temples! Give them
awards for preserving art(DLM 38)

Amritlal holds a very different view and believes that the most of them have nothing to do with their art and engaged in trading of blood and flesh. So they are not suitable for temples.

Amritlal : I will not have our temples turned into brothels!

Jairaj : And I will not have any art run down by a handful of
Stubborn narrow minded individuals with fancy
Pretentious details (DLM 38).

Amritlal also tries to control the movement and manners of Ratna. In this way, the clash between the tradition and modernity is heightened through the conflict between Amritlal and Ratna. Amritlal knows that Ratna is going to visit a devdasi instead of going to temple

Amritlal : you know very well where, because that's Where you go every
Monday!(Ratna does not respond) It was fortunate for me that it was Patel
who saw you going there. I am trust him to keep his mouth shut. He called
me , out of concern for our family name.

Ratna : I haven't done anything to spoil the family name (DLM 41).
Further,

Ratna : yes, My husband knows where I go and have his permission(DLM 43).

Amritlal: your husband happens to be my son. And you are both under my care. It is my
permission that you should ask for(DLM 43).

Ratna is determined to learn the art of abhinaya from Chennai amma, who is oldest living exponent of the Mysore school and is the only link they have with the old school. Moreover, she is of seventy-five and dying. Hence, it was important for both Chennai amma and Ratna to impart and to receive knowledge of art, Ratna asserts: "you can't stop me from learning art"(DLM 43). Amritlal strongly objects Ratna's dancing in old lady's courtyard as he says "And people peer over walls to see my daughter-in-law dancing in her courtyard(DLM 43). Ratna calls her dancing as divine activity. As she puts: "yes, Dancing the divine dance of Shiva and Parvati" (DLM 43).

All the forms of dance and drama are with religious ceremonies and rituals. Here Bharatnatyam has close connection with temples. They were paid for the services by the temple authorizes. Gradually, the evil of sexual exploitation did enter here and spoiled the image of devdasi. Since they were poor, they were exploited to gratify the sexual desires of the priests and other rich people. In this way, a stigma was associated with their lives and their profession, Bharatnatyam. Further, this form was greatly discouraged

on the pretext that it was too erotic. However, it began to reappear in the pre-independence period with the efforts and interest of some genuine lovers of this art form.

The play examines authority and prejudice socially and culturally. Of course, a change also occurs in the mind of Amritlal Parekh. He doesn't make them feel shame with their defeat. He allows his son to dance and asks him to take up dance as a profession not as a hobby and also becomes ready to provide money, although he doesn't consider dance a right place for investing money. More so, he allocates his library hall to be used as practice hall for dance.

Dattani's dramatic works project something that is challenging and new. His thematic device differentiates him from the other Indian playwrights and places him a higher level of competence. He has his own style of saying what he wants to say.

Dattani's language is simple, lucid and realistic. His characters, sometimes, use words from regional language. The words like nritya, abhinaya, abhitiaya etc are used. By using, words from regional language, which is known as pidgin, he proves himself to be a realist. Native words, terminology of Bharatnatyam and English expressions are mixed in a very natural way.

It is worth nothing that Dattani limits himself to a small canvas in each play and effectively brings out certain social and gender issues and certain problems faced by the marginalized people. It would not be out of place to say Dattani deals with human life in sections rather than as a whole.

The play *Dance Like a Man* ends with a compromise tone. They survive by making compromise with their revolutionary and rebellious spirit. The play ends with following memorable words:

We were only human. We lacked the grace. We lacked the
brilliance. We lacked the magic to dance like God(DLM 74).

Jairaj and Ratna realized the futility and limitations as human beings. They understand that they lack the grace and brilliance because they are human beings. They realize their past mistakes and limitations. They dance together with a remarkable change of heart and develop better understanding.

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CULTURAL DISLOCATION IN BHARATHI MUKHERJI'S *MISS NEW INDIA**Ms A Rani and Ms S.Gangalakshmi**Assistant Professor, Sri S.Ramasamy Naidu Memorial College, Sattur*

In Pre-independence India, women faced a different status in the society. They were suppressed inside the four walls of the kitchen and most of them were illiterate. They were not allowed to express their wishes and needs in the family. The Indian authors' portrayal of Indian women claimed the notice of the world. The great Indian English Writers like Raja Rao, Mulk Raj Anand, R. K. Narayanan and Kamala Markandaya tried to draw more natural characteristics of the female.

Bharati Mukherjee has also projected her perspectives through the theme of search for the identity and self-realization. The Protagonists of Mukherjee want to live their lives not as shadows but as real people. Of Bengali origin, Bharati Mukherjee was born in Ballygunge, a middle-class neighbourhood in Calcutta on July 27, 1940 to an upper class Bengali Brahmin parents, Sudhir Lai, and Bina Banerjee. Though they belonged to parts of Bangladesh, they moved to Calcutta as many of the elite Brahmin families did during partition. This was the first diasporic experience which has become a part of Mukherjee's ancestral history.

Cultural Dislocation is an attempt to analyze the concept of Diaspora and explore some of the major issues pertaining to the diasporic writings in view of globalization and multiculturalism. Globalization has produced new patterns of migration and provoked divergent responses worldwide. The interaction between 'host' and 'immigrant' cultures asks new questions of identity, politics and the issues involved. It also asks new questions of how culture and literature interact, more particularly, how the overlapping of old and new patterns of voluntary and forced migration is remapping cultural identity, politics, literariness and literary texts. The immigrant writers create and inscribe 'alternative worlds' by exchanging one tradition for another, one culture for another and one home for another. They are caught in a dilemma of nothingness or not belonging. Their identity becomes a hyphenated identity. This very tension becomes the very source of creativity as can be seen in the works of Naipaul, Rushdie, Jhumpa Lahiri, Kiran Desai, Chitra Banerjee Divakaruni, Meher Pestonji, Farrukh Dhondy, Rohinton Mistry, Michael Ondaatje, Parthasarathy, Taslima Nasreen, Hanif Qureshi, Margaret Atwood, Toni Morrison, LeRoi Jones and others. Memory becomes the most significant factor which sets the diasporic writer's discourse in the 'centre'. The essays in the anthology would sharpen our focus and create better awareness about the diasporic experiences and narratives.

Miss New India is the most recent novel by Bharati Mukherjee. This novel completes her trilogy of *Desirable Daughters* and *The Tree Bride*. This novel is the story of Anjali Bose, a middle class girl from a small provincial town, Gauripur in Bihar. She is an energetic and ambitious girl who does not want to waste her talent of good language skills in this backwater town. Her command at the fluent English speaking skills is encouraged and cultivated by her American teacher, Peter Champion who is an American expat, teaching in Gauripur. Peter acknowledges Anjali's potential and motivates her to move to Bangalore and put her talents to better use. The novel portrays the struggle of the protagonist to carve a new path in the new world and her struggle for her identity in the new scenario.

Mukherjee's novels show the change in her work from a primary concern with the Indian expatriates experience in the new society to a situation where the expatriate becomes an immigrant. The expatriate is slowly assimilated into the host society at all levels, psychological, sociological and

linguistic. Her protagonists break the umbilical cord with the homeland. In *Wife Mukherjee* dramatizes the opposition between two cultures, the despair of prejudice and the pre-consciousness of immigrant status; but the psychological fragmentation, alienation, and insanity that her protagonists experience are viewed not only in terms of culture shock but also as an “intense experience of female biological, sexual and cultural castration, and a doomed search for potency”

The protagonist of this novel Anjali Bose is a middle class girl from a small town Gauripur in Bihar. She is a very ambitious and enthusiastic girl and doesn't want to waste her talent of good language skills in such a small town. Peter Champion, who is an American expert teaching in Gauripur, acknowledges Anjali's potential and motivates her to move to Bangalore. The novel portrays the struggle of the protagonist to carve a new path in a new scenario and also depicts her identity crisis. Anjali is an immigrant in her own country rather than in a foreign land. In fact, she is displaced from one city to another alien city in her own native country. Her displacement from Gauripur to Bangalore results in many experiences as are faced by diasporic immigrants. Although she remains in her own country but her dislocation creates same problems of rootlessness, alienation, restlessness and identity crisis as for an immigrant in a foreign land. For Anjali, Bangalore is just like America. Through this novel Bharati Mukherjee depicts India as a new emerging and transforming country. She depicts its growing culture of call centers and development of mega cities. Anjali Bose is shown as a victim of identity crisis throughout the novel. In Gauripur she suffers her identity between Anjali and Angie. She confesses,

“And for the first time she was able to articulate it, at least to herself: Maybe I'm not here. Maybe I'm not suing it. “Angie” is somewhere else. Splitting herself in two was a comfort” (Miss New India 49-50).

When Subodh Mitra, the boy her parents have chosen for her to marry, sexually abused her Anjali decides to leave Gauripur. She seems to behave like she has a split personality. She considers herself rootless, restless and hopeless. But with the moral support and monetary help of Peter, she goes to Bangalore. She is completely transformed after her sexual assault. Now she becomes a mature woman from a careless girl. On her way to Bangalore she realizes: The numb certitudes of her life: I have no family. The only money in my pocket comes from a man whose world is alien to mine and whom I'll never see again. I have no job, no skills. School teaches little. She considers her journey from Gauripur to Bangalore as an ordeal,

“the arrival in Bangalore seemed like the beginning of another ordeal”

(Miss New India 78).

She is not happy or enthusiastic when she is in Bangalore, “This was the first morning of her new life, but it felt like death”. Bangalore is presented just like America on Indian map. In the young generation who is working in call centres, Anjali feels completely alienated after her arrival in Bangalore,

“She had nothing to lose, no good name to tarnish. No one knew her parents and her parents had no idea where she was” (Miss New India 81).

She also faces language problem in an alien land called Bangalore. She is not able to understand the local language,

“The language sounded so alien” (Miss New India 82).

Bangalore is just like another planet for her: Huge American cars, many with women drivers, snacked around her auto- rickshaw. To avoid panicking, she concentrated her gaze in the direction of the footpath that had to run alongside the road, but the footpaths sidewalk, she told herself think American had been torn up to make way for new servers

There is a great difference between the life style of Gauripur and the life in Bangalore. After interaction with some young boys and girls in Bangalore, she loses all her confidence and starts doubting her potential especially her linguistic skills, “She had no idea. Strange monsters dwelt in the linguistic

interstices of the English language” (Miss New India 104). She becomes familiar how the Indian young generation working at the call centers has fake identities and names. She decides: No one in Bangalore seemed to be stuck with a discernible identity. She could kill of Anjali Bose, and who would know, or care? She could be anything she wanted, a Hindi speaking girl from Varanasi or a Brahmin from Kolkatta. Who do you want to be? (Miss New India 95). The changes in Anjali's personality are clear from her act of sexual relationship with GG. She feels no guilt rather she enjoys it. She accepts it very candidly,

“I'm a woman now, she said to herself. I'm quite a woman. I'm hot, according to Tookie. Secretive and oh so mysterious, according to Husseina Sherbet cool, sherbet, refreshing, according to Moni. And funny and fascinating, if I am reading Mr GG cordially” (Miss New India 227).

Anjali's experience of working in a call centre gives her a chance her potential and she realizes that the young generation of India particularly in Bangalore live in India but their language, thought processes, clock time and each and every thing is influenced by America. But there is a drastic change in her personality when she is arrested for killing Minnie and when she is interrogated about her name by the police, she thinks, “Anjie, Anjali Bose”. It conferred no identity. She didn't own the name. She could have been anybody. After her release from the jail she takes shelter in Paravati's house with Rabi, but doesn't behave like a submissive and pathetic woman. She is confident and decides to choose her own life in her own way. She assimilates herself in the culture of Bangalore without losing herself identity. Anjali faces many adverse circumstances but she faces all these problems particularly identity crisis with great confidence and courage and her assimilation in new culture of Bangalore doesn't harm her identity which becomes obvious:

“I have been in Bangalore only three weeks. I have no job, no pay check, and no family here. But I have seen more and learned more in Bangalore than I have from twenty years in Gauripur. Here I have feet, I can do anything. I feel I can change my life if that's what I want” (Miss New India 163).

Bharati Mukherjee's depiction of her migration from Gauripur to Bangalore is almost like a shift to a new country. But with her endless efforts she makes her own way, her own identity and finds a new space for herself and become an emblem of Miss New India.

And Mukherjee herself has never seemed younger than she does in *Miss New India*. She gets it all right: Anjali's need for friends, for a boyfriend, for a cellphone and for a safe and affordable place to live, which turns out to be the Raj-era mansion where she boards under the controlling eye of Minnie Bagehot. Anjali is taught how to handle irate call-centre customers and how to neutralize her accent. She adopts American music and slang and she invents an American biography for herself.

When news of a terrorist incident involving another Bagehot girl hits Bangalore, furious locals storm the mansion, and Anjali finds herself unable to identify herself convincingly to the police. Her rude awakening to the precariousness of life in the new India leads to a breakdown from which she eventually emerges. Among those she has to thank for this are Tara Lata's descendents, including Chatterjee's son Rabi and her sister Parvati. Though Anjali's India is new, it is still India. And though *Miss New India* is a departure, it is happily still the work of Bharati Mukherjee.

The novel inserts immigrant culture and history into the American canon. In it, Mukherjee is claiming a place within the canon of American literature for immigrant writers like herself. It is in this sense that she sees herself as an American writer; by calling herself American. She is not naively adopting an alien identity but is refusing a hyphenated existence as an Indo-American writer. On the road to becoming immigrants, the novelist feels her protagonists have to try out new identities and this often necessitates the death of their former selves. This is her artistic way of showing the psychic damage that often takes place as immigrants change and adapt. In the earlier novels, especially in *Jasmine* this change was brought about through violence since her immigrant characters often suffer dislocation as they grab at

the change to reinvent themselves in the new world. This phenomenon is connected to the diaspora, and the transplanting of people from one nation to another. However, in *Desirable Daughters*, this diasporic violence is absent as by now the concept of the immigrant protagonist has already matured, and Mukherjee no longer finds it necessary to portray the angst of the transplanted individual.

Today, women have stepped into the all fields of technology, finance and industry to exemplify that they are equal to men and can take part in all societal development. Women were ready to dedicate their entire lives for the family in the ancient period; they restricted their own dreams and achievements. But, in this current social arena, women are ready to break up the familial bond and come out with flying colours. They wish to prove their individuality and originality. They don't want to be marginalized and dependent on the comments of others. Amarnath Prasad, in his *Women Empowerment in Indian Writers in English* admits, "Recognizing the achievements of ordinary women who have made transformative changes in their societies is the way to support women's empowerment at the grassroots level". (Prasad,13) Anjali Bose, can also be considered as the protagonist who draws the route for the future and she is the embodiment of courage and confidence. She comes out from her home that seems like a cage and to the free sky, but before meeting the clear sky she happens to come across some murky clouds also.

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PSEUDO-SECULARISM IN NAYANTARA SAHGAL'S *LESSER BREEDS*

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The first recorded use of the term "pseudo-secularism" was in the book *Philosophy and Action of the R.S.S. for the Hind Swaraj*, by Anthony Elenjittam. The religion-based reservations in civil and educational institutions are also seen as evidence of pseudo-secularism. In the Indian context, the term **pseudo-secularism** is used to pejoratively describe policies considered to involve minority appeasement. The very foundations of the accusations of minority appeasement are debated, as they are used to polarize the majority Hindu votes. The Hindus form the majority religious community in India; the term "pseudo-secular" implies that those who claim to be secular are actually not so, but are anti-Hindu or pro-minority.^[5] The Hindu nationalist politicians accused of being "communal" use it as a counter-accusation against their critics.

Nayantara Sahgal is never shrill, even when she handles issues like struggle and violence. A novelist and political commentator and one of the first Indian writers to make a mark in the international arena, she has won several national and international awards. She won the Commonwealth Prize (Eurasia) in 1986 for her novel *Plans of Departure* and the Sinclair Fiction Prize in 1985. The Sahitya Akademi Award crowned her list of achievements in 1986. Her understanding of the Indian political situation is impeccable and she is able to write with equal ease about the events at the turn of the last century and about present-day India.

The last three of Sahgal's novels *Plans for Departure*, *Mistaken Identity* and *Lesser Breeds* have a common social milieu of the post-independent India. In these novels, Sahgal presents an insider's perspective of the political anarchy in the post-Nehruvian era, the pseudo-secularism and the materialistic attitude of the society. Sahgal attempts to project a nation's consciousness through the fragmentary consciousness of an individual. She is happy to present the country's rich cultural heritage of the country and the same time is sad at the exploitation of the land and its people. Obviously, politics and emotions are beautifully interwoven to give an intricate structure for the novel.

A work of fiction is often a work of fact. Writers invariably tend to fall back on their own experiences, memories and the reflections of the people they know or meet to spin yarns. There is of course an element of imagination that weaves its shadows on the narrative, and Nayantara Sahgal's latest novel, **Lesser Breeds**, borrows liberally from what she saw, heard and felt during the heady last days of the British Raj in India. As one who was part of the country's first family, the Nehrus, Sahgal had enthralling opportunities to see the freedom movement struggle, and ultimately strangle out of existence an empire. The sun set there all right.

Briefly, the title, **Lesser Breeds**, is a phrase that Rudyard Kipling used to describe native Indians under the colonial masters. They were the lesser breeds, undoubtedly. But Sahgal takes this definition to a greater depth, of dismay and despair. She not only talks about the accepted meaning of "lesser breeds", but also points out to the unaccepted definition of the term. The discrimination that divided not just the rulers from the ruled, but also Hindus from Muslims. Half way through the book, the scene shifts to "An Island Called America", where a U.S. diplomat, once posted in India, and his sister try and see how the principles of non-violence can apply to their own lives.

Lesser Breeds tells the tale of Nurullah, a 23-year-old English teacher, who arrives in the city of Akbarabad. The family that hosts him is involved in the non-violent resistance against the Imperialists, and

Nurullah finds himself witnessing the contradictions among a people trying to dislodge the Queen. Lesser Breeds is actually divided into three parts. The first part delineates an imaginary city called Akbarabad. The second part is set in the United States and it is addressed as An Island Called America. The third part is titled —Trade Wind. The protagonist of this novel is Nurullah, a University teacher, associated with the Nehruvian family who perhaps asserts his individuality by having a different line of thoughts on matters like faith, sexuality and identity.

Sahgal's contribution to the representation of women in the domestic and the official domains through her works reveal her deepest concern for the upliftment of women. The novel brings out the twin struggle of the people, one against patriarchal forces and another against the imperialistic forces. This work inspects the great emotional and intellectual strength which the characters develop in due course.

The protagonist of this novel is Nurullah, a bastard child who grows under the patronage of '_Raja' who is a fanatic for justice (LB 49). Nurullah, a guest of Nikhil is a twenty-three year old English teacher who arrives at the city of Akbarabad and is directly involved in the non-violent struggle for Independence. The story progresses mainly by tracing the growth and development of two characters, namely Nurullah and Shan. Nurullah, is the bastard child and the other is Shan the daughter of charismatic persona in Indian history addressed as Bhai whose character is modelled on Jawaharlal Nehru and Subash Chandra Bose.

The birth of Nurullah is a catastrophic episode. His mother was only a twelve year old girl working in a farm. The peasant on whose farm she was working called her witch as he associated all misfortunes in his family to the ominous presence of this girl. But in reality the poor girl was raped and tortured to death. Her bitter cries were heard by the ruler of the domain, the Rajput Raja who was galloping through the forest. The Raja ordered him to bring her down and took her on his horse back and left her to the care of the maids in the Zenana'.

The author has vividly narrated the evils that prevailed in the Zamindari system, which was in turn, under the clutches of the British rulers. The feudal Lords or the Zamindars fleeced the peasants for their sustenance. The poor peasants were subjected to cruelties which made their lives bitter. Nurullah's childhood was far better than his mother's. Though most of the feudal Lords were ruthless, there were also just rulers like the Raja who came to the rescue of the destitute girl and a bastard child. The Raja's character is an embodiment of all the virtues every human being should nurture. Thereby he does his maximum for the betterment of the downtrodden masses.

Nurullah had belief in Hinduism, Islam and Christianity, as people of all religious faiths contributed to his growth and development. He was given a chance to live by the clemency of a Hindu Raja. He practised Islam, as he was given the refuge of that religion at birth by his patron, the Rajput Raja. A Christian missionary gave him the light of literacy. Thus he is found to be a practitioner of several religions. Religious unity is a recurrent theme in Sahgal's novels. In *Mistaken Identity* Bhushan is born a Hindu but he takes to Islam and does Namaz as they though he has been doing it for years. He voices the author's message of establishing religious harmony.

The author conveys the message that a man's search for the Supreme need not separate him from his fellow beings. All mortals are in search of the Omnipotent but the means they adopt may be different. Ultimately they are all people of the same race in the pursuit of the same goal. Hence, disputes and killings in the name of religion is the biggest folly that is committed.

Both Robin Da and Nikhil want Indians to develop an independent thinking, devoid of the influences of the Colonial education. Nurullah successfully emerges to be a character very independent in thought and actions fulfilling the expectations of his mentors. The most important fact is that no person or ideology is permitted to penetrate his mind. Though his life was indeed the gift of the Raja and he lived under his roof, he did not become a fanatic like him. Bhai's family '_adopted' him during his service at the University of Akbarabad. Even though he felt indebted to Bhai's family and helped them in every possible

way, he did not plunge himself into the freedom struggle.

Nurullah was not only a teacher at the University, he was also given the additional responsibility of tutoring Shan, the daughter of Nikhil, popularly known as Bhai as well as looking after the correspondence of Bhai. He was in prison and had a visionary zeal. Hence he wanted Nurullah to shift his strategy of exam oriented teaching done at school and the Hindi Pundit at home. He wanted his daughter to have a realistic perspective of life and that responsibility was entrusted to him.

He began his first lesson by narrating his own history which enthralled the little girl. He taught her lessons in History and Geography. He explained the Sepoy Mutiny, and how Mangal Pandey, who was presumed to be a Buddha (slow-witted simpleton) by the British, could mobilise people for a Mutiny. He also said how the British became more careful in avoiding recruits from the Eastern region from where Mangal Pandey was. This use of irony and underplay is seen throughout the novel in several discourses. He never conveys directly that Buddha's is a misconception of the people. But he narrates the activity of Mangal Pandey who was called a Buddha' but could incite a mutiny. He leaves it to Shan to decide whether he was a Buddha'. He is not judgemental, but he makes his pupil to think and come up with her understanding of the personality.

There is a major difference in the upbringing of Nurullah and Shan and the impact of this can be seen in their lives when they grow up into adults. Nurullah had a tempestuous childhood whereas Shan grew up in a family where everything was showered in abundance, right from love and attention to all materialistic needs. The situation in which Nurullah grows up is quite different; he lives in the outhouse which was a very shabby place. Everything in his life is provided out of mercy by one or the other Good Samaritan'. His birth or his entry into this world itself would not have happened, but for the timely intervention of the Raja.

The charismatic character of Nikhil, which was modelled on Pandit Nehru and Subash Chandra Bose reveals the patriotic feeling of the people in the pre-Independent and the post Independent era. The austerity measures taken by Nikhil's family bear testimony to this fact. They had completely stopped using imported goods as a protest against the British rule. The entire family draped themselves only in Khadi and abstained from using any commodity of foreign origin, right from teacups to dress materials. Such gestures demonstrate the patriotic feelings of the family. They were ready to forego all kinds of pleasures in order to support the movement of the masses and attain independence.

The title of the novel *Lesser Breeds* sounds ironical when the life of the so called Lesser Breeds is observed from close quarters. They are not less or inferior to any race. The values and ideals they cherish are definitely higher than any other race or nation. The courage to stay unarmed before an army which ruthlessly hits the masses gathered, exhibits their mental strength. The portrayal of characters in most of Sahgal's novels are created with such mastery that readers are easily led to the real life characters on whom they are modelled. In this novel also, there are allusions to Pandit Nehru and Indira Gandhi. The character of Nikhil is modelled on Nehru's character and the impact of such a towering personality on the masses is also one of the major reasons for the success of the non-violent movement.

This work of Sahgal is a manifesto breaking the myth of racial superiority. Nurullah says that people of Hindustan are mixed beyond identification. It is very difficult to trace the origin of any race. A pure race is a myth. Hence, the first premise of racial superiority is proved false. The second premise which claims that a particular race or breed is superior and is ordained to rule the world is actually a myth. Sahgal has done a remarkable job by being illustrious in her goal to rupture the myth of superiority and inferiority of races, thereby proving that the so called *Lesser Breeds* are equal in every sense of the term to people all over the world.

The fact that Colonisation was the cunning sport of a few greedy nations which had amassed wealth by exploiting the nations which were unarmed has been skillfully portrayed. Finally, the other nations

which were not prepared for war are just because they were not able to face their exploiters in the battlefield. These nations were peace loving nations deeply rooted in a highly spiritual way of life, whereas the colonial powers had given impetus for aggression and exploration of wealth around the world. The colonial powers had set the rules of the game and made the unprepared nations and empires to obey their dictates.

Although the writing is smooth, the words and paragraphs seldom seem to have the power to mesmerise you into thirsting for more. Somewhere, Sahgal fails to keep up with the nuances of what can be termed "modern prose", with its bare eloquence. There are pages which one finds weighing down with verbosity. If, however, a reader manages to wade through these, he can hope to find a text that is penned with passion, nay anger. And much of these have a striking bearing to the burning issues of this day.

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USING MOBILE PHONES IN ENGLISH LANGUAGE TEACHING AND LEARNING ENVIRONMENT

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Abstract:

The twenty-first century is known for drastic changes that take place across the world. This is an unprecedented phenomenon in the history of human civilization. It has brought about the revolutionary changes in almost all fields and we can witness them. Due to these changes, there is progress and unimaginable development in technology. Apparently, there are tremendous changes in the field of education also. Therefore, the present education system and technology go hand in hand. In the present education system, novel techniques and methods are implemented in the classrooms at all levels. Hence the teachers change their teaching methods and materials to make their classrooms lively and utilize the latest technology available for teaching in the classrooms in order to achieve their goals of teaching and satisfy the needs of the learners. Similarly, the English language teachers also try to implement the latest techniques and methods in EFL/ESL classrooms to develop the learners' English language skills. Among the available technology, mobile phones seem to be the adequate tools to improve the learners' learning skills and to make them independent in learning the English language skills.

This paper tries to bring out the significance of technology useful in education system and also discusses the importance of mobile phones in the classrooms. Furthermore, it also analyzes the use of mobile phones in the EFL/ESL environment. Moreover, the usefulness of the mobile phones both for the teachers and for the learners is also elaborated with the available data in a comprehensive way. Finally, some hints and suggestions are given for EFL/ESL teachers and learners to improve their teaching and learning language skills respectively.

Key words: *classroom; EFL/ESL; language skills; learners; learning skills; methods and techniques; mobile phones; teachers; technology.*

Introduction

In the modern world, technology keeps people on advancing and it has become an essential part in the development of human beings. Technology is widely used in various ways to simplify all the aspects of human life as it improves their specific tasks and makes them look smarter and smarter. We use technology in various sectors such as science, medicine, business, research, engineering, the internet, pharmacy, education, information technology, agriculture, transport, travel and tourism, electronics and communications, banking and so on. Technology is used in business field to achieve competitive advantage. The business organizations can do their international trade and commerce and even their financial transactions online. They even exchange their reports, official letters, documents and important papers through mails. Moreover, they do virtual presentations and conduct training programmes for their employees who work in different nations and different locations. In the field of science also, scientists come out with new innovations that lead the humans to experience more comfortable life. As the result of the scientists' research, the travel time has been reduced and people can travel around the world in a short span of time. The humans also enter into the space and try to build houses there. The scientists send

satellites into the space and develop the communication technology. As a result, people are able to use the available technological devices to communicate with other people who are spread all over the world. Technology also plays a prominent role in construction field also. Many huge constructions are built within no time and heavy machinery is used to do so. In factories, the burden of the labour has been diminished after introducing the robotic technology. The mortality rate has been reduced drastically after many scientific innovations in the field of medicine and the doctors take valuable suggestions of the experts online while performing some critical surgeries and there are plenty of drugs available for almost all the diseases in the market.

Technology has brought changes in banking system and most of the present generation customers perform online banking and even the banks save paper by creating e-profiles and doing online transfers. The customers use their cards to perform their transactions through ATM machines anytime and anywhere. The banking system has also become international and all the financial transactions have been done in seconds. In the field of agriculture also, there have been marvelous changes and the farmers implement the latest technology in getting better yielding by using machinery for all agricultural purposes. In the field of tourism also, the tourists as well as the agents can reserve their bookings for their flights and hotels and browse the internet find out information about the places they visit. In the field of engineering also, we use technology to reach our desired goals, for example, in constructing multi-storied buildings, big projects and dams. Moreover, the production of driverless cars, automatic machines, automatic and electric cars, bullet trains, aeroplanes, submarines and so on. Thus, technology is used in all branches of engineering. With the advent of the internet, people can perform all their tasks just by sitting at home and use the internet for various purposes. The internet is used to monitor the work of the employees of a company, send and receive mails and messages, perform online transactions, doing research, watch movies and so on.



In the field of education also, technology plays a vital role. Technology has made learning easy, interactive and interesting. The traditional teaching system has been replaced by the modern teaching methods and approaches such as learner-centred approach and learning-centred approach and the teachers use the available technologies to make their classrooms lively. The normal blackboard system has been replaced by smart boards and digital boards and even the teaching is done by using PowerPoint presentations, videos and digital images using the latest technological devices. Thus, we can call this modern teaching system also “smart teaching”. After the invention of the mobile phones or smartphones,

the process of teaching and learning has become flexible. This mobile technology has paved the way to teaching and learning any subject and any language without any difficulties. In English language teaching and English language learning, teachers and learners use mobile technology for easy teaching and easy learning. Let us examine the advantages of mobile phones and internet in EFL/ESL environment.

Technology and its advantages in Education

Technology has changed the education system remarkably and unimaginably around the world. Moreover, it has changed the entire education system, especially, the process of teaching and learning. With the advent of technology, the teachers can retrieve information about the pedagogical resources and teach their learners in a novel way rather than in a stereotypical way. Technology is interactive and the learners learn their subjects by performing, getting feedback and researching. This promotes the learners to become passionate about their subjects of learning. Moreover, simulation software helps the learning to bring the real activities to their classrooms which is possible to see. Learners can research the real problems that happen during that time that are dealt with the problems related to the classroom curriculum. Moreover, there is a possibility for the learners to create Web pages, virtual committees and online groups that connect them in real time environment with teachers and learners anywhere in the world through debate and discussion boards and forums. Here the teachers give their feedback to the learners and the learners share concerns and questions about the lessons taught in the classrooms. technology-focused education encourages working groups to foster debates, discussions and group activities and they also promote the establishment of democratic group dynamics. The teachers always act as guides and encourage the learners in developing skills in decision-making, research, critical-thinking and problem-solving. As technology-focused activities need problem-solving and critical-thinking skills, the teachers should work as facilitators by providing their learners with their continuous feedback to enable the learners to attain deeper levels of understanding. Technology in the classroom is just like a foray into modern invention and the teachers are the expedition leaders and they have to shape the children well in order to mould their students' valuable career.



Technology has profoundly changed the entire education system as huge quantity of information is available in the form of books, images, videos and audios are available at the learners' fingertips through internet and the learners get opportunities formal learning through the internet. Due to the innovations in technology, there are possibilities that are unprecedented in scope to access to learning opportunities today and the opportunities for collaboration and communication have been expanded enormously. The learners

of an area can share their ideas and discuss the contents of the lesson with the other learners who view the same video. Moreover, by using the technology-based tools such as Google docs and wikis, the learners can also collaborate on group projects and the wall of the classrooms are no longer a barrier since technology enables novel ways of learning, working and communicating collaboratively. Furthermore, the role of the teacher has also changed from instructor to guide or facilitator where most of the responsibility of learning lies on the learners to learn on their own by using the technology to retrieve relevant information. Hence, the new trend in education is on fostering more interaction and small group work and using technology as an enabler. With the ubiquity of smart devices connected to the available internet, a new era of education system of anytime and anywhere education is dawning. Educational technologies and instructional designers have to make the most of the available opportunities provided by technology to change the system of education so that efficient and effective and education is available to everyone everywhere.

Technology has brought many more drastic changes in the field of education. The modern educational system depend mainly on e-books, e-journals, e-newspapers, e-magazines and the internet plays a dominant role in using these technological devices. There have been changes in teaching methods and the teachers use smart teaching techniques such as PowerPoint presentations, digital images, OHPs, smart boards, digital boards, apps and so on. Furthermore, to teach science, English, medicine, humanities in the classrooms and labs, the latest technological devices such as mobile phones, smartphones, laptops, tablets, OHPs, etc. are used. The use of smart boards help the teachers in using the presentations, educational games and many more options that makes the teaching-learning more interesting not only for the teachers but also for the learners. Let us discuss the advantages of technology in education.

The advantages of Technology in Education

- It enables the Teaching-learning environment to take place in entirely new and enjoyable environment.
- It increases the learners' knowledge retention power.
- It encourages the learners to work in groups and pairs.
- It helps the teachers to use the latest technological devices in classrooms.
- It encourages the learners' individual learning.
- It encourages learners' collaboration and makes the collaboration more effective.
- It provides the learners to learn useful life skills.
- It helps the learners to broaden their minds.
- It brings fun into the classroom.
- The teachers and learners can access information anywhere and anytime.
- It makes easy and flexible for the learners.
- It helps the teachers to track the progress of the learners.
- It makes distance learning more than ever.
- It helps the teachers and learners to get the relevant information within no time.
- It makes teaching simple and easy.
- It provides an easy access to use through mobile phones.
- It provides learners to perform more effectively in their jobs.
- It gives the opportunity for the teachers to implement the novel techniques in teaching.
- It provides the learners to learn at their own pace.
- It gives an opportunity for the learners to provide a joyful and independent learning atmosphere.
- It also provides the learners an opportunity to go through the topics for several times until they understand the topic thoroughly.
- It allows the learners to go for online tests to check their performance levels in certain topics.

- It gives an opportunity for the teachers to conduct online tests.
- It helps the teachers give some assignments to the learners through blackboard software.
- It attracts the learners towards their learning.
- It always encourages the learners to learn the new topics or lessons in a learner-friendly atmosphere.
- It facilitates the teachers to make use of the flipped classroom technology.
- It promotes tech-digital literacy among the learners.

As there are some more advantages, the main important advantages of technology in education are discussed here. To make teaching-learning environment more effective, both the teachers and the learners should utilize the technology in a proper way. As technology is more useful in teaching-learning English, let us discuss how technology is essential in EFL/ESL environments.

English Language Teaching and Learning

Technology plays a significant role in English teaching-learning environment, especially, in EFL/ESL environment. Due to globalization, we can witness so many rapid changes in the field of education and similarly in English language teaching (ELT) and English language learning (ELL). In fact, English is a global language and it is widely used and spoken around the world. The necessity of ELL in this modern world is clearly seen. As a result, there is a great demand for ELT and ELL throughout the world. The British Council and the American Council opened their training centres across the world in order to promote English language learning. In the English language teaching, the teaching has been done by using the old-fashioned approaches and methods such as teacher-centred approach, lecture method, and so on. The present generation learners are not satisfied with these traditional methods and they are very much interested in learning the language using the available technology and by doing the learning with coordination and cooperation of their peers. Hence the latest strategies such as blended learning, embodied learning, gamification, collaborative learning, cooperative learning, mobile learning, and inquiry-based learning are the most useful strategies in the present EFL/ESL classrooms. Moreover, the teachers should also focus on the twenty-first century skills such as collaboration, communication, critical thinking, creativity, responsibility, problem-solving, self-direction, ITC and information literacy. As there have been tremendous changes in the teaching of English due to the advent of the new technological devices, the teaching process has become easier for the teachers and they go on implementing the latest teaching techniques, methods and approaches in their EFL/ESL classrooms. The latest technology such as smart boards, digital boards, OHPs, e-books, iPads, laptops, scanners, tablets and mobile phones are used as teaching aids to make the learning easier and beneficial for the learners and to create learning environment among the learners. Moreover, the twenty-first century teachers and learners are more interested in online teaching and learning, virtual teaching and virtual learning and mobile learning due to the fast changes in technology. Therefore, the learners are more interested in learning the subjects with the help of their teachers by learning them on their own using the available portable mobile devices.

Among these portable devices, the learners are interested in using the mobile phones for their learning. In this regard, Miller (2014) says, "Smartphones are being adopted unprecedentedly by youth and they are potentially the tools for future study technologies". Then Yamaguchi (2005: 57) asserts, "Mobile phone is superior to a computer in portability and some students don't have their own computer". So the learners find that these mobile phones are more convenient for them to carry with and to use at anytime and anywhere. They also realize that they can use the mobile phones to learn the language skills even on their go.



Fig: Mobile Phones and their Advantages

There have been tremendous changes in the people's way of life due to the invention of the mobile phones. Now-a-days, people depend on mobile phones to perform their daily routine works and to do bank transactions, chat, communicate, call friends and family, watch videos, movies and news, learn languages, play games, online bookings, search for specific information, send and receive messages, video conferencing, learn online lessons, etc.

The English language teachers, instructors and researchers use mobile phones to retrieve the desired information from the internet, clarify doubts instantly, make videos of their own lessons, store some important topics, give PowerPoint presentations, send and receive documents and messages, send assignments for their learners, record the progress of the learners, discuss the status of the learners with parents and management, help learners outside the classroom, collaborate with their colleagues, use some important videos and audios in the classroom, use some relevant teaching apps, present their lessons online, take pictures and videos, prepare notes on a topic and so on.

The EFL/ESL learners also use technology to learn and improve their language skills in several ways. Teachers also help them how to use technology for their language learning and improvement. The learners use various technological devices in the process of language learning. Mostly, they use computers, laptops, mobile phones and tablets in their learning. Among them, mobile phones are used extensively by learners because of their portability and mobility.

Mobile Phones in EFL/ESL environment

The use of mobile phones in English language teaching and learning is one of the developments in EFL/ESL classrooms. Based on the usage, mobile phones are widely used by all EFL/ESL teachers, learners, researchers and educationalists. The EFL/ESL teachers and researchers use them to get the related information about the latest techniques and methods of ELT and ELL and implement the same methods according to the need and level of the learners. They also use the mobile phones to suggest some guidance and share their experiences, views and opinions with the entire ELT community. They also work

together collaboratively using the mobile phones. The teachers can use these mobile phones in their classrooms to show some important videos, speeches, audios to the learners to grab the attention of the learners and bring a variety in their teaching. Sometimes, the EFL/ESL teacher can also record some inspiring speeches of the eminent personalities and play them in the classroom in order to motivate their learners. They also use the mobile phones to design and give some presentations using the OHP device. Furthermore, they use these mobile phones to teach their lessons through apps that are available on the internet.

The twenty-first century EFL/ESL learners widely use their mobile phones to send and receive information, play games, chat with friends and family, take pictures, record some important topics taught by their teachers, learn the subject online, clarify their doubts and learn language skills using the mobile apps. As mobile apps play a vital role in learning the English language and create interest while performing the tasks, the learners' concentration increases more and they are positively motivated towards doing the activities given there and enjoys playing these tasks as they are designed in a fun-filled and gamified environment. As most of the English language learners of English are interested in learning through games and activities, they find it easy to understand the content as everything is designed according to their needs and interests. Moreover, almost all these apps are prepared to make the learning process in a fun-filled and gamified environment. There are several advantages of mobile phones, but there are situations where these mobile phones are wrongly used by the learners. Hence, the EFL/ESL teachers should concentrate more that their learners use the mobile phones only for learning the English language skills, but not for some other purposes.

It is a proven fact that the usage of mobile phones in learning English benefits the learners a lot. A study conducted by Chen, Chung & Yen (2012) reports, "Cell phones are flexible tools which have the potential to be exploited to cater to the needs of language learning students". The study also says that the learners can build new vocabulary, grammatical structures and develop their communication skills as well as language skills. In another study conducted in England in 2012 discloses, "There is clear evidence that many pupils feel that they are deriving educational benefits from the use of their devices. They are using many of the features of their devices and often finding creative ways to employ these features in their schoolwork, both at home and at school". Therefore, it is understood that learners are benefitted a lot from these mobile phones.



In the modern and dynamic EFL/ESL classrooms, it has become a trend for the students to bring their mobile devices to the classrooms as the learners get an opportunity to learn the language skills effectively with the use of these devices. According to a study conducted by Pew Research Center found that American teachers use smartphones more than that of the average American adults. A majority of the American teachers have smartphones where they build tech-savviness into their lesson plans by embracing BYOD (bring-your-own-device) policies that resulted in leading the push for an iPad for each and every student. The report further says that many of the American schools implement this BYOD policies and getting good results. The report also states that these mobile phones are used more by the English teachers than the mathematics teachers. Some reports conducted during 2010s disclose that mobile apps are both engaging and educational for children as they are so young at pre-school level.

There was another study conducted on American teachers on how they make use of the mobile phones during their teaching. The study was done on the Teaching and learning with mobile computing devices in 2005. The report unfolds, "Teachers use mobile phones to document students' work and attendance, to upload assignments, quizzes, scanned tests and photographs into a web-based software application called *Evernote*. Each student has a file in this program and it is helpful for the teachers while holding some formal as well as informal parent-teacher meetings. It is also useful while discussing with administration and other colleagues". The study opines that suggests that the growing trend by BYOD (bring-your-own-device) schools should consider integrating mobile devices into lesson plans. So it is proved that mobile phones help the teachers in knowing the progress levels of their learners and also for holding the tests. As the mobile phones are used for several purposes, let us discuss in detail how they are useful in the EFL/ESL classrooms.

The Advantages of Mobile Phones in the EFL/ESL Classrooms

- They increase the concentration of the learners.
- They motivate the learners to do the activities in a fun-filled environment.
- They develop the learners' language skills such as listening, speaking, reading and writing.
- They enhance the learners' vocabulary and grammar.
- They increase the learners' motivation by using familiar technology.
- They promote the learners' oral as well as written communication skills.
- They help the learners record some important videos and watch them later.
- They engage the learners more on the activities as most of the activities are designed with gamification.
- They promote the learners' self-learning.
- They help the learners listen to the desired topics anytime and anywhere.
- They develop the learners' vocabulary building skills.
- They promote the learners to finish the given tasks in a user-friendly atmosphere.
- They help the learners become more competent in English.
- They help the learners in assessing their language skills.
- They encourage even the unenthusiastic learners to perform the tasks well.
- They assist the learners in getting the desired information in a fraction of seconds.
- They help the learners in sending and receiving messages.
- They are useful for the learners in browsing the internet.
- They are widely used by children to play games.
- They are useful in taking pictures and recording videos.
- They provide all the required information about the English language teaching and learning.
- They are useful in preparing projects, notes, etc.
- They are useful for the learners as they can be taken wherever they go.

- They are useful to download English language apps.
- They are used to watch movies, news, cartoons and sports events.
- They help the learners communicate with their friends and families.
- They help the teachers record the progress of the learners.
- They are useful for teachers to send and receive messages and assignments.
- They are helpful for teachers in collaborating with the other teachers.
- They are more useful for teachers in downloading the important information.
- They are helpful for teachers to share the useful material with the learners.
- They provide the teachers with the latest methods, approaches and techniques in ELT.

It is evident that the mobile phones are useful in several ways to promote the EFL/ESL teachers' teaching skills and the learners' learning skills. So it is the duty of both the teachers and the learners to utilize their mobile phones for teaching-learning in the EFL/ESL environment. As there are several mobile apps that are useful for teachers as well as the learners, they use mobile apps for teaching-learning purposes in EFL/ESL environment.

Mobile phones are immensely used in the EFL/ESL environment as they are supported with many apps that enhance the teachers' teaching skills as well as the learners' learning skills. EFL/ESL teachers make use of some important apps and use them in their teaching to bring a change from the routine teaching. As these apps are supported with multimedia, digital pictures, audio-video and designed in a gamified environment, the learners also get interested and always feel comfortable in doing these activities in the classroom. There are many interactive grammar, vocabulary and flash cards apps that provide fun and excitement in language learning.



Mobile phones also serve as a quick reference tool in the EFL/ESL classrooms as there are many dictionary apps that are useful to find out the word spellings, definitions, word meanings, synonyms and antonyms, word usage in sentences, technical terminology and pronunciation. The learners can go through these dictionary apps and get the required information instantly. There are some more apps that promote the learners' listening, speaking, reading, writing, grammar and vocabulary skills and learners simply download them on their mobiles and use them at their convenient time. There was also a study conducted

by PBS Kids in collaboration with the US Department of Education and the study concludes its report saying that the kids of age group between 3 and 7 have got the improvement of 31% when they play *Martha Speaks* mobile app. Another research conducted by Abilene Christian University discloses that kids completed their lessons on mobile devices as they were highly motivated by these devices, whereas, their performance was not good when it was done through the traditional textbooks as well as workbooks. There were another two studies conducted in 2013 by Kajeet and Project Tomorrow on fifth and eighth grade learners on the effective use of tablets for learning in class as well as at home. They found that the learners' learning experiences improved enormously across the board.

Due to the radical changes that take place in the lives of human beings with the innovative technology and the internet, the old-fashioned print material like textbooks, workbooks, reference books, magazines, thesaurus, encyclopedias and dictionaries are available in plenty on the web and the EFL/ESL teachers and learners can get the required information anytime and anywhere just by browsing the internet. There are also some more apps on phrasal verbs, idioms and phrases, word power, sentence building, word making, grammar, vocabulary, etc. that are useful for the learners to improve their language skills. Hence, it is evident that the mobile phones play a significant role for the EFL/ESL teachers in enhancing their teaching-learning environment.

Conclusion

In this paper, the importance of technology in various fields has been discussed thoroughly. Then the importance of technology in education, especially in EFL/ESL environment is thoroughly explained. Furthermore, the advantages of mobile phones in the field of education are enlightened. This paper also highlights the importance of the mobile phones in education, specifically, in EFL/ESL environment. This paper also brings out the advantages of mobile phones in EFL/ESL environment has been comprehensively given. Finally, some suggestions are given to the teachers to improve their teaching skills. Moreover, the learners are suggested to make use of their mobile phones in a right way to develop their language skills.

It is crystal clear that the mobile phones are very much useful for the EFL/ESL teachers and learners. We can say that either the teachers can teach English or the learners can learn English even with the absence of the mobile phones, but they help both teachers and learners in getting information instantly and they can access to information without much difficulty. As there are several advantages from mobile phones, the teachers should always use them to teach the English language lessons using the available technology and the mobile apps. So, the learners get a new experience and get motivated properly and learn the language skills in a fun environment. Hence, the responsibility lies in the hands of the teachers to motivate the learners make use of the mobile phones in a proper and useful way.

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WEBINARS AS INSTRUCTIONAL TOOLS IN ENGLISH LANGUAGE CONTEXT

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Abstract:

In the digital and technological era, there have been marvelous changes that are taking place in almost all the fields. These spectacular changes seem to be more affective on information technology as there have been new inventions. With the advent of internet technology, there is a possibility to connect any time in real time with people who live around the globe. In education also, technology is widely used both in teaching and learning. Some recent developments are online teaching, online discussions, online discourses and online guidance in the field of education and research. Virtual teaching is also another development and it helps the learners understand the concepts related to any subject that they study. In this regard, webinars serve the purpose exactly and help the teachers and the learners learn new concepts, get guidance from professionals and understand the new topics that are useful for research also. In English language teaching and learning also, these webinars provide an opportunity for teachers to develop their professional skills by updating their knowledge that is useful in making them dynamic teachers.

This paper throws a light on the significance of online teaching and learning, particularly, in ELT and ELL context. This paper mainly focuses on webinars that serve the purpose of both the teachers and the learners of ELT and ELL. This paper also unfolds the length of an ideal webinar with research findings and it is witnessed by relevant data. Moreover, the implications of webinars to ELT and ELL are also presented systematically. Furthermore, some valuable suggestions are given to improve the teaching-learning skills of ELT and ELL through webinars.

Key words: *classroom; English; ELT and ELL; learners; online; teachers; teaching and learning; technology; webinars.*

Introduction

There are drastic changes in the field of education and technology is the main reason for that. Technology has brought about novel changes in all fields besides education. We can witness these changes in the present education system because of the latest trends in technology and teaching learning practices. Today's technological changes have gradually become the essential part in day-to-day lives of the people and it will be unimaginable for some people without them.

The whole world has become a social village after the advent of the internet as the information from all over the world is mostly available on the web. The latest news people watch in audio visual form on all technological devices and social media is entirely factual news and people can access the news at their time of convenience. When people want to have a vacation or a business trip, they properly utilize the modern technology to plan for their vacation or outings just by using the navigation system or GPS. Thanks to Google Maps since it has made the navigation process easier and people get clear information about the route details including the situation of the traffic on the particular route. The twenty-first century readers enjoy reading books after the availability of e-books on the internet in the comfort of their beds and have tea or coffee. Even the normal televisions and radios have been replaced by digital LCDs and LEDs. Now almost everything is possible in the field of science and technology. More recently, brails have been

invented that work on electronic pulses and even smart sticks, artificial foot and what not. There are even special technological devices for the braille and the disabled certainly compete with the normal ones in their long run of success. The present available low-cost braille reading technology brought a dramatic change among the braille. We can witness drastic changes in the field of medicine. The hi-tech medical system resulted in faster diagnosis, lower costs and lesser pain helps people save their lives and combat very harmful bacteria and viruses. The advantages in automation generally results in increase in production, higher production rates, better product quality, improvised safety, effective use of material, higher product quality, reduced worker timings, and so on. According to a recent Industry Today article, “By 2018 only 30% of manufacturers investing in digital transformation will be able to maximize the outcome and the remaining 70% are hindered by outdated business models and technology”. This clearly shows the power of digital technology.

Technology is also widely used in almost all the offices to attain their desired tasks and it has also brought some fan at work by reducing the errors committed by humans due to more stress and work. The new technology expands the boundaries of the workplace and provides instant information that accelerates decision making so quickly with the help of computers, laptops, tablets, accounting software, virtual meeting software, social networks, etc. The productivity of banking has been increased with the initiation of technology. There is no need for the customers to go to banks as they can even pay with bitcoins. The modern bank account holders think of opening a bitcoin demo account as the digital coins have been a game changing factor. With the dawn of the internet, everything including money transactions available 24/7 at national as well as international levels, e-commerce, online purchasing, etc. are possible for the customers and they perform all types of transactions being at home just by using their mobile devices. Moreover, in the field of engineering and technology, many longer and stronger dams have been built on seas and rivers to irrigate the lands and also bridges to connect cities, countries and continents. Huge and standard buildings are built within a short period of time using the available robotic technology and heavymachinery. Technology is a boon for farmers to say goodbye to the traditional ways of farming and implement the latest technology with machines that can do the job in a very shorter time from the day of planting to the day of harvesting and help in getting better yielding. Technology has made communication easy and business organizations can send their messages through email or fax, video conference with the other parties and even arrange meetings in virtual form to engage directly with their business partners all around the world. Technology also helps in connecting with new people using the social network and people use mobile apps to connect and meet with their old and new friends.

Technology has brought tremendous changes in the field of education also. With the invention of technological gadgets and mobile apps, the teaching and learning has become easy and comfortable for both the teachers and the learners as they get instant information about anything without going anywhere. Now-a-days, a full library of educational material can be accessed by teachers, learners and researchers just by using the available mobile apps or websites on their mobile phones or iPads. The traditional blackboard system is followed by a few educational institutions whereas digital boards or smart boards are used in many educational institutions. With the use of mobile phones, there is a drastic change in teaching-learning environment, especially, in ELT and ELL. In this regard, Kern (2006) rightly argues, “Technological tools such as instant messaging, chat rooms, Usenet groups. MOOs, blogs and wikis paved the wayfor many ways of teaching and learning”. Moreover, Shyamlee and Phil(2012) argue, “Traditional ELT has been drastically altered due to the emergence of technology, which provides innumerable options for teachers to teach more interesting and engaging their learners”. They assume that this kind of change increases the teaching productivity of English as technology assists them in social change as well as in linguistic change. The research oriented teachers of ELT set new trends in education and as a result, the present online teaching and learning and online guidance have been in use in addition to direct teaching.

The English teachers use the innovative technology such as laptops, mobile phones, digital and smart boards, projectors, e-books, mobile apps and so on in their classrooms to grab the attention of the learners. Hence, the learners are motivated by these latest technological devices and concentrate more on the English language teaching. There are also a plenty of opportunities for the English language learners who cannot attend the formal education system and wish to continue their further studies. They can improve their language courses just by doing online courses through e-learning. These online courses provide an opportunity for the English teachers to update their knowledge and learn new trends in the field of ELT and ELL and even for learners to learn new courses at their own convenience. Since the latest innovative technology such as online seminars or web-based seminars or webinars provide both the ELT and ELL teachers with the latest trends and techniques of English language teaching and learning, all the language teachers, learners and researchers pay more attention on attending these webinars taking place in different parts of the world simply by sitting at home. So the English language teachers, learners and researchers refresh their language skills and implement them in their teaching and learning.

As technology has brought radical changes in ELT and ELL environments, there have been latest methods, approaches and techniques in English language teaching and learning. As these trends are discussed thoroughly in the seminars or conferences held at different places of various countries, it is highly impossible for the teachers and the learners to participate in all these seminars and share the novel ideas conferred there. To bring these conferences to the doorsteps of the English language teachers and learners, the concept of web-based seminars or webinars has been created. Today a majority of English language teachers as well as the learners are getting the benefits of these webinars and learning the latest developments in ELT and ELL. Therefore, it is the right time to discuss the various functions and advantages of these webinars in ELT and ELL environments in detail. Let us explore what actually webinars are and how they are used in the present ELT and ELL environments.

With the advent of internet technology, it has been possible for humans to connect in real-time with people from all over the world according to their convenient time. Webinars are also just one way to do exactly the same. A webinar, a short form of web-based seminar, is a lecture or presentation or seminar or workshop which is transmitted or delivered over the internet or Web using video-conferencing software. In other words, a webinar is a live, web-based video conference that connects the individuals or multiple individuals hosting the webinar to an audience of listeners as well as viewers around the world using the internet. So, a webinar is an online seminar which turns a presentation into a real-time conversation from anywhere all over the globe. Hence, it is understood that the word 'webinar' is a blend of two words 'web' and 'seminar'. A webinar is an event that is attended exclusively by the online audience and it is held through the internet. Google defines a webinar as "A seminar conducted over the internet". A webinar is quite different from a webcast where the webcast also includes the presence of a physical audience. Some other terminology used as alternatives for *webinars* are *online seminars*, *web events*, *web lectures*, *virtual events* and *webcasts*.

The main significant feature of a webinar is its interactive elements of the ability to deliver, receive and discuss the information comprehensively in real-time. Participants of these webinars follow through their PCs, laptops, smart phones, Mac notebooks or tablets and can hear and see the presenter's or presenters' presentation. PowerPoint slides are also broadcast in addition to the video and digital images that run in sync throughout the entire presentation. Sometimes, screen capture functions can also be used to show the audience a website or an application. In the webinar sessions, hosts show themselves speaking, switch to their computer screens either for demonstrations or for slideshows and they sometimes even invite the guests or the experts from various parts of the world to co-host or collaborate the webinar with them. There are interactive features that are offered to the audience such as chatting with the host or hosts and asking them questions and clarifying their doubts through webinar platforms. Most of the hosts of the

webinars generally include Q & A sessions at the end of their presentations in order to answer the questions put by the audience or viewers. The participants have the facility to share documents, application and audio with webinar attendees by using the Webinar software as it is very useful when the host of the webinar conducts an information or lecture session. The participants share documents as well as desktop applications while the presenter is delivering his speech. Now-a-days, there are many options that are offered by webinar services such as recording their own webinars and publishing them to YouTube or any other later or live streaming options. A large group of participants are allowed to engage in training sessions or online discussions and share slides, documents or audio even if they are participating from a different place as the meeting host or in the same hall where the presentation or event takes place.

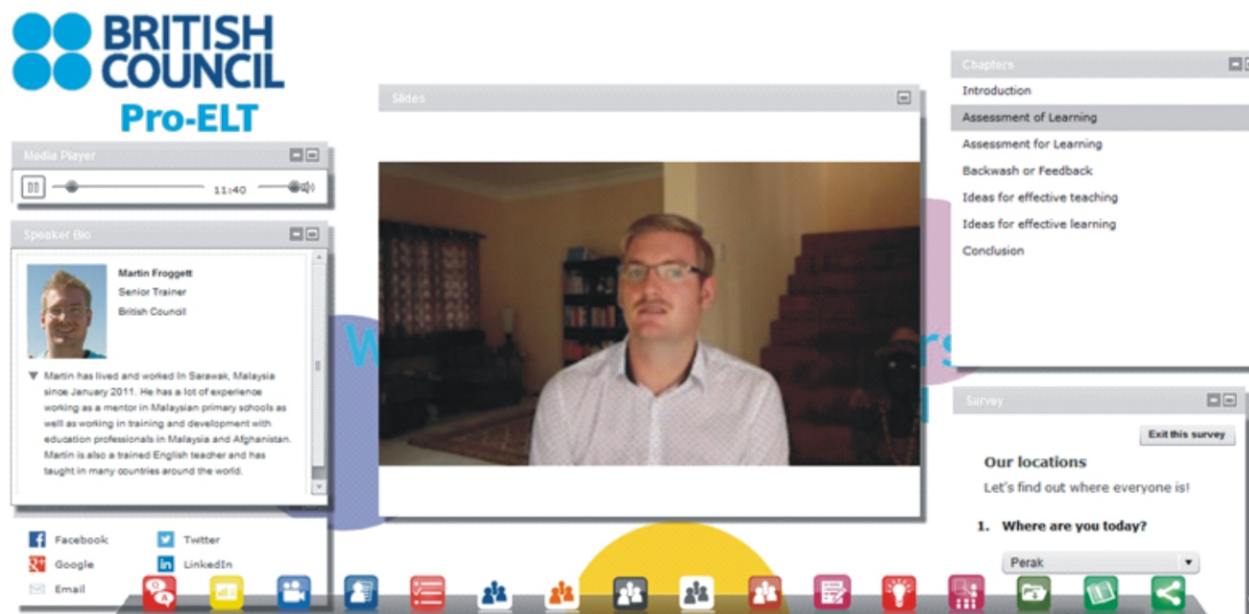


Fig: A webinar session conducted by the British Council

The need for a Host or Tune into a webinar session

Webinars are of immense use for professionals in the field of information technology, business, education, science and engineering, education and so on. Professionals use webinars to give educational presentations related to their organizations or businesses and also to link up with their audiences in a very close manner. Most of the webinar presenters or hosts think that their webinar presentations are just like seminars or lectures that help their audience to teach something new or different and educate them with innovations and novel trends in the specific field. There are some others who use these webinars to sell their own services or products. Furthermore, these webinars also serve as very useful tools to conduct live and online interviews with the other professionals, that are frequently fascinating features that attract many more people to attend these webinars. It is a great opportunity for those who are anxious to connect and interact in real time as the webinars are held in live environment. Webinars are the best online learning tools to expand the knowledge of the participants who desire to learn something about a specific subject or topic of their interests by learning from the perfectly trained professionals or experts. Most of the experts hold webinars and connect with the audience in order to help the audience by giving some useful and updated information about their field.

The presenter of a webinar reaches a huge and precise group of online audience from a single location since the form of the webinar is one-to-many communication. Interaction, during a webinar, will be very powerful when a webinar is used effectively. Smart tools are more essential to channel the

interaction as a huge number of participants attend these webinars. Therefore, a webinar offers several interactive opportunities offered by these webinars are given below.

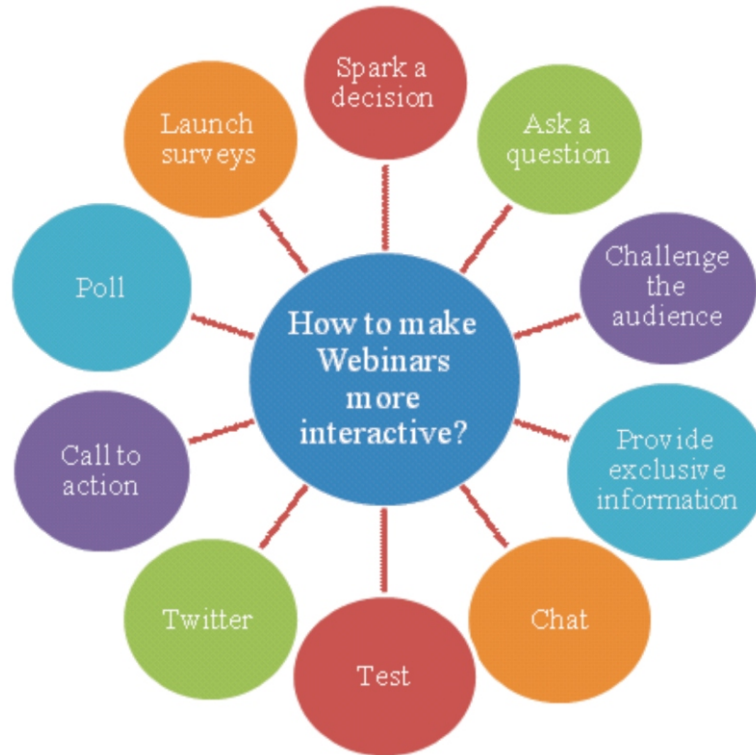


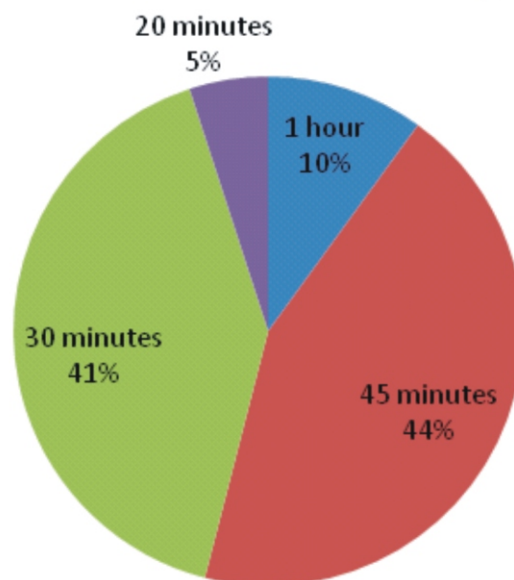
Fig: How to make webinars more interactive?

There are certain points that make the webinars more interactive. The above figure discloses that various strategies should be adopted to make the webinars more interactive and lively. Hence, the presenter should adopt some strategies with the attendants such as conducting polls, providing exclusive information, having a chat, sparking a decision, giving a test, calling to action, challenging the audience, launching surveys, tweeting and conducting a poll. When the presenter implements these strategies without any deviation, the purpose of holding the webinars will be a great success.

What is necessary for a Webinar?

There are some necessary things required for a webinar for both the webinar presenters and the attendees. The webinar presenters should have an uninterrupted and stable internet connection, a webinar hosting system, a webcam and a headset. There is no need for the presenter to install any special equipment and additional software. A computer with internet connection, microphone, acoustic speakers and audio board are more than enough for a webinar. Moreover, all the modern computers have the required components out of the box. Furthermore, there is no need to have any special technical knowledge. One can hold a webinar just by watching the videos on the YouTube or surfing the web using search engines. On the other hand, the most important things that the attendees should possess are internet access, headphones and a microphone or an audio headset.

The Ideal Webinar Length



Data Source: BigMarker via Medium

(<https://medium.com/@BigMarker/12-webinar-statistics-you-need-to-know-b3e28b275abe>)

The above data is given by BigMarker via Medium on the ideal length of a webinar. BigMarker via Medium surveys on the webinar viewers and finds in their analysis, “44% of viewers are interested in viewing a 45-minute duration webinar, whereas 41% are in favour of a 30-minute session, 10% are interested in 1 hour sessions and only 5% wants very short sessions of 20-minute duration. The BigMarkercites, “The ideal length of a webinar should be 30 to 45 minutes long, with 41% of people choosing a 30-minute webinar, and 44% preferring a 45-minute webinar”.

How does a Webinar work?

A webinar is generally conducted on a particular topic by taking the requirements of the people into consideration. Hence, the topic of the webinar is announced before to the audience so that they will register for it within the specific time. Then the presenter has to decide how much time it requires for the webinar to finish. After that, there are many things to do. First of all, the organizer creates an account on a webinar platform of his/her choice and uses the dashboard to set the date, time and duration of the event. Then, the most important stage for a webinar is proper planning. This is where the presenter customizes the settings to make a webinar go along with his/her goals and audience's expectations. In order to make the information easier for the audience's perception, the presenter can also upload some important additional materials. The presenter, before jumping into the event, he/she should always double check his/her internet connection, webcam, microphone and headset.



After a thorough checking of the technical devices, the presenter sends invitation links to his/her attendees and also checks whether everything is ready and then starts the event. This is chance for him/her to make a lasting impression on his/her audience in order to achieve his/her goals. Communication at live webinars happens in this way: the presenter just talks to the audience while sitting in front of a computer or a tablet. But this is not the complete story. The presenter needs to use interactive tools such as desktop sharing to show digital graphs, pictures, tables and keynotes. This helps the attendees visualize the information and makes it easier for understanding. At this stage, participants watch, listen and communicate with one another and with the presenter via the chat or the forum. Here, the presenter has to make sure that he/she answers all the questions and replies to all comments. Any attendee is given floor when necessary. However, it is highly impossible for the presenter as an instructor to see any of the attendees during a webinar. If the presenter gets trolls or hecklers at his/her live event, he/she should not be panic. The immediate thing that the presenter has to do is just to block them himself/herself and asks the moderator to do it for him/her. The presenter's focus must be on providing high quality content for his/her audience. At the end of the webinar, attendees exchange questions and answer with one another. Usually, the event recording is sent to all participants just in case someone is late or misses the online meeting. It is also a good idea to send a quick survey to the attendees so that the presenter knows how to improve his/her presentation in the future webinars. Once the presenter knows what a webinar is, then he/she is ready to create his/her first event.

Share Handouts during Webinars

A handout is intended for open, public document that is used during marketing webinars. The presenter can include a copy of his/her presentation, presenter bios or content marketing assets. Sharing handouts during the webinar event increases the engagement of the attendees. Handouts are copies of presentations, images, MS office files or copies of presentations that are made available in the Control Panel during the session, which attendees then download onto their own devices. Confidential information should not be uploaded to handouts as all files will be openly or publicly available until the webinar finishes.

Webinars in ELT and ELL Environment

Due to the impact of these webinars on the viewers, it is clearly known that they are certainly useful for both teachers and learners of ELT and ELL environment. There are many organizations and individuals that hold webinars on developing English language learning skills that are useful for the learners and also on ELT methods, approaches, techniques and various strategies that are more beneficial for the English language teachers to develop their professional skills. British Council, Cambridge and Pearson are some among them that focus mainly on ELT and ELL skills. For example, the webinars organized by Pearson on *vocabulary* emphasizes the use of certain vocabulary items without forgetting the participants' larger goal of understanding the passages.

Cambridge English webinars are live sessions that help the English teachers and learners in a great way. They help the English teachers to stay up to date with the latest developments that are taking place in ELT and ELL environment and also provide an opportunity to interact with the Cambridge English language experts. Cambridge webinars also help the learners to develop their language skills and these webinars are designed according to the levels of the learners. They are prepared by experts and the learners find them more interesting throughout these sessions. Cambridge webinars provide the participants with invaluable information about effective teaching and learning methods, tips to improve student engagement and online professional development to help the teachers develop their teaching career. Here, each webinar is presented by a Cambridge English professional and the participants are given the opportunity to interact with them through questions in their Q&A sessions. The Cambridge English provides webinars on several topics related to ELT and ELL environment such as “The values of gamification for language learning”, “An introduction to Task-based language learning”, “Using other languages to learn English”, “Immersive games and English language learning” and so on. The topics are interesting and they are very useful for the teachers as well as the learners to develop their English language skills. Cambridge English has also designed some useful free webinar resources to develop the skills of the learners. These webinars provide practising the learners' English such as “Free Activities”, “Help your children learn English”, “Games and social”, “Virtually anywhere”, “Cambridge English write and improve”, etc.

The British Council has been designing and organizing more number of webinars than any other organization or individuals. The British Council organizes for various age groups and it categorizes the learning groups as Teaching kids, Teaching teens, Teaching adults, Teacher development and Training courses. Each and every webinar is prepared with a lot of care, taking in view of the needs and learning levels. For example, the webinars designed for kids are prepared on the interests of the young learners. Some of these programmes include “My Family”, “Sport”, “Time”, “Signs of Spring”, “Children's Rights”, “World Food Day”, “Friendship”, “My Sea Creature”, “My Dear Teacher”, “William Shakespeare for Kids”, “Romeo and Juliet for Kids”, “Halloween”, “The Alphabet”, “Parts of the Body”, “Conditional Chain Game”, “Word Building”, “Using Opposites”, “My English Classroom”, “Hot Seat”, “CLIL Music: World Music”, “Two Word Games”, “Drama with Children”, “Scrabble Letters”, “Games for Question Practice”, “Circle Games”, “Story Telling”, “Vocabulary Box”, “Using Flash Cards”, “My English Telephone”, “Doctor and Patient”, “Stop the Board” and many more. Cambridge English teacher development section includes information about their courses, publications, research database, Cambridge professional development (CPD) framework and many other resources that help the English language teachers with professional development. These programmes help the teachers refresh their teaching skills and give insights into the novel methods and techniques of teaching English in ELT and ELL environment. Among the programs developed by the British Council for teacher development are “ELT Research Database”, “Teaching Speaking”, “Networks”, “Becoming a Better Teacher”, “Publications”, “Access your Teaching Skills”, “Managing the Lesson”, “Understanding the Learners”,

“Low-resource Classrooms”, “Teaching Reading and Writing”, “Need more help with your Teaching?” are some to mention here.

Learning resources from Macmillan Education, as part of their Advancing Learning Academic Programme, invites the participants to join a series of their webinars hosted by ELT and educational experts who present across a range of themes. They provide free webinars for the participants where they require only an internet connection, but there will be a lot of enthusiasm to take part, share and advance their learning. Macmillan's ALAP invites both the teachers and the learners with many useful webinars such as “Flipping the Classroom”, “Boosting students' confidence to communicate in English”, “Developing a growth mindset amongst teachers”, “Teaching English pronunciation for the real world”, “What learning 5 languages has taught me about ELT”, “Getting Teens to Speak and Write”, “Shakespeare Special”, “Stories & Scaffolded Learning”, to name a few. As the webinars conducted by Macmillan are free, many participants register for them and enhance their language skills enormously. Moreover, they are planning to celebrate women advancing learning line-up of prominent female experts and authors from the education and ELT world, who host sessions covering hot topics that include developing a growth mindset amongst teachers, lesson from a polyglot and teacher wellbeing to name a few.

Even International Association of Teachers of English as a Foreign Language (IATEFL) also organizes webinars for free of charge and they are open to both members and non-members of IATEFL. These webinars provide the learners' with latest information about various topics of ELT and update the teachers, educators and learners of English. The topics for these webinars include 'What about writing vocabulary activities?', 'Going beyond intelligibility in BELF', 'What is your strategy?', 'Understanding foreign language learner anxiety', etc. Since these webinars are presented by well experienced teachers, they are very useful for all those who wish to understand the new concepts online and eventually it helps them improve their language skills.

Therefore, webinars are useful instructional tools to learn English language and understand or update new developments in English language in terms of vocabulary and usage. Webinars also help the learners improve their grammar and pronunciation.

Conclusion

In this paper, the significance of online teaching and learning, especially, in ELT and ELL context has been thoroughly discussed. Then, the need for a host or tune into a webinar session and the common features of the webinar are comprehensively given. Moreover, the necessity for making a webinar more interactive is elaborated. Furthermore, the length of an ideal webinar has been discussed with relevant research findings and data. Later, the function of webinars has been systematically explained. Then this paper that focused on the importance of webinars in the ELT and ELL environment and with relevant examples. Finally, the necessary guidance has been given to both the teachers and students to develop their English language skills.

From the teaching and educational perspective, webinars are very much useful because of their high degree of interaction and also for their help for participants to learn and understand very quickly. Therefore, the teachers are suggested to utilize this amazing opportunity to participate in these webinars to develop their teaching skills and bring novel changes in their teaching. Moreover, the teachers should motivate the learners using the most available technology in their teaching. It is sure that the teachers' knowledge increases in leaps and bounds and they become very active and dynamic teachers in their English classrooms in order to make the learners always happy. The learners are also suggested to attend these webinars to improve their language skills as there are some free webinars hosted by some organizations.

It is understood that the language teachers, educationalists, researchers and learners of the English language have to understand the importance of these webinars and try to attend them online as there is no

need to go anywhere. Though these webinars last for a short period of time, they provide more detailed knowledge about the subject that is presented. So, the participants get valuable information about the latest strategies, techniques, methods and approaches of English language teaching and learning from those webinars. Moreover, they are more useful for English language teachers where they implement these novel ways of teaching in their ELL classrooms.

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