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*Insight into Select Literary Works*

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## The Agonies and the Sufferings Encountered by the Black Maids in Kathryn Stockett's *The Help*

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### Abstract

*The Help* is a wonderful novel written by **Kathryn Stockett**, the nostalgic American novelist. The story is constructed based on African Americans working in white households in Jackson, Mississippi, during the early 1960s. **Aibileen** Clark, **Minnie** Jackson, and Eugenia "**Skeeter**" Phelan are the three major characters that the novel revolves around.

The aim of this paper is to say that how the black maids encounter the sufferings and the racial discriminations caused by the white households in America. The violent and the cruel treatment of the whites upon the African maids is rather rude, unholy and uncivilized.

The colour complex, racial discriminations and identity crisis become the major issue for Aibileen and Minny and they are unable to face the consequences brought to them by the whites. They felt ashamed and ill treated cruelly. They do not even have the freedom of their own especially in using the lavatory, bathroom, and utensils for eating. The white people think that they will be affected by contagious diseases if they use the black used toilets and edible utensils.

Life as a maid is precarious and difficult. One can easily feel the sufferings and agonies that the black maids face among the white employers. There are a lot of conflicts, hurt, frustrations, angry, and defeat that the black maids tend to face each and every day. Albeit the black maids do work at white house holds they need to take care of their own family too. **Who is to bell the cat? When will the blacks be resuscitated from their long stupor? Who is to really understand the blacks' suppressions? Who cares for them? Will Skeeter the white redeem Minny and Aibileen at last?** are the queries for which the explorations are to be sought in our psyche.

### The Agonies and the Sufferings

*The Help* is set in the early 1960s in Jackson, Mississippi, which is otherwise called an abode of

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the black maids. This emotional and sensational novel is told and narrated primarily from the first-person perspectives of three women: Aibileen Clark, Minny Jackson, and Eugenia "Skeeter" Phelan. They are the central characters under which the novel is knitted with well candour.

Twenty-two-year-old Skeeter has just returned home after graduating from Old Mississippi University. She may have a degree, but it is 1962, Mississippi, and her mother will not be happy till Skeeter has a ring on her finger. Skeeter is an one such example who always hates, ignores, and neglects her own mother. Skeeter will normally find solace and comfort only with her beloved maid Constantine, the woman who has raised her up and fed her since from her childhood, but within a short span of her college years. Constantine is disappeared and Skeeter search her throughout the house but her search ends in fiasco and in total bust. No one will tell Skeeter where she has gone and settled.

Aibileen feels very proud and confident. As she is a black maid, a wise and regal woman has raised her seventeenth white child Mae Mobley with much love and affection as usual.,

**“a church baby we like to cal it. Taking care white babies,  
that’s what I do, along with all the cooking and the cleaning.  
I done raised seventeen kids in my life time. I know how to get  
them babies to sleep, stop, crying and go in the toilet bowel  
before they mamas even get outa bed in the morning.”**

**(Pg 1. 2-5, TH)**

There is a transition in Aibileen’s behavior and attitude. Something has shifted inside her after the loss of her own son, who died while his bosses looked the other way. According to Aibileen her son is a gifted child rendered by god almighty. With much frustration, disappointment, disillusionment and dissipation she leads her doleful and panic life journey as she is as a child lost mother destined to live in this discriminated universe. She is out and out devoted her entire life for the little girl she looks after, albeit she knows both their hearts may be broken.

**“Harper Lee’s classic novel “To kill a mockingbird” has  
changed many lives in the society especially in  
1960s.similarly it’s direct descendent is The Help Which has  
encountered in fiction for years.”**

**(Daily Express. USA)**

Minny, Aibileen’s best friend, is short, fat, and perhaps the sassiest woman in Mississippi. She can cook like nobody’s business, but she can’t mind her tongue, so she’s lost yet another job. Minny finally finds a position working for someone too new to town to know her reputation. But her new boss has secrets of her own.

Seemingly as different from one another as can be, these women will nonetheless come together for a clandestine project that will put them all at risk. This is because they are suffocating within the lines that define their town and their times. And sometimes lines are made to be crossed.

In pitch-perfect voices, Kathryn Stockett creates three extraordinary women whose determination to start a movement of their own forever changes a town, and the way women—mothers, daughters, caregivers, friends -view one another. Readers of the opinion that it is

**“A deeply moving novel, a wise, filled with  
poignancy, humor, and hope ...  
you will catch yourself cheering out loud”**

Skeeter is the daughter of a white family who owns a cotton farm outside Jackson. Many of the field hands and household help are African Americans. Skeeter has just returned home after graduating from the University of Mississippi and wants to become a writer. Skeeter's mother wants her to get married, and thinks her degree is just a pretty piece of paper. Skeeter is curious about the disappearance of Constantine, her maid who brought her up and cared for her. Constantine had written to Skeeter while she was away from home in college saying what a great surprise she had awaiting her when she came home.

Skeeter's mother tells her that Constantine quit and went to live with relatives in Chicago. Skeeter does not believe that Constantine would leave her like this; she knows something is wrong and believes that information will eventually come out. Everyone Skeeter asks about the unexpected disappearance of Constantine pretends it never happened and avoids giving her any real answers.

The life that Constantine led at the Phelan family is more miserable, her sufferings and agonies can't be eroded out from her heart and mind. Such an insult and ill treatment that she has received from Phelan family. Even in terms of using the toilet, bathrooms, and as well the utensils that they use them for a regular routine. Miss. Hilly gives the black maids a lot of lawful acts. She says:

**“That’s exactly why I have designed the home help sanitation  
initiative,” (page. 8 TH)**

A lot of terms and conditions are to be adhered by the black maids supposing they want to continue their business as maids. According to my opinion there is no such liberation, freedom of rights and freedom of taking decision by their own are not in regular practice especially in the land of Jackson, Mississippi.

**“Jackson, Mississippi – 1962 is like a vanished world enter and find the black maids lamentations.”**

So during the short span of Skeeter’s university years, something has happened to Constantine and that makes Skeeter is curious to know what has really happened and she also came to know that her friends' maids are also treated very differently from the way the white employees are treated. She decides that she wants to reveal the truth about being a colored maid in Mississippi. Skeeter struggles to communicate with the maids and gain their trust. The dangers of writing a book about African Americans is challenging and like a do or die battlefield. Speaking out in the South during the early 1960s hover constantly over the three women.

They feel like

**"Write about what disturbs you, particularly if it bothers no one else." Pg. 74**

Eventually Skeeter wins Aibileen’s trust through a friendship which develops while Aibileen helps Skeeter write a household tips column for the local newspaper. Skeeter accepted the job to write the column as a stepping stone to becoming a writer and editor, as was suggested by Elaine Stein, editor at Harper & Row, even though she knows nothing about cleaning or taking care of a household, since that is the exclusive domain of ‘the help.’ The irony of this is not lost on Skeeter, and she eventually offers to pay Aibileen for the time and expertise she received from her.

Elaine Stein had also suggested to Skeeter that she finds a subject to write about which she can be dedicated to and passionate about. Skeeter realizes that she wants to expose to the world in the form of a book the deplorable conditions the maids in the South endure in order to barely survive. Unfortunately, such an exposé is a dangerous proposition, not just for Skeeter, but for any maids who agree to help her. Aibileen finally agrees to tell her story. Minny, despite her distrust of whites, eventually agrees as well, but she and Aibileen are unable to convince others to tell their stories. Skeeter researches several laws governing what blacks still can and cannot do in Mississippi, and her growing opposition to the racial order results in her being shunned by her social circle.

Even after writing the novel Skeeter is not able to leave them to go. She feels rather worried and embarrassed. Both Aibileen and Minny are very much care taking people. They tend to advise her

**Your mom wants to see your better life at Jackson and they say “are you sure it’s all right? If I leave you, with everything so... Go to New Yark, Miss Skeeter, Go and find your life,” (chapter 34, pg 436, TH)**

Skeeter reacts to the situation as

**“She smile, blinking back the tears, and say, thank you,”**  
(chapter 34, pg 437, TH )

Yule May, Hilly's maid, is arrested for stealing one of Hilly's rings to pay her twin sons' college tuition after Hilly refused to lend the money. The other maids decide that they are willing to take a chance with their jobs, and their safety, and join the book project.

On the whole, we learn that the thrust of the collaborative project between the white Skeeter and the struggling, exploited “colored” help, who together have the courage to cross the boundaries to write about a book of true stories (something extraordinary) about their experiences as the ‘help’ to the white women of Jackson.

“The Help” could be one of the most important pieces of fiction since **“To Kill A Mockingbird”**.

Kathryn Stockett masterfully “captures both black and white voices with astonishing believability, and all three main characters ... are complex, admirable women. The author has put us in the shoes of three ordinary women at an extraordinary point in a American history, if you read only one book this summer, let this be it”.

Not all the stories are negative, and some describe beautiful and generous, loving and kind events; while others are cruel and even brutal. The book, entitled “Help” is finally published, and the final chapters of “The Help” describes the aftermath of the books’ appearance in Jackson.

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## Velutha and Ammu

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### Abstract

All human language is based on sound and hearing or in the case of sign language and vision. Most of the language has a written form. Translation is an act of communication. Translation means to copy writing or speech from one language to different language. Translation of literary works like novels, short stories, plays, poem, is considered a literary pursuit in its own right. The translator aims to transfer the text from the source language to the target language so that both the meaning and the writing style remain unchanged. Through this translation we come to understand their culture, religion and their life style. Translating a language is not a easy task and requires more work than a simple transfer of words from one language to another. God of small things is the debut novel of Arundhati Roy. This novel won the Book Prize in 1997. The novel is about male domination, family, it explores the relationship between brother, sister and the question of identity of important to all character in the *The god of small things* but especially to Estha and Rahal.

**Keywords:** Translation, Problems, English Novels, Indian Languages, Sign language, literary pursuit, target language, male domination, identity

### Introduction

Translators faced many problems during translation especially translating English story into Indian language. Translators usually have to deal with six different problematic areas in their work whether they are translating technical document. These include lexical – semantic problems: grammar, syntax, rhetoric and pragmatic and cultural problems. Lexical – semantic problems can be resolved by consulting dictionaries, glossaries, terminology banks and experts. Cultural issues may arise from differences between cultural references, such as names of food, festivals and cultural connotations in general. The translator will use language localization to correctly adapt the translation to the culture targeted. **The God of Small Things** is a story of case exploitation at the centre of which is the sub- text of forbidden love between Ammu and the Untouchable Velutha, and focuses the helpless daughter of the Ayemenem House Ammu with her twin children Estha and Rahel.

## Research question

How do Dalit people suffer from high class people?

What is the cause of the male domination?

How do twins search for their identity?

What is the role of women in this society?

## Discussion

Arundhati Roy's novel deals not with one reality, but several realities. The God Small Things has been widely hailed as a classic of the post-modernist ethos seeking to explore reality from various angles as seen and experienced by different characters. The novel is set in a small town Ayemenem in Kerala. The novel opens with Rahel's return to Ayemenem after hearing that her twin brother, Estha, has come home. We switch to the funeral of Sophie mol, when the twins are seven years old. Rahel believes that Sophie is awake during her funeral and buries alive. The rest of the family refuses to acknowledge the twins and Ammu. on the train ride back to Ayemenem, Ammu cannot speak except to say "He's dead...I've killed him" Rahel and Estha have not seen each other since Estha was sent away as a child to live with baby in Assam.

Next Chacko invites Margaret Kochamma and Sophie mol to Ayemenem. Chacko, Ammu, Baby kochamma, Estha and Rahel go to pick Sophie and Margaret from airport. On the way two important things were happened one is Rahel sees and calls out to Velutha who is with other communists in the streets. . On their way, they see their servant, velutha marching with a group of Communists. Next is Estha is molested by the concessions man at the movie theatre when they stop to see the movie, "The Sound of Music". Rahel felt left out and forgotten Estha is tormented by thoughts and fears that the man from the theatre will find him. He derives a plan to hide out and live in the deserted history house down the river and invites his sister to join him. The twins find a boat and ask Velutha to fix it for them. Vellya paapen (velutha's father) visits Mammachi's house and claims that Velutha and Ammu are lovers.

Ammu is of a much higher class and Velutha is the lowest of the lows Aka an untouchable. Classes are very important in their society. Mammachi locks Ammu in her room to keep her away from Velutha. Ammu blames Estha and Rahel and claims everything is their fault. Estha and Rahel decide that it was time for them to leave. Sophie mol convinces the twins that they should let her go with them in the middle of the night. The three take off down the river. Unfortunately the boat collides with a log and the boat tips over. Rahel and Estha swim to the other side of the river with no sign of Sophie mol. The twins realize that she has drowned. The twins make it to the History House and decide to sleep there for night. The twins don't realize that Velutha is waiting inside the house for his routing meet up with Ammu. The family finds Sophie's body. Baby kochamma goes to the police station to file a false report claiming Velutha

tried to rape Ammu and kidnapped the kids. The police go to the history house for Velutha. They nearly beat him to death before removing him from the house and taking him into custody. Estha and Rahel witnessed the whole beating. The investigator can tell that Baby Kochamma has no case and in fact filed a false police report. Baby Kochamma tells Estha and Rahel to go along with her story so that Ammu and Baby Kochamma aren't sent to jail. The twins validate her story when they speak to the police. The family attends Sophie's funeral.

Ammu goes to the police station to clear Velutha's name but the police tell her he is already dead. Ammu is sent away to live on her own. Estha goes to live with his father, Baba. Rahel lives with Mammachi and Baby Kochamma.

Few years later Ammu dies at the age of 31 from a lung disease. Rahel goes to the school to study architecture. Rahel moves to the US to marry a man named Larry. Larry and Rahel divorce and Rahel hears that Estha has returned to Ayemenem. Rahel decides to go back as well. Rahel sees Estha for the first time for many years. Estha no longer speaks. Rahel and Estha spend a lot of time together and become incredibly close.

### **Theme of Untouchable**

The idea of untouchability is explored at two levels in the novel. Firstly we have socially untouchables or **Paravan**, who never allowed basic human rights. Secondly, we have metaphoric untouchables in high castes. Here discrimination expresses itself in marginalizing the women in their personal and public life. The community represented in **The God of Small Things** is Syrian Christian. The Christians of Kerala are divided into five churches: Roman Catholic, Orthodox Syrian, Nestorian, Marthoma and Anglican. The narrative belongs to Syrian Christian. In the novel religious differences appear in disagreements between Father Mulligan (who belongs to the Roman Catholic church) and Reverend Ipe (who belongs to the Mar Thoma Church) as well as in Baby Kochamma's conversation with Catholicism and her consequent lack of suitors. The socio-political changes brought about by colonial rule led to upper caste shunning the Syrian Christian. **The God of Small Things** thus refers to the school for "Untouchables" built by the great grandfather of the twins, Estha and Rahel. Later, when many of the paravas and members of other low caste converted to Christianity, they were made to have separate churches and thus continued to be treated as "Untouchable". After independence, they were denied government benefits created for "Untouchable" because officially, on paper, they were Christian and therefore casteless.

Baby Kochamma's role in the entire Ammu - Velutha episode is sharply portrayed as that of a typical sadist. She seems to derive immense pleasure in seeing the helpless paravan being pushed to the wall and rendered totally defenseless which she condoned and even "facilitated her son Choko's sexual relations with low-caste women workers in pickles factory in the name of 'Men's needs', demonstrates her sorrow and disgust at the unfortunate fact that her daughter had

liaison with Velutha. To the police Baby kochamma reports that an untouchable had forced himself upon her niece Ammu. The dialogue between her and the Police Inspector Thomas Mathew is quite illustrative in this respect with him chiding her for first spoiling “these people, carry them about on your head like trophies, the n when they misbehave, you come running to us for help”.

Velutha, The God of Small Things, the outcast can never co-exist peaceful with the “touchable” communities for as long as the stigma of untouchability is attached to him and countless other like him. Ammu, another “Untouchable” within the “touchable” cannot pursue happiness because doing so threatens the existing order, and the society takes every possible step to stop change.

### Summation

The role of women in this story is very important. All the women character is affected by male domination. The novel is rich with Indian family relationships, social custom and mores, politics, and the most universal of human emotions and behavior. The relationship of the twins in this story is beautifully shaped. Through this novel we come to understand Velutha’s suffering and ill treatment of Baby kochamma towards Dalit.

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## **Gender Bias in Vijay Tendulkar's *Silence! The Court is in Session***

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### **Abstract**

Vijay Tendulkar is one of the outstanding Indian Playwright. He has mastered in different genres of literature like Essays, Short Stories, Criticism, Screenplay Writing and Drama. He displays his love of humanity and his commitment to human values. He has become the spokesperson for the suppressed women. Many of his plays present the position of women in the contemporary modern society. His women characters in the course of play gain knowledge, strive to gain freedom, dignity and also the true colours of modern men. In *Silence! The Court is in Session*, Tendulkar has depicted the difficulty of a young woman named Miss Leela Benare who is the victim of the male dominated society.

**Keywords:** Gender inequality, Motherhood, Patriarchy, Domination.

Vijay Tendulkar, the prominent dramatist of the Marathi theatre. He has received awards including the Padma Bhushan, Sangeet Natak Akademi Award, Film fare Award, Saraswati Samman, Kalidas Samman and Maharashtra Gaurav Puraskar. He was the sub-editor of Nababharat journal. All his plays focus on real life problems. Its all about social norms, gender issues, man-woman relationship, political issues etc. He won fame in the national level with the publication of *Shantata! Court Chalu Ahe*, which is translated into English as *Silence! The Court is in Session* (1967). *Silence! The Court is in Session* received the Kamaladevi Chattopadhyaya award. Tendulkar's *Silence* is a critique of patriarchal values. He shows how law operates as an instrument in silencing the voice of women. The word 'silence' in the title has different levels of significations. Literally it means the judge's order for maintaining silence in the court-room but metaphorically it implies legally silencing the women appeal for justice.

Gender bias is a preference or prejudice toward one gender over the other. It acknowledges that men and women are not equal and that gender affects an individual's lived experience. Studies show the different lived experience of genders across many domains including education, life expectancy, personality, interests, family life, careers, and political affiliations. Gender bias is experienced differently across cultures. Gender inequality in India refers to health, education,

economic and political inequalities between men and women in India. Bias affects many aspects in the lives of women from career development and progress to mental health disorders.

*Silence!* is a play in three acts. Tendulkar got inspiration from real life incident. He met an amateur troop that was on its way to stage a mock trial in Vile- Parle, a suburb in Mumbai. While overhearing their conversation, the outline of the play began to shape in his mind, and the ultimate result of it was the birth and creation of the play, *Silence! The Court is in Session*. It's a social satire. Its indeed a mock trial of Miss Leela Benare, the school teacher. Along with Benare, Samant, Sukhatme, Ponshe, Karnik, Mr. Kashikar, Balu Rockde, Mrs. Kashikar involved in enacting the mock court. They intend to spread enlightenment through their plays, it's the prime objective of their programme.

The play explores the story of Miss Leela Benare is charged with infanticide and an illegitimate relationship with Professor Damle and this is how her personal life is exposed in the public. Tendulkar exposes the condition of women in the Indian middle class society. Benare was betrayed by the male dominated society. It is not only the tragic story of Miss Leela Benare, but also the story of every woman in society whether it is rural areas. All the characters in the play except Benare are the representatives of the orthodox society. Benare, with her zeal and zest for life is totally different from them. She wants to enjoy her life and to her happiness with the others. Her companions failed to accept her jovial and generous nature. The co-actors cunningly arrange the cruel game in the form of a mock trial. Benare becomes the target of their gossip and falls as victim and they leads to the assassination of her character. The women character in Tendulkar's plays undergo a series of tortures and sufferings. In *Silence!* The focal point of interest lies in the struggle between the women like Benare and her antagonists headed by the orthodox Kashikar and his associates. All the characters in the troop arrived in a village to enact a play. She was accompanied by Samant and was enjoying his company so, she proposed him. Samant felt embarrassed, in order to make him normal She introduces all her companions to samant in their absence. She sarcastically calls Mr. Kashikar as 'Mr. Prime Objective' Mrs. Kashikar as 'Mrs. Hands that Rocks the cradle' She further says that the '**Hands that Rocks the cradle has no cradle to rock.**' (*Silence...2*) Mr. and Mrs. Kashikar were childless and had adopted Balu Rockde. According to Benare, they have made him as slave.

Benare is unmarried in 30's so they considered, she is running behind all the time. Benare requested everyone not to bring her personal life in the mock trial but all the male characters in the play are interested in it and also enjoyed. Sukhatme glorified motherhood in order to talk I'll about Benare. All the male characters accused her. As a women Mrs. Kashikar doesn't think about Benare, she said that Benare was earning money so which made her to live her life as if and it's the reason she moved freely with men as a unmarried girl.

Benare pleaded in front of Balu Rockde and Ponkshe for marrying her but her proposal was rejected by them. Vijay Tendulkar has created a satire on the unjust male dominated society and on the working of court. She fell into the feet of Ponkshe, but he wanted a matured partner for himself. This shows that he is immature to understand a woman and wasn't a broad minded man. When she approached Rockde, he feared about the society which would laugh at him if he married her in this condition. As a mother Benare wanted to save her baby's life so she wanted to get married to any man then only her baby would be accepted in the society. Though Professor Damle neglects her, she wants to give birth to the child of the Indian sentiment of motherhood.

Mrs. Kashikar's secret agreement in the attack on Benare demonstrates how women internalize the dominance of men over themselves as a natural phenomenon and turn against other degenerating women as the 'other'. In the court, Miss Leela Benare is convicted on the charge of infanticide and illegitimate motherhood that are against societal norms. In traditional male dominated Indian society, women are treated as secondary citizen in all spheres of life. The Sonar Moti Tenement (Bombay) Progressive Association, an amateur theatre group, arranges to entertain the people of a village adjoining to Bombay by enacting the roles in a mock-trial of American President Johnson who is considered to be the threat to humanity because of his policy regarding nuclear weapons. In spite of previous failure in a love with her maternal uncle, she fell in love with Professor Damle, who was a married man and wanted to satisfy his bodily thrust. She was discharged from her school due to her pregnancy without marriage. According to Benare,

**Again I fell in love. As a grown woman, I throw all my heart into it. I thought this will be different. This love is intelligent. It is love for an unusual intellect. It is not love at all-it is worship! But it was the same mistake. I offered up my body on the altar of my worship. And my intellectual god took the offering and went his way. He didn't want my mind, or my devotion- he didn't care about them! He was not a God. He was a man. For him, everything was the body, for the body? That is all**  
(Silence... 73-74)

Sukhatme wants court to show no mercy on Benare just because she is a woman. In the final verdict Benare is equated with 'criminals and sinners' and the court orders that she should live but the child in her womb should be destroyed. She considered herself as a trapped woman inside the net of cold blooded man in the court. Benare is lovely spark from the thunder bolt of Tendulkar. She is a new woman pleading for freedom from the social norms. This is suggestive of Benare's last speech when she breaks her silence and speaks passionately about conspiracy against her. Tendulkar has displayed a remarkable skill in achieving certain purposes through the presentation of his male characters. He made use of the character Miss. Leela Benare to voice his voice against the oppression of women. He gives the revolutionary warning to the Indian society that women won't be submissive, and they won't tolerate the ill-treatment and injustice patiently.

Though Benare shows her opposition in the beginning of the play, at the end she begins to release her inability. Benare is a prey of male chauvinism, used to gratify the quench of bodily thirst and deserted at the end of her own destiny. She represents all the women in India who are suppressed, oppressed and marginalized.

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## **The Immigrant Experiences in the Society and Culture in Divakaruni's Novels**

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In her novels, Divakaruni works are partly autobiographical. They mainly narrate women in India during the 1970s to 1980s and in an immigrant life. Divakaruni started MAITRI with her friends for South Asian Women that particularly help victims of domestic violence and other abusive situations. *The Mistress of Spices* (1997), is the most popular novel written by Chitra Banerjee Divakaruni. *The Mistress of Spices* is unique in that it is written as a blend of prose and poetry.

Diasporic writing generates multiple histories instead of a single view of events and past and presents interweave to form a new space. The writing of history as a part of this effort is important, as the historical narrative is in itself a statement of the self and an expression of the conceptualization of the historical process. It goes over the past to understand the present and seeks to explain and when it fails to explain, it raises the certain question. When women turn to writing history, a third element appears on the scene-traditionally a historic, the conventionally marginal is placed center stage.

Chitra Banerjee Divakaruni develops a new narrative technique. The narrative she opts for is magical realism, which aims to seize the paradox of the union of opposites. *The Mistress of Spices* Divakaruni's first novel stirs magical realism into the new conventions of culinary fictions and the still-simmering caldron of Indian immigrant life in America.

Divakaruni's *The Mistress of Spices* is a juxtaposition of the past and present life of Tilo. The past life of Tilo reveals the fact how she was ordained as a mistress of spices by the Old one, the first mother who trained her on the island to be a mistress of spices. Her past life is dominated by

fantasy and magic. The present life of Tilo is related to her service as a mistress in a spice store in the crooked corner of Esperanza where Oakland buses stop. There are elements of fantasy and magical power in her present life too but it is dominated by reality as Tilo touches the lives of many people who come to her shop and for whom she has given the remedy for their suffering and sorrows with her changed spices. Divakaruni mixes reality and fantasy and the result is enchanting. The Mistress of Spices is cloaked in fantasy and the prolog with its strong undercurrent of realism runs at the very beginning of the novel and as the novel progresses the fantasy element diminishes and the realistic element becomes prominent.

More broadly, a society is an economic, social or industrial infrastructure, made up of a varied collection of individuals. Members of a society may be from different ethnic groups. A society may be a particular ethnic group, such as the Saxons; a nation state, such as Bhutan; a broader cultural group, such as a Western society. The word society may also refer to an organized voluntary association of people for religious, benevolent, cultural, scientific, political, patriotic, or other purposes.

A group of persons unified by a distinctive and systematic set of normative relations, whereby actions of one are perceived as meriting characteristic responses by others. To be part of the same society is to be subject to these norms of interaction. A group of people connected to one another by shared customs, institutions, culture, and to a lesser extent, territory. According to Toynbee, society is a total network of relations between human beings. A society is a kind of community, where members have become socially conscious of their mode of life and are united by a common set of aims and values. Society is the sum of the people's habits, culture, tradition, morality, ethics, Values, memories, all combined together to form individual's characters. A large social grouping that shares the same geographical territory and is subject to the same political authority and dominant cultural expectations. History provides us with the evidence that static societies dominated by the shadow of custom tend to degenerate, while dynamic societies motivated by the spirit of change and modernity and aided by expanding knowledge, scientific discoveries and advanced technology development.

Society is the major institution that shapes the value system. It is not the government or power zones of politics. It is the common faiths, beliefs, morals, lifestyle and so on. These factors are mostly decided by economic, political and religious domains.

In the beginning, the religion was shaping the value system in the society. Then political ideologies dictated the values in the world. But later and in the present context, economics plays a vital role in determining the nature of the society. The nature of society, in turn, decides the nature of the social values. The social values, in turn, dictate the individual to follow them. The present society has become the consumerist society. Every man has become the consumer. The

consumer in the sense he must live to consume. False needs have been imposed on individuals. Human beings have become one dimensional. They have lost their critical consciousness.

Society could be tamed and controlled if people become aware of the ideological bearings of the society. If society is put on the right track, then the society could influence its own people towards just and fair values. It is the vicious circle. Individuals collectively change the society. A society with its indigenous culture also influences the individual very effectively.

Culture has been defined in a number of ways. Some thinkers include in culture all the major social components that bind men together in a society. Others take a narrow view and include in culture only the non-material parts. Culture is a complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities acquired by man as a member of society. It is an organized body of conventional understanding manifest in art and artifact, which, persisting through tradition, characterizes a human group.

Culture is used in a specific sense in sociology. From these definitions, it is clear that in sociology culture is used in a specific sense which is different from the one we have in common parlance. People often call an educated man a cultured man and regard those lacking in education as uncultured.

The word culture denotes acquired behaviors which are shared by and transmitted among the members of society. It is an accumulation which a new generation inherits. It is a heritage into which a child is born. These points of acquisition and tradition have been emphasized by Tylor and Redfield in their definitions. The essential factor in this acquisition through tradition is the ability to learn from the group. Man learns his behavior and the behavior which is learned denotes his culture. Singing, talking, dancing, and eating belongs to the category of culture. Moreover, the behavior is not his aim but is shared by others. It has been transmitted to him by someone, be it his school teacher, his parents or friends. It is the product of human experience, i.e., it is manmade. It is the sum of what the group has learned about living together under particular circumstances, physical and biological, in which it has found itself. Thus culture is a system of learned behavior shared by and transmitted among the members of a group. A man begins to learn it from his birth. The rules and procedures of behavior are there when he is born. He is to pick them up. They tell him how to act. By picking up the culture and by tapping the heritage of his past, man becomes distinctly human. The man has, therefore, been called the culture-bearing animal.

The units into which culture can be divided are numerous. It includes every possible physical activity and mental attitude such customs, beliefs, practices and disciplines, etc. The American sociologist Ogburn has divided culture into two parts:

- (i) Material culture
- (ii) Non-material culture.

By material aspects of the culture, he means things like tools, utensils, machines, dwellings, manufacture of goods and transportation. In the non-material aspects are included family, religion, government and education. When changes occur in the material aspects, these, in turn, stimulate changes in the non-material aspects.

The failure of modern society to make quick and effective adaptations to change in the material culture is not due to its technical ability to do so but due to the rigidity of the ideological system. The lags that have appeared in our society during the past few hundred years have generally been a rapidly advancing technology and old elements like beliefs and social institution. In other words, the man, in order to remove the gaps between the two parts of culture, should adapt his ways of thinking and be behaving according to the state of his technology.

It may also be noted that culture not only influences our social relationship, it also influences the direction and character of technological change. Dawson and Gettys remark that culture tends to give direction and momentum to social change to set limits beyond which social change may not go. The family is a universal social grouping found in every society and climate. In simplest words, a family may be defined as a biological social unit composed of the husband, wife, and children born of their wedlock.

Cross-Cultural conflict has recognized a distinct thrust since the materialization of the modernist movement in the very opening of the twentieth century. The globalization of world economy can be looked upon as a natural subsidiary of multiculturalism and intercultural communication. Every culture has its own peculiarities and predilections which advocate a mixed response in one from a varied cultural environment. The process of immigration to America that started in mid- nineteenth century has reached a new high in terms of immigrant population within the span of one hundred years. People from all over the world are drawn towards this country for a variety of reasons. Those who choose to stay on and finally settle down, experience qualitative cultural transformation, which with men of letters gets appropriated in their works.

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**The Elements of Existentialism in Eugene O'Neill's Play  
*The Hairy Ape: A Study***

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**Introduction**

This paper deals with how Sartrean concept "Existence precedes essence" is reflected in the character of "Yank" from the play "The Hairy Ape" written by Eugene O' Neill.

"*Existence Precedes Essence*" is the central theme of Existentialism, which means that the actual life of the individual is defined as the "true essence" and through their own consciousness, values they determine the meaning of their life. The qualities and characters associate with individuals come to them after their birth in this world. And their roles, labels, definitions and how they are fit in the society are known as essence. This was the idea said by Sartre. Existentialism says "*I am nothing else but my conscious existence*". This paper focuses on how the idea of Existentialism is at work in the character Yank.

**Application of Existentialism in *The Hairy Ape***

Yank, the protagonist of the play *The Hairy Ape* by birth, does not hold any qualities, it is the decisions that he has taken constitutes his own qualities. As a result at the beginning of the play he is introduced as human with animalistic quality, which is reflected through his behaviours. It is this behaviour based on his own attitude differentiates him from other stokers. It is this wild dominant quality introduced him as an individual even in the first scene itself, where he is described in the following manner.

Yank is seated in the foreground. He seems broader, fiercer, more truculent, more powerful, more sure of himself than the rest. They respect his superior strength – the grudging respect of fear (p-4)

Stokers are assembled in the stokehole, but none of them, except Yank, has been individualized. Only two of them Long and Paddy have been given names, but they too are simply the symbols of two different attitudes or points of view. Long is a radical dreaming of golden age of

social equality and social justice ushered in by the exercise of the right to vote and other constitutional means. Paddy, on the other hand dreams of golden age in the past, when man lived in harmony with nature and life was pleasure. The other stokers have not been given any names. They are merely a chorus of voice; they speak together and taken together they are expressive of simple animal like existence of the stokers. Thus as Yank sits thinking they advise him in unison; “Drink, don’t think”. It is Yank alone who has been given a distinct personality. This distinct personality is the basic quality for being an existentialist.

In scene two we are introduced to Mildred Douglas and her aunt, but like the other stokers, they, too, have not been individualized. They are simply the representatives of luxurious capitalist class. Mildred is brought here to confront with Yank to bring out Yank’s existential nature. It is for this reason only the author brings out crisis with her introduction in the drama. Mildred appears for a moment in the life of Yank like a feeling ghost, and equally mostly are the denizens of the Fifth Avenue, one people of the class to which Mildred belongs. They are mere automatons, mere lifeless shadows, moving about as if in a dream. They are mere abstraction described expressionistically to create an impression of the mechanical nature of modern life:

“The crowd from church enter from the right sauntering slowly and affectedly, their heads held stiffly up looking neither to right nor left, talking in toneless, simpering voices. The women are rouged, calcimined, dyed, overdressed to the high degree. The men are in tail coats, tall hats, canes, etc. A procession of gaudy marionettes, yet with something of the relentless horror of Frankensteins in their detached, mechanical unawareness”. (p-36)

As they move about, they speak in chorus, and entirely ignore the existence of Yank, and thus help to heighten Yank’s sense of his own insignificance and his feeling of insecurity. The feeling of insecurity is caused by his sense of individuality because Yank cannot identify himself with mass. His individualistic ideology is antagonistic to the mass ideology. Due to this, he is depicted as a lone individual in the play.

Similarly, the prisoners in the prison cells have not been individualized. They have not been given even names. They are merely voices providing Yank with the information regarding the I.W.W. (Industrial Workers of the World). The secretary of the I.W.W. and other people in the office are equally lacking in individuality. The secretary talks of the use of constitutional means only and rejects the use of dynamite and violence as suggested by Yank. He represents the proletariat, touched and corrupted by politics as contrasted with Yank who stands for a class of workers, still uninfluenced by politics. Yank’s sense of isolation is further aggravated, as he is thrown out of I.W.W. office. Every time and everywhere, the stubborn nature of Yank keeps himself aloof from others. It is through this individualistic nature, he builds up his own essence.

The foregoing analyses make it quite clear that Yank is the only living character in the play: the other characters simply constitute the background which inflates the personality of Yank. In the opening scene, Yank has been conceived realistically and the external details of his appearance, gestures, motions, etc., have been graphically and vividly given. But after his confrontation with Mildred Douglas the action is increasingly internalized. O' Neill's major figures generally suffer from some obsession which sends them to their doom, and Yank is no exception in this respect. He is obsessed with a feeling of insecurity and insignificance. This creates angst in his mind, which instigates him to take a revenge on Mildred and her people, for such revenge would restore his sense of self-respect and feeling of security. He is carried off his feet by the obsession and is no longer capable of rational, logical thought. He pushes against the crowd of people on the Fifth Avenue, tries to uproot a pole to give them a blow with it, and strikes his first in the face of a fat man. In this way he wants to demonstrate to them his own physical superiority over them, and that they are mere 'baggage' in comparison with him. The result is he soon finds himself in jail.

**YANK:** Bums! Tarts! Bitches! (He turns in a rage on the men, bumping viciously into them but not jarring them the least bit. Rather it is he who recoils after each collision. He keeps growling) Git off de oith! G' wan, yuh bum! Look where yuh're goin', can't yuh? Git outa here! Fight, why don't yuh? Put up yer mits! Don't be a dog! Fight or I'll knock yuh dead! (But, without seeming to see they all answer with mechanical affected politeness "I beg your pardom." Then at a cry from one of the women, they all scurry to the furrier's window. (P-40,41)

Yank's mind is obsessed with bitter experience which drives him agitated. In prison he sees himself as a hairy ape in a cage, which forces him to break cell and comes out. He has the strength of a gorilla, but is no longer capable of rational thought. He is put behind the bars. After his release, he goes straight to the zoo. Even in desperate mood he is guided by his own decision. It is this decision that makes him move to zoo. As he is an individual, he is unable to find any replica of his mind in society, so he goes to zoo, where the caged ape gives him temporary relief as he believes wrongly that the ape belongs to his world. Against his wish he is injured by ape which puts him in a very desperate and desolated condition. This kind of despair, an existentialist should undergo in their lifetime. Through this existential suffering Yank builds up his own character, which is highly individualistic in nature. This individuality determines his essence (attitude).

**YANK:** Yuh don't belong wit'em and yuh know it.  
But me, I belong wit'em don't, see? Dey don't belong wit me, dat's what. Get me? Tinkin' is hard...(p-58).

## Conclusion

The foregoing analysis of the character Yank, in every respect, proves that Yank constructs his own character through his individualistic attitude. This individualistic attitude inspires him to

take a bold decision against those who are at cross swords with him. This can be proved in the case of Mildred Douglas and the secretary of I.W.W. The bold decision of Yank, highly individualistic in nature earns the abhorrence of others and puts him in isolation. This isolated condition makes him experience the existential suffering. This existential suffering, in turn, breathes a new essence into his existence. From this, it is evident that Yank, a human being, is born without any essence, but the very essence is supplied by his existential traits. Thus the Sartrean concept 'Existence Precedes Essence' is proved in the character of Yank.

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**What is My Piece of Land?**  
**A Study on *Lines We Cross* by Abdul Randel Fatah**

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**Abstract**

There cannot be a better title, so aptly placed, *The Lines We Cross* by Abdul Randel Fatah that raises series of inquiries into the minds of every individual say, what is my piece of land called as? If it is mine, then where does the line begin and end? Is this *then* be called as mine forever? Questions of these kinds become the ongoing debates of all time and period. We witness men struggle, bristle and fight against each other in restoring spaces that they think belong to them. Randa Abul Fattah is an award winning author, former attorney and an expert in Islamaphobia in Australia. She has authored many a critically acclaimed novels 'Does My Head Look Big', 'Ten Things I Hate About Me', 'Where the Streets Had a Name'. The work 'Lines We Cross' brings out the under currents of how hate and fear create a sense of insecurity which eventually destroys lives of people. The term migration down the years evolve and occupies central stage in today's world. It can be viewed from both subjective and objective angle. Fear of losing one's self in a foreign land involves emotional, psychological and physical trauma, subjective feeling. On the other hand, native settlers view immigrants treading into 'their' personal zone as threat. One cannot deny the oscillation factors present in the minds of second & third generations. Expression of feelings are one and the same, be it internal or global. However the status of refugees who are forcibly evicted from their place is still worse. All of us are aware of the crisis the refugees are undergoing in the present scenario, e.g. the ordeal of Rohingya refugees that harangues the subconscious mind of individuals till date. Their threat is double edged. They are 'wiped' out individuals, deprived of homes and other essentials.

There cannot be a better title, so aptly placed, *The Lines We Cross* by Abdul Randel Fatah that raises series of inquiries into the minds of every individuals: what is my piece of land called as? If it is mine, then where do the lines begin and end? Is this *then* be called as mine forever? Questions of these kinds become the ongoing debates of all time and period. We witness men struggle, bristle and fight against each other in restoring spaces that they think belong to them.

Randa Abul Fattah is an award winning author, former attorney and an expert in Islamophobia in Australia. She has authored many a critically acclaimed novels 'Does My Head Look Big' 'Ten Things I Hate About Me', 'Where the Streets Had a Name'. The work 'Lines We Cross' brings out the undercurrents of how hate and fear create a sense of insecurity which eventually destroys lives of people.

This book gave me a gentle reminder of Robert Frost's *The Mending Wall*, The Lines, inextricably and so powerfully penetrating on the so called 'belongingness' and territory factors. Do we or don't we require borders????

I personally feel, the poem highlights more on the self-centric nature of people in general. It is not 'I' but 'we' as central message of the poem. This reinstates the words of British Anthropologist Robert Dunbar on 'social brain hypothesis' theory in 1948. According to this theory, the human brain is evolved primarily to meet out the challenges of living in a complete society. He further defines it as social intelligence hypothesis where in which he states, "... the human brain evolved to master language, politics, trade, cooperation and other complex social skills that are crucial for survival and reproduction in a social environment" (The Hindu May 17<sup>th</sup>, 2018)

This made me understand that individuals prefer to secure a 'part' or 'place' for himself in the society, part of any thing that he considers close to his /her heart. It can be a place, person or position of prominence. He wanted to be known in terms of nationality and position where people would identify him immediately. When situation turns lopsided, he crashes into a man of no identity. All of a sudden, he/she feels confined into a closed area. Deep in his heart there is always an urge that desperately looks for assimilation to society belongs to. In this regard the innate fear of getting rejected and refusal of acquaintance to the new place makes him a s confused individual. He debates within, self-versus society whether to stick on to the 'root' he belongs to or adopt to the new environment and culture he stepped into. A bundle of contradictory issues on self and the culture take place, the so called 'self' desperately tries to connect to the 'new' place without losing his affinity to 'roots'.

The term migration down the years evolve and occupies central stage in today's world. It can be viewed from both subjective and objective angle. Fear of losing one's self in a foreign land involves emotional, psychological and physical trauma, subjective. On the other hand, native settlers view immigrants treading into 'their' personal zone as threat, objective. One cannot deny the oscillation factors present in the minds of second & third generation. Expression of feelings are one and the same, be it internal or global. However the status of refugees who are forcibly evicted from their place is still worse. All of us are aware of the crisis the refugees are undergoing in the present scenario e.g. the ordeal of Rohingya refugees that harangues the subconscious mind

of individuals till date. Their threat is double edged. They are ‘wiped’ out individuals deprived of home and other essentials.

It is at this point I would like to discuss Fatah’s “*When Lines are drawn we all chose sides.*” The story completely unravels the pathetic conditions of the refugees and the status of immigrants in a foreign land.

Mina the protagonist is a Muslim refugee, an Afghanistan girl from south Sydney who joins the Victorian College on scholarship. Michael studies there. His family has settled quite a long time ago. His father runs an anti-immigration group. They rail against the tide of refugees for the fear of losing their job and settlements. Michael at first believes in his parents’ ideologies but slowly undergoes a transformation within. A situation arises where Michael has to choose sides. Either he should stick to the ‘border’ fixed by his parents as the ‘right’ option or he should cross their assumed ideologies and learn to move beyond.

Michael makes the choice of crossing the borders there by the author clearly indicates that love, tolerance and acceptance towards one another can remain as the one and only solvent of all problems persisting in the world. By the end of the day, all of us crave for love, sharing and caring, respecting spacing of each other. The differences need not be glorified any more. Instead a balance can be sought without losing one’s self in order to give way for many a healthy generation to stay happy together.

The very first line powerfully brings out the kind of indifference shown towards the refugees. Alan, Khan’s friend holding a flag ‘Turn back the boats’ (1)

Michael’s father Khan holds a sign board ‘Start calling a spade a spade: Islam=terror’ (2)  
“Stop the Boats!” “No to Queen Jumpers!” “Islam is Fascism” (5)

Irony being when Alan was called to confirm a TV show and assigned a task to highlight the trail of a boat person in four weeks, Iraq to Indonesia and to Australia. Alan feels for the first time that he as an immigrant has been given a position of importance. The lines ‘May be people are starting to realize we’re onto something important here’ (10) highlights the dream and desire of every immigrant who wanted themselves to be acknowledged as citizens of new land which had become their home land now. The Pulse of thriving for a stable identity, a state of lost belongingness is inevitably witnessed.

Mrs. Robinson, the principal of Victorian College offers Mina a seat, a college prominent for producing ‘global citizens’ (24). She further encourages Mina to appear in the front cover of their school quarterly magazine, sure enough for the reader to understand the idea behind. Besides, ‘It would be a wonderful opportunity to show case Victoria Collee’s commitment to diversity and

multi culturalism (26) Jane, her new friend comments in a lighter vein. ‘she escaped Saddam Hussein’s Taliban regime’ (29) Mina’s from Afghanistan (29) echoes the powerful shade of ethnicity and racial disparities. However being light or intense, the dormant reality of differences in the society and culture remains predominant. In between the two powerful forces, the self is shadowed completely. The person undergoes a culture shock. He undergoes the dilemma of protecting his self and preserving the culture he belongs to. In the course of time he tries to assimilate himself to the nuances of society.

Michael who can be considered as the third generation bluntly follows his father’s ideology in the beginning. ‘Look ,it’s not ideal, what they’re going through .But Australia has the right to protect its borders’(ibid)’he frowns, ‘I didn’t say that, I meant, if you come by boat, you’ve jumped the queue’(35) Mina replies, ‘They’re no queues’, ‘I would know, I came here by boat’(35)redefines a keen yet stubborn emphasis of withholding one’s identity. Further the discussion in Mr. Morella’s class reiterates this. Michael casually speaks ‘Like Islam claims to be about peace but all we hear about is violence’ (33)

One cannot fail to notice the funny side of how the human brain slowly becomes conducive to institutionalizing elements. The boarded immigrant in due course feels that the inhibited place as his and feels new entries, refugees as his threat. He thinks the refugees as ‘Islamaphobic’. He treats refugees as mere ‘economic refugees. He thrives to show his loyalty to the place he is settled. His every reaction brings out the inundated fear of not losing his identity. Followed by, a fight in a club where a guy yells at Mason, Michael’s friend, ‘can’t handle an aboriginal guy with a white chick, huh?’ you dumb racist fuck! (53) Later the entire incident goes viral on you tube with the tag line, Reverse Racism, ‘They call us racist? Look what this Aboriginal guy did to Mason and his friends’ (54) show cases the deep hatred that exist between the aboriginals and the natives.

Consequently, a trivial fight ensues that boomerangs further. A saying ‘mole is made to mountain’ fits into the frame work of the story where we witness the plight of every immigrant against the natives who are keen in preserving their ‘Aussie values’. Michael and Terrance undergo in rescuing Mason. The incident though being trifle is flashed no minute in media and you tube. The reporter questions Mason, Terrance’s brother to brief. Mason explains that the first punch was blown by a fellow who looked least aboriginal, probably not even an aboriginal. “They claim it sometimes so that they can get benefits and stuff” (61). The reporter further interviews a guy who belongs to an organization that preserve ‘Aussie Values’. ‘There is no excuse for alcohol –induced violence... But what this footage clearly shows are the double standards in our community. It’s reverse racism’ (61-62).

The given lines powerfully portray people madness toward clamoring factors, land and *Aussie* values. They are not deprived lots. On the other they are privileged lots. They thrive to ‘stamp themselves as ‘privileged lots’ indeed gives them a secured feel. The author’s voice is seen

in the protagonist Mina, 'Being an indigenous Australian has nothing to do with skin color' (64) She tells Michael, 'You might want to pick up a history book some time. I mean, I'm just a boat person from Afghanistan and even I figured that out' (64). The lines emit frustrations at every level. The dilemma of refugees is clearly mirrored by the author. Both the refugees and immigrants exhibit a similar thrive to identify themselves. At the same time, one cannot miss the frustrations and resulting agonizing moments existing between the two.

Since the customs and culture vary, the difference always sails as 'cloak' that cannot be discarded at the same time can manage without.

Down the years human beings seemed to be tamed in such a way that they wanted to stay in the form of a close-knit circle. They seek a kind of kinship, adoptability and forbearance factors amidst the dissipation factors caste, colour, community, culture and creed elements. These indifferences exist as a common factor, e.g., between man and woman and vice versa. One should realize at this juncture that no one is perfectly made. But a common platform can be sought when individuals learn to put up with each other pluses and minuses. As long as one remains nostalgic towards past, memories keep haunting for good or for better.

It is my humble opinion that human beings should consider their memories being short or long for better outcomes. So that chances of painful memories become less and less. The ways of society is so much that things keep replacing one over the other. There is a short relief which again does not stay longer since it is supplemented by the other and yet another one.

Michael's dad considers immigrants as 'terrorists' hiding among boat people' (81) and demands Muslims to stop their silence on radicals. He sees immigrant as a serious threat to Australia. He feels more no of immigrants would deploy the job opportunities for the homeland people.

Death shall take place at any time to any person. When Nahan convinces his mom on his father's travel to Iraq' ... We should be more worried about people falling off lands and dying than being killed in a terrorist act'(90)

I guess the author philosophically says, Death can claim any body's life without even a slight intimation. If this is the case, why would individuals struggle to push themselves all to their limits?

A question sure enough to raise in everyone's mind for which there are no definite answers. The voice of the protagonist is none other than Mina who aptly presents the ways of the world (146)' 'Everybody's pruned and shaped somehow, Ignore. But not everybody has to fight to stop

from being torn out of the ground' Mina sees no logic in people with preconceived notions. Michael who all along voiced his parents' opinions begins to see the dormant reality "How can my parents be right, be good, if it means people like Mina end up getting here?(151) He secretly wishes people's lives to remain peaceful like 'black and white'(151) His dad's explanation on Aussie values makes no sense to him anymore. He feels his father's words as objectionable 'Refugees take jobs from Australia. They cost a lot in welfare, they compete for our resources, and then they bring over their families, so the situation is exacerbated. We have unemployment crises in this country and accepting more refugees will make it worse' (161-162). His mom's words, 'culture and compatibility is an issue too' (162) remain in convincing. His dad adds, we're an Anglo nation based on Indo-Christian values. People are free to practice their culture and religion so long as it doesn't undermine the fundamental identity of their country (ibid) His mom continues educating Michael, 'Ultimately this is about protecting one core identity from which anything also stems' (162) The lines effectively sums up the intensity of people in in preserving their core i.e. Aussie values family' (163) The lacuna is clearly felt between the two say in terms of reinstating their position of dominance.

On the other the 'New Voice' is seen in Michael's, a voice necessary for welcoming change in the current scenario

The term 'Cultural Compatibility' can be worked out in different quotients, say in terms of adoptability, acceptability and accountability. i.e. respecting one's spacing without absolving one's for peaceful living. Democracy means free will. It can be made to work as long as the individuals doesn't prevent or provoke each other. Respect for ones' spacing has to be the call of the day. 'War is evil' It consumes lives like the fire flies to the lamp.

We are witnessing so many dreadful happenings say Talibans and Terrorists, Psycho killers, murderers who kill in the name of *honour* killings or sudden break outs and extinguishing people's lives appear to be a *roller coaster* ride. This day to day fight either big or small brings disturbance and insecurity threats into the minds of gullible people. Mina's dreams' Tonight is the first time in a long time that have a night –mare about my father ..." House after house, pointed gun after pointed gun, I don't stop. I don't scream. I just keep on moving' (173) breaks the final straw in Michael. He realizes his father's hypnotizing talk on multiculturalism and assimilation as superficial talks. Deep down the system a clean fixation into maintaining Indo-Christian values cannot be overruled. His mother's flowering speech on 'asparagus' meaning adding spices in order to enhance the flavor to soup. Otherwise, the soup remains as a bland one only. Her words indicate the favored and creamy lots as 'immigrants' and the dormant ones as 'refugees', the shelter seekers.

The kind of egalitarian vision employed by the author is seen when Michael along with his brother Nathan accidentally enters the mosque and says, ‘God is available for everyone here too’(201) At the same time the affinity towards mother land is seen in Baba’s words’ A peaceful Afghanistan I can return to ,of course’, ‘When I die I want to be buried here’(204)

Situation at home gets tense. Michael father worries about Asians buying real estates and turning Australia into their own Islamic state. Following the word of Andrew ‘If we can get enough grassroots resistance, we might be able to wake people out of their multiculturalism coma’ (214)Nathan’s rational statement ,’You can induce a coma but you can’t wake somebody from one’(215)is a direct hit against people with fixed mind set otherwise called as sadomasochism. Every incident camouflages and Mina’s words aptly reflects this, ‘The program ran, talk radio picked over the scrap like vulture over a carcass, and then everybody shifted their hysterical what –is- Australia-coming –to? Panic to the next target” (216)

Michael dad’s speech on war, ‘There are wars all over the word. More and more refugees. There has to be a limit, or we’ll be flooded...yep...’ (223) Followed by response from people about ‘Australia’s international legal obligations? But your dad would change his mind if he actually had to stay back with those refugees in Iraq hey? (224) aids Michaels’ transformation complete’. His words ‘But something shifted in me. This must be what living on a gray feels like’ (224)

Controversy breeds controversy. Mary, Jeremy and Margaret visits Afghan’s restaurant which is run by Baba. A scene over the halal sends sensory rocket all over. Her dad’s words surmount further. ‘I think Mina there is something the majority wants us to do in order to be fully accepted. But they never tell us what it is.’ (339) This line unleashes the quenching anxiety that can’t be alleviated any further. The three immigrants working in Baba’s restaurant are picked up and sent to Villawood paralyzes Michael. The final straw breaks when the whole incident is flashed by media. Michael storms at the reporter. He says, ‘legally we have to help people. Instead we lock them up, we abuse them. Then we bring in laws so that we can jail people who report the abuse. I don’t get how we can let that happen in democracy (355) He vents up saying ‘sorry Dad’ But Aussie values is all about being angry, defensive and paranoid. You said that bad things happen when good people remain silent. So I am speaking up. I am against your organization and everything it stands for (355)

Thus, his transformation is complete. Thus, the author clearly emphasizes the need to open up, to broaden one’s thinking. One cannot delude on oneself rights to live. Mina’s mom breaks the iron curtain. Her words, ‘We refugees are different from immigrant, Mina. The ‘immigrants’ heart is caught between the two, wanting to stay or return to their homeland. The uncertainty never stops. Every decision is shadowed by their missing components of life. The lines ‘... and when they

return to their birth place, they wanted to come back here. And when they came back here, they wonder if they would have stayed. But us? We have been robbed of those choice. I cannot return to my homeland as outsider and a guest. I am the guest who brings a gift of food to their host. Except what I think more and more is that they do not eat the food, they eat us here.’ (360-361)

The author’s objective is at last realized when the reader sees Mina’s stubbornness as a refugee melts and gives way to appreciate and see things in common day light. Michael’s says, ‘There is a lot of ugliness in the sky. But there’s plenty of beauty here too.’ (375) This shows the commonality which is always possible. The transformation is seen in Michael, the third generation who begins to understand the difficulty of the other side. Towards the conclusion Mina’s poetry slam is befitting. The lines are impregnated with meanings that are defined and redefined on wanting of commonality of understanding. To cite a few

‘.....That change is good  
But with discovering it is good  
That questioning is good  
But with trust it is better  
That resisting is good  
But sometimes those you resist do not matter  
And the standing up is good  
But studying up alongside others is better.

(388-389)

The final message of ‘caring and sharing mutually and top of everything’ ‘Never give up on anybody ‘(389) need not be explained anymore least to be understood. There is for sure an optimistic note given to readers to believe in oneself and stay optimistic throughout.

The act of subjugation, control one over the other, is purely the psychic desire that lies in the deep layers of every human being. Rightly Tara Altenrando in *The Possible* brings out this secret wistful thinking in people. The lines, ‘We’ve learned, may be for the first time, or may be, for some of us, again ,that we all really, really wish we could control the physical world - whether it is cancer’s cell or other drives on the road-in ways that we have to accept we simply can’t’. (289) The lines decipher the ‘in born thrive’ in controlling which is nothing new since the evolution of human beings. But there is again a keen positive note that collectively aims for togetherness and peaceful living.

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## *Hayavadana* by Girish Karnad

**R. Sharmila**

### **Abstract**

Girish Raghunath Karnad is an Indian actor, film director, Kannada writer, playwright and a Rhodes Scholar, who predominantly works in South Indian cinema and Bollywood. *Hayavadana* was published in the year 1972. It is Karnad's one of the remarkable plays. *Hayavadana* has various cultural implications, which are relevant even today. The plot of *Hayavadana* comes from *Kathasaritsagara*, an ancient compilation of stories in Sanskrit. The central event in the play-the story of Devadatta and Kapila- is based on a tale from the *Vetalanchavimshika*, but he has borrowed it through Thomas Mann's retelling of the story in *The Transported heads*. During the *translation* process, people can find few particular *translation problems* such as *problems* of ambiguity and grammar.

**Keywords:** *Hayavadana*, Girish Karnad, remarkable play, Sanskrit, translation problems

### **Introduction**

Girish Karnad is an Indian playwright, author, actor, and a film director. He explores the present by the way of the past. He is a Rhodes Scholar who predominantly works in South Indian cinema and Bollywood. His notable works are *Yayati*, *Nagamandala*, *Tughlaq*, *Hayavadana*. Our Indian Government awarded Karnad with the highest honour, the Padma Bhushan, in his contributions to the arts Award. His plays are steeped in Indian culture for the themes taken from myths, legends, folk tales and history. He combines classical, folk, and western theatrical traditions in his plays. His contribution to Indian- English drama is massive.

Morality and religion offer the relationship between religious views and morals. Many religions have valued framework regarding behaviour meant to guide adherents in determining between right and wrong. Religion and morality are not the same. The theme of incompleteness has been at three levels- Divine level includes Devadatta, his friend and his wife. And animal level includes *Hayavadana* and Devadatta's friend. they live in Darmaura.

### **Background of the Study**

*Hayavadana* is one of Karnad's most remarkable works. *Hayavadana* comes from *Kathasaritsagara*, an ancient compilation of stories in Sanskrit. The central event in the drama of Devadatta and Kaila is based on a tale from the *vetalanchavimshika*, but he has borrowed Thomas Mann's retelling of the story in the *Transported Heads*.

The result is a confusion of identities which reveals the ambiguous nature of human personality. Initially Devadatta's head on Kapila's body behaves differently from what he was before. But slowly he changes to his former self. So does Kaila faster than Devadatta. But there is a difference. Devadatta stops reading texts, does not write poetry while Kapila is haunted by the memories in Devadatta's body.

Padmini, after the exchange of heads, had felt that she had the best of both the men, gets slowly disappointed. Out of the three she only has the capacity for complete experience. She understands but cannot control the circumstances in which she is laced. Her situation is beautifully summed by the image rarer and scarecrow in the choric songs.

A swordfight that leaves both the friends dead brings the baffling story to end. The death of the three protagonists was not portrayed tragically; the deaths serve only to emphasize the logic behind the absurdity of the situation.

Karnad's work has the tone and expression of great drama. He has the outstanding ability and the power to transform any situation into an aesthetic experience.

## Discussion

Girish Karnad is a well-known dramatist of contemporary Kannada stage. Karnad's Hayavadana is a memorable treatment for the theme of identity. Hayavadana is based on the story of transposed heads in the Sanskrit Vetala-chavimsati. The modern source is Thomas Mann's 'the transposed Heads' which the author called "Metaphysical Gust". Hayavadana as the name suggests, is a man with a horse's head (Haya= horse and vadana=face; Dodiya 191). (His mother, princess, had fallen in love with and been impregnated by the stallion.) Hayavadana is desperately seeking to get rid of the stage where the play about the transposed heads is about to be performed. Bhagavata guides him to the same temple of Kali where the characters in the play will get their heads transposed (23). This incident forms the introduction for the tale of transposed heads. Here the Bhagavata ends the story, and Karnad suggests in this stage directions that the audience should feel that the drama has ended (2.64).

Hayavadana returns to the stage, now with the body, as well as the head of a horse. Kali has answered his prayer, it seems, by eliminating his human physical characteristics altogether.

In Hayavadana many of the themes are used by Girish Karnad. There is still an intriguing religious theme successfully implemented by the author in his satire and parody through this drama against the spiritual state of modern Indian devotees of all faith. Karnad is successful in depicting that the imperfect only begets imperfection, supported by the story of Hayavadana's birth, perhaps to reveal confused inter-cultural and inter-racial espousals.

'[...]which way you look at him he seems the embodiment of imperfection, of

incompleteness. How indeed can one fathom the mystery ... with the crooked face and distorted body is the lord and the master of success and perfection? [...]' (1)

Girish Karnad created Hayavadana, a mythical figure in the likeness of Ganesha in the imperfection and person, creating with the head of a horse and the body of a man; in order to unravel the mysteries through his questions. Hayavadana is none other than Ganesha. Ganesha who took in social life of the nation – civic, politics, patriotism, nationalism, social patterns of the society; perhaps also to mean the places the lord and master of remover of hurdle and bestower of success is being employed for human vantage at every outset of their endeavour.

Goddess of Kali has the power to give anything anyone asked for, but devotees have abandoned her at the jungle perils to suffer ruins and destruction by time to become the abode of snakes and animals. This reason for suffering desertion is the mistake of fulfilling the desires of morals; once the desires are fulfilled, they forgot to return:

‘[...] the goddess there is famous for being ever-awake to the call of devotees. Thousands used to flock to her temple once. No one goes now, though... she used to give anything to anyone asked for. As the people became aware of this they stopped going.’

Whose child is the boy who has the mole as that oh Kapila? (55) Is the child is begotten of Kapila then she was not faithful to Devadatta defying the virtues of a chaste women in Indian society. If she has conceived from Kapila’s body after transposition, still she was not honest to Devadutta, because she seems to have been pregnant at their journey to Ujjain fair before the transposition (20). But the child with the mole on the shoulder advocates her adultery with Kapila after marriage. Not only Kapila’s body but the boy and his head, body and soul.

Marriage of Devadatta was only for social justification. The message of defiled social order, integrity, chaste and morality seems prominent

At last a pause in Hayavadana’s appearance at the stage, Hayavadana represents Indians spiritually, in moral principles and in ethics. They have returned to the true self with the blessings of Goddess Kali not as a human being depicted by the complete transformation of Hayavadana into horse (68) The final prayer is made to Ganesha, again who does not bear to potency to bliss except removing hurdles and granting success. Bagavatha as in the beginning prays:

‘[...] to fulfil the desires from generations from generations, giving a smile to a child and neigh to a horse and for ensuring success and them to grant good rain, crop, prosperity, industry and other affairs. To give rulers of India success in all endeavours and a little bit of sense’ (77)

Prayer to Goddess Kali fulfiller of the human desires is forgotten once again to leave her to continue in deep slumber in desertion, These are the evidence of moral, social and religious degeneration being suffered by the Indian modern society. Through symbols of Goddess Kali, the precocious child, the insatiable desire of the flesh for an ideal combination of brain and brawn Padmini and the worldly friendship of Kapila and Devadatta aspiring to an ideal relationship and the horse faced one's laughter turning into neigh a whole myth becomes a metaphor of the Kaleidoscopic nature of existence.

The sub-plot of Hayavadana, the horseman, deepens the signifies the main theme of incompleteness by treating it on a different plane. The animal body triumphs over what is considered the best in man, the uttamanga, the human head [...]

### Summation

The theme of the lay is an old one. Man's earning for completeness and perfection. It is thirst which makes restless in their ordinary existence, and makes them reach out for extraordinary things. But the idea of perfection itself is ambiguous. Thus, the complexity of human relationship is delivered. It was a bold and successful experiment on the folk theme.

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## **Indian Democracy in Aravind Adiga's *White Tiger***

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Aravind Adiga, the winner of the Booker prize (2008), criticizes the Indian democracy throughout his novel, *The White Tiger*, in the voice of the protagonist, Balram. He writes to the Premier of the "Freedom-Loving Nation of China" as a citizen of India which has never been free even after it attained independence in August 1947 because things have remained the same here in spite of parliamentary democracy and regular elections. Whereas China, despite dictatorship and Communist rule, has made giant strides in every sphere of life. He therefore seeks to present the ground realities of life to the visiting dignitary as against the official rosy picture of India as held up by the prime minister, his associates and the official documents.

Here it becomes impetus to understand about Indian democracy, before proceeding further.

India is a sovereign, socialist, secular, democratic and republic country. Thus we have five constitutional principles: **Sovereignty, socialism, secularism Democracy and republic**. The preamble of our constitution also ensures **justice, liberty, equality, and fraternity** to all the people of the country. Additionally six fundamental rights are recognized by our constitution. And they are 1. Right to **freedom**. (Liberty) 2. Right to **equality** 3. Right to **freedom of religion** 4. **Cultural and Educational Right**. 5. Right **against exploitation** And 6. Right to **constitutional remedies**.

If we analyse each item in the three categories, they fall under the following Principles. 1. Liberty 2. Equality 3. Fraternity 4. Secularism 5. Democracy (People as the ultimate source of sovereignty) 6. Justice (Constitutional remedies) 7. Compulsory free Education 8. Right against exploitation. We could add Right to privacy as the 9<sup>th</sup> one, as it has been recently added by the supreme court in the fundamental rights. We could call them **the basic principles of Indian democracy** .

Now let us discuss how Aravind Adiga directly or indirectly criticizes the function of each principle through his mouth piece Balram. There are many instances to be quoted for each principle but only one or two are here cited.

### **(1) Liberty**

The main basis of democracy is liberty. It means freedom, authority, autonomy, and independency. But Balram says that 99.9 per cent of the Indian people are in perpetual servitude. They are so trained that “if you can put the key of emancipation in a man’s hands, he will throw it back with you with a curse”. There is no dictatorship or secret police in India. But a handful of men in the country have trained the remaining 99.9 per cent to exist in everlasting slavery. He compares the plight of such people to hundreds of pale hens and roosters, “stuffed tightly into wire-mesh cages, packed as tightly as worms in a belly, pecking each other and shitting on each other, jostling for breathing space; the whole cage giving a horrible stench- the stench of terrified, feathered flesh” (TWT 173).

Balram is trapped in the Rooster Coop when, after having signed the confessional statement for the accident caused by his Master Ashok’s wife. When Balram sees Stork, (Ashok’s father) “an old-fashioned master” who knows how to protect his servants. But all that the Stork wants Balram is to massage his feet. Not only to Stork, but to Ashok too he has to press the feet. Thus perpetual servitude has been ingrained in his character, but when he sees the gross injustice around, he wants to rebel against his present condition and takes revenge by killing Ashok on his way to handover the money to a politician’s sidekicks. At last, he is a ‘free man’. But only Balram has obtained liberty but others remain in a perpetual servitude.

### **(2) Equality**

Special emphasis is laid on equality in democracy and there is no disparity among the people on the basis of caste, creed, religion and position or status. But in the novel, there are many instances that stand against the principle.

When Balram approached an old driver to get training, the former was unwilling to train him because of his halwai (sweetmaker) caste, saying that “only a boy from the warrior castes can manage that. You need to have aggression in your blood. Muslims, Rajputs, Sikhs—they're fighters, they can become drivers. You think sweet-makers can last long in fourth gear?”(TWT 56)

When for the first time Balram met Ashoke, in search of job, to give job for Balram, Ashoke wanted to know Balram’s cast and the cast position in the society. Because the rich people didn’t want the low cast people as there servants. ““Halwai...” He turned to the small dark man. "What caste is that top or bottom?" And I knew that my future depended on the answer to this question” (TWT 62). Balram answered “Bottom, sir”. Since he was from a low caste he was appointed as a second driver made to sleep

on the floor and whereas the Ram Persad, the first driver slept on a bed. This is an instance for the inequality on the basis of Caste.

Balram reveals the fact that inequality exists in India on the basis of economic condition. “To sum up-in the olden days there were one thousand castes and destinies in India. These days, there are just two castes; Men with Big Bellies, and Men with Small Bellies. And only two destinies; eat-or get eaten up.” (TWT 64). The rich live to eat and the poor live to be eaten up by the former. Here Adiga ironically criticizes the principle of equality and liberty.

### (3) Fraternity

The word ‘Fraternity, refers to mean a group of people sharing a common profession or interests. It implies friendship, mutual support, brotherhood and peaceful coexistence.

But the novel is full of blackmail, treachery and violence. Balram slept in the servants’ dormitory at the basement of the apartment block in New Delhi but, due to unbearable teasing and raucous behavior of co-drivers, he preferred to sleep in a horrible and cockroach-infested room with peeling cheap whitish plaster on a ‘flimsy little bed’ to be by himself.

The Nepali Guard, Ram Bahadur wanted five thousand rupees in cash for recommending Balram’s name as the one who would drive the masters to Delhi in the Honda City and live there for three months, adding that Balram would get three thousand rupees a month as salary. When Balram expressed his inability to pay up, Ram Bahadur said that he would recommend Ram Persad’s name to the master for this prestigious assignment. But Balram spied on Ram Persad and discovered that the man was really a Muslim who had lied about his religion in order to gain employment. Soon Ballram ran back to the house and shared his discovery with Ram Bahadur, who had been a part of this scam because the masters trusted him. Ballram gave the Nepali guard a tight slap. By that time Ram Persad (or whatever his Muslim name was) knew that the game was up; he quietly packed up and left. Balram was now servant number one in the household a reprimanded.

Ashok treated Balrlam well, he did not hit him or spit on him like other masters; Ashok paid him four thousand rupees a month and he had been raising his salary without asking; Thus Ashok trusted Balram fully that’s why when Mukesh, Pinky madam and Uma madam (to be married for the second time) instructed Ashok to be careful with Balram or to send him out, Ashok was adamant not to send him out. Yet Balram started stealing money from his master in order to sleep with a white woman.

When one evening it was drizzling, Balram lured Ashok out of the car on the pretext that there was a problem and murdered him with a broken liquor bottle, even though he knew that his entire family would be wiped out by the Stork and his goons back in Lakmanagarh village for this act of perfidy treachery.

#### (4) The people as ultimate source of sovereignty

In a democracy, people are the ultimate source of sovereignty, and the government derives its power from them. For this purpose, elections take place in India after every five years.

But the way it is held in India, is ridiculed in the novel *The White tiger*. Balram recounts his election experience when he was working at the tea shop in Laxmangarh. The teashop owner ordered all his workers to stop working and march to the school, where the electoral officer declared that all the young workers at the teashop were eighteen, and therefore eligible to vote. “I got a birth day from the government”. The ‘eligible’ voters were not allowed to cast their votes as the teashop owner had already ‘sold’ them, their “fingerprints – the inky fingerprints which the illiterate person makes on the ballot paper to indicate his vote” (TWT 97). Thus their fingerprints had already been taken and their votes cast in favor of the Great Socialist’s party. A person who insisted on casting his vote was declared mad and manhandled and killed by the Great Socialist’s supporters. They had already put up a tally of votes polled on a blackboard. Every one of the 2,341 voters had voted for the Great Socialist. And the Great Socialist candidate was declared to have won unanimously from the constituency. This was supposed to be a close election; and the teashop owner had got a ‘good price’ for each one of them from the Great Socialist’s party. Balram proclaims himself to be “the india’s most faithful voter, “yet he is still has not seen the inside of a voting booth” (TWT 102).

Balram calls Indian election one of the ‘three diseases’ of the country, the other two being typhoid and cholera. Now that the fever of election was catching and everyone was talking about it ‘like eunuchs discussing the Kama sutra’. Even the government employee including policemen were canvassing for the Great Socialist. A special *pooja* was held to for the Great Socialist’s victory and mutton *biryani* was distributed on paper plates in front of the temple; and in the evening there was free booze for all. The next morning a posse of policemen came to Laxmagarh and an election officer read out the voting officers in the market place. But the people in the Darkness were not allowed to vote It had been so, Balram says, since the first general elections. Then he recalls his father’s election experience in his father’s voice: “I have seen twelve elections – five general, five state, two local – and someone else has voted for me twelve time. I’ve heard that people in; the other India get to vote for themselves – isn’t that something?” (TWT 100).

#### (5) Secularism

The Constitutions says that the States should treat all religions equally and impartially and that no state has an official religion. It also guarantees all people the freedom of conscience and the right to preach, practice and propagate any religion of their choice. But in the novel under study, Ram Persad, the number one driver of the Stork, had to hide his religion ( Islam). If the masters had known that he was a Muslim, they would have not offered him the job and treated him as the number one driver. So he had

changed his name but not his religious practices. The moment the fact was smelt by Balram, Ram Persad had no other chance but to pack up things and leave the place.

### **(6) Right to Culture and Education**

It implies that in a democratic country, culture and education of the minority should be promoted. But as it is discussed under the head secularism, the minority (Muslim driver) was not able to practice his own culture. If so how can we expect the promotion of their education. Further Free and compulsory education has become a fundamental right in 2008. But Balram narrates the state of education in the democratic India with his own experience. “If the Indian village is a paradise” says Balram, “then village is a paradise within a paradise.” The children in his village school were entitled to free meals at lunch-time \_ three *rotis*, yellow *daal* and pickles \_ but they never got to see any because the money allotted was misappropriated by the teacher who had a ‘legitimate excuse to steal the money’ because he said he hadn’t been paid his salary for six months. He was going to do nothing in the class till his pay cheque arrived. “Yet he was terrified of losing his job, because though the pay of any government job in India is poor, the incidental advantages are numerous” (TWT 33).

One fine morning an inspector came to the school on a ‘surprise inspection’. He pointed out the miserable state of affairs in the school. But the teacher was trembled by his side and said; “There is no duster in this class; there are no chairs; there are no uniforms for the boys. How much money have you stolen from the school funds, you sister-fucker?” (TWT 34)

Then the inspector wrote four sentences on the board at the wall and asked the students to read them out. But students after students stood up and blinked at the wall. At last Balram read the sentences . He tested Balram’s intelligence in different ways and the words of the teacher, “He is the smartest of the lot”(TWT 34) was proved and the inspector said, “ You, young man, are an intelligent, honest, vivacious fellow in this crowd of thugs and idiots. In any jungle” (TWT 35) And gave him the title ‘The White Tiger’ which is the rarest of animals that comes along only once in a generation. Before leaving, the inspector promised him government scholarship. That would help him to go to a real school – somewhere far away from there with a real uniform and to have real education. But such a smartest and worthiest child, Balram was forced to leave the school and sent to job by his family. To repay the loan borrowed for the marriage of his cousin sister.

### **(7) Right against exploitation**

Right against Exploitation condemns human trafficking, child labor, forced labor making it an offense punishable by law, and also prohibit any act of compelling a person to work without wages.

This right too was indirectly criticized in the novel, *The White Tiger*. In the line of story we are told that the smartest and the worthiest child, Balram was forced to leave the school and to work with his brother Kishan in the village teashop.

After the death of his father, Balram, Kishan and his cousin Dilip worked in Dhanbad in a teashop along the Ganga. Balram calls those working in teashops

“Human spiders that crawling in between and under the tables with rags in their hands, crushed humans in crushed uniforms, sluggish, ..... But that is your fate if you do your job well – with honesty, dedication, and sincerity, the way Gandhi would have done no doubt”

Throughout the story, Adiga exposes how the rich Indians exploit the poor and the poor awaits for chance to take revenge for it. To quote one instance; Balram was fascinated by a golden-haired girl they visited in a hotel and wanted to have the same experience. For that purpose he started to steal money from his master. But his resentment against Ashok grew: “The more I stole from him, the more I realize how much he had stolen from me”

### **(8) Justice (Right to Constitutional Remedies)**

Right to Constitutional Remedies ensures citizens to go to the supreme court to ask for enforcement or protection against violation of their fundamental rights. The Supreme Court has the jurisdiction to enforce the Fundamental Rights even against private bodies, and in case of any violation, award compensation as well to the affected individual.

In the above cited instances, all the fundamental rights have been violated, but no one had got the courage to go to the court or not even to protest against them. The reason is ‘The Indian family’. Family is the coop where Indians are trapped and tied to the coop. Only a man who is prepared to see his family destroyed – ‘hunted, beaten and burned alive by the masters’ – can break out of the coop. This is not possible for a normal human being. They are the pale hens in the Rooster Coops. They smell the blood of others and they know fully that they are the next in line. Yet they do not rebel, or try to get out of the coop. If the exploited, are not able even to realize their fate how can we expect that they would go to the court. Even if they realize it, they don’t what to loose their family. Suppose they go to the court, there are entrepreneurs to break the law of the land. “ To break the law of his land – to turn bad news into good news – is the entrepreneur’s prerogative” (TWT 38).

### **(9) Right to privacy**

When Mukesh (Ashok’s brother) hands over a letter to Balram from his granny and reads it out, despite Ashok’s protest, with scant regard for Balram’s privacy on the plea: Mukesh remarks, “He has no sense of privacy. In the villages there are no separate rooms they just lie together at night and fuck like that. Trust me, he doesn’t mind. This is a disparity on the basis of rich and poor and on the basis locality (urban and rural).

From the above discussion we could boldly conclude that Aravind Adiga sarcastically mocks at the function Indian democracy left and right Throughout the novel. He thinks that it is because of the democratic set up that we are not able to overtake China. “We have this fucked-up system called parliamentary democracy. Otherwise, we’d be just like China-“. Further he insists that “We don’t deserve .... Parliamentary democracy, Father. We will never catch up with China for this single reason.”

Further he hopes for the end of this corrupted and polluted system of democracy soon saying that “the current situation cannot last long, with the Naxals getting stronger by the day.”

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## **Tragic Gaiety in the Selected Novels of Rohinton Mistry**

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Tragic gaiety transcends the calamities of life. Tragedy and joy refer to quite distinct concepts and thus do not oppose each other. Tragedy primarily refers to a form of verbal art. Tragedy signifies a vision concerned with the calamities of life and their effects on characters. Tragedy is not an emotional state but describes a situation. Thus, one can find oneself in a situation which is tragic, but one does not feel the tragic implications of that situation.

Joy, on the other hand, draws attention to an affective reaction towards a situation. Taken together, tragic joy or tragic gaiety describes a euphonious response towards a tragic situation. Informed by history's regenerative potential and the idea of an endless reappearance, tragic gaiety suggests displaying calmness in the face of rebellion and terror.

The Parsis are an ethno-religious minority in India. They have contributed a lot to the society, economics, commerce, science, politics and literature. Rohinton Mistry is a writer with great honesty of imagination. He is one of the popular and most prominent novelists in Indian English Literature from Parsi community.

Rohinton Mistry was born on 3<sup>rd</sup> July 1952. He now lives in Toronto, but sets his novels primarily in his native Bombay, presenting an honest and loving image of India. During Mistry's stay in Bombay he learnt a lot about socio-political background of our country before he left for a new land. His novels focus on current political issues. He migrated and settled down in Canada even though he does not forget his motherland India. The main theme of his writing deals with India. The novels show his attachment, feeling and emotions for Parsi community and Bombay.

Rohinton Mistry's *Such a Long Journey* (1991) brought him national and international recognition. The book concerns an ordinary man who becomes involved in the politics surrounding the Bangladesh supporter of independence movement in India and Pakistan. Mistry's *A Fine Balance* (1995) concerns four people from Bombay who struggle with family and work against the backdrop of the political unrest in India during the mid-1970s.

*Such a Long Journey* and *A Fine Balance* have been one of the most remarkable and interesting novels. These novels foreground the heterogeneity of identity within Parsi community

and the dynamic nature of Parsi community itself. But his community does not figure much in his second novel *A Fine Balance*.

Rohinton Mistry's Indo- nostalgic novels, deal with the dark and grim side of life. His novels recognize and respect minority cultures which have been suffering from social injustice, elimination, marginalization, dispossession, dislocation and social discrimination. It exposes the corrupt governmental machinery and portrays the plight of the common people during Emergency.

The title of the novel, *Such a Long Journey*, is taken from T. S. Eliot's "*Journey of the Magi*" is really about the journey inward and the discovery there in of a new birth- a journey in which Gustad is confronted by three physical deaths but himself retains a heroic stature. Literally there are no significant journey in this novel expect the journey to Dinshawji's funeral which is followed by the journey to Delhi to see Major Bilimoria.

The long journey is already taken by Dinshawji, Major Bilimoria and Tehmul Lungraa and is a journey from hopelessness to hope. The hard times are over in the life of Gustad and he learnt that the everyday life is bound up with some uncontrolled forces over which man has no control. At the end of the novel a new journey begins in the life of Gustad that is of a consciousness that the quest is endless which involves countless journeys. Thus the journey is the repeated motif in the novel and it also symbolically reveals the conversion from one state of inner experience to another.

*Such a Long Journey* is not optimistic about India- partly, unavoidably, because it from the viewpoint of an insecure minority, the Parsis. But Mistry's surrounding vision is broader, its idealism tempered by a search for individual humanity and self- sacrifice against the odds of neglected poverty and pessimism. Symbolizing the broader vision is Gustad's prompting of a pavement artist to transform a black, aromatic wall near his apartment building into a wall painting of all faiths, "a sacred wall of miracles," of tolerance.

The novel's last public act is the demolition of this wall as part of a unessential road- widening scheme, coinciding paradoxically with an useless demonstration against municipal corruption. Out of this failure, though, Gustad salvages reconciliation with his son, and, chastened by others' suffering, he tears down his nervous blackout.

The blackout paper is not the only boundary erected and defended in *Such a Long Journey* in order to exclude an allegedly hostile environment. The compound wall of Khodadad Building becomes another line of defence, as it were, this time against the road widening scheme of which Gustad is so afraid. As an enclave of peace and respite, the compound provides the Nobles and their neighbours with a refuge from the noise and turmoil of Bombay.

Mistry uses major political events of independent India as the backdrop of his novels. There are two ways to read politics. First, in the sense of state and national politics and the second, in terms of cultural politics which focus on the role of the individual within family, the community and the nation.

The period of Emergency in 1970s is considered a dark period in the history of India in which people of different sections were affected severely. It was a cruel attempt to sustain power at the cost of democracy. *A Fine Balance* portrays the internal Emergency imposed by Indira Gandhi and *Family Matters* has the consequences of Babri Mosque riots in 1990s.

The Emergency saw the suspension of the basic fundamental rights guaranteed to every Indian citizen by the constitution of India. The period of this novel begins with the year of the declaration of Emergency in 1975 and ends with Indira Gandhi's assassination in 1984. Between these two important political events, the stories of Dina Dalal, her tailors Ishwar Darji and Omprakash Darji, her renter Maneck Kohlah and their contrasting friends are interlaced. The novelist pictures the struggles of these people to ensure their lives in Mumbai in the wake of Emergency.

The main action of *A Fine Balance* is framed between the opening chapter, 'Prologue 1975' and the concluding section entitled 'Epilogue 1985'. These were crucial years for the Indian nation: 1975 saw the declaration of a 'State of Internal Emergency' by the Prime Minister, Mrs. Indira Gandhi and in 1984, Mrs. Gandhi was assassinated by her Sikh bodyguard as vengeance for the Indian army's attack earlier that year on the Golden Temple in Amritsar, the holiest Sikh shrine. This attack caused the death of the Sikh religious leader, Jarnail Bhindranwale. Mrs. Gandhi's assassination triggered nation-wide riots and serious communal violence, with Sikhs targeted by furious Hindu mobs avenging the Prime Minister's murder.

The lives of all the characters in the novel are steeped in the realities of a wartime situation. Although the real war with Pakistan is at the frontiers, the scarcity of food supplies and the rationing affect the ordinary citizen. A sense of insecurity and a fear of attack are permanent. It is indicated not only through Gustad's dark, covered windows but also through the air raid sirens. War is the subject of discussion between colleagues during their lunch break and there is endless speculation about which side the US will ally with - India or Pakistan.

Mistry's second novel, *A Fine Balance*, to expose the corrupt governmental machinery and portrays the plight of the common people during Emergency. This novel sets out to document, in detail, the way in which election malpractices and misappropriation of power, affect the life of the poor rural migrant as well as the urban homeless. It is situated in the years immediately following the narrative period in *Such a Long Journey*, during the Emergency period.

Rohinton Mistry's *Such a Long Journey* and *A Fine Balance* enact the loss as well as the process of meaning in various ways. But in addition to that, Mistry elaborates on his themes on a philosophical level as well as on an inter textual level. The relevance is once again not so much on cultural difference but on universals. With *A Fine Balance*, Mistry reproduces his concerns about the imbrications of national politics and the fate of the individual. The Parsis insecurity for being an ethnic minority in the country is reflected in the voice of Dinshawji in *Such a Long Journey*, and the voice of Dina Dalal in *A Fine Balance*.

Like other Parsi writers, Mistry's work is guided by the experience of double displacement. Rohinton Mistry's *Such a Long Journey* and *A Fine Balance* have helped him in earning a distinct place in the records of the post independence Indian English novel.

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## Farah Oomerbhoy's *The Last Of The Foredrakes* as a Mythic Fantasy Fiction

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Mythology is the greatest inspiration for fantasy stories. Mythic fantasy is rooted in myth, legend, and folklore and fairy tales. It frequently uses mythological personages. Fantasy is a form of a fiction. The notable different between fantasy fiction and other types of fiction, like science fiction, is that fantasy generally involves a mystical base, i.e. magical mythical or supernatural, imaginary worlds, while science fiction makes use of an analytical, scientific discourse. Science fiction describes the world as it may become one day, while fantasy explains it as the possible ideal world.

Mythic fantasy fiction heroes are different from other types of fiction heroes. They are usually mythical creatures or humans with supernatural powers; they are humans with special talents which make them special leader, efficient problem solvers or formidable risk takers which help them succeed in the end of the story. This type of fiction involves a 'good versus evil' conflict, solved optimistically in the end by the help of magic or witchcraft or other talents of magical world. This fantasy appeals to universal myths. So that everyone can understand the story without a cultural or historical background. It gives a kind of resolution, providing the possibilities for a new better world.

India has a vast reservoir of mythology. India is closely interwoven with mythology. Indian mythology is one of the richest elements of Indian culture that makes India a unique one in the world. Through generations, different stories in Indian mythology have been passed from generation to generation either by a word of mouth or through carefully stored scriptures. While reading a book it will be identified that they are picked from actual stories that heard in childhood. The story will be about an encounter with faith. This is called as fantasy fiction. It is

subject to so many interpretations. That is why even today many writers show interest in writing mythic fantasy fiction.

The debut Indian writer Farah Oomerbhoy tries this fantasy genre in her *The Avalonia Chronicles* series which children like the most and one of the best-selling books. She consciously or unconsciously uses mythology which proves that fantasy and mythology cannot be separated. Her usage of names to her characters of the fiction reminds the mythical characters.

Names are the key to people's identity. Names play a key role in differentiation. Some names have the ability to express character traits or personal appearance, but they can also insinuate to places, profession or accidental circumstances, which were connected with the particular individuals. Later many of these descriptive names became surnames. The naming of fictional character is subjected to similar practices. In order to serve determining, expressive and distinctive functions, the characters' names must display relative features of their intended role of significance.

### **Aurora**

Aurora is the roman name for the goddess of the dawn. Her mythology and attributes are the same as the Greek Eos, and she does not seem to have any specifically roman mythology. Her name simply means "the dawn, day break, or sunrise".

Aurora is a brave girl who fought against her Aunt Morgana in order save her own life. Firstly, she does not seem to have any power. But soon she finds out her own identity and developed her fae-mage powers in Evolon, the academy of magic. Like the meaning of her name in mythology, she emerges as the dawn of the sun by removing all the darkness in her life.

### **Raphael**

Raphael is a powerful guardian angel and healer. He is said to look after the Tree of Life in the Garden of Eden. He is associated with the sun and is often depicted holding a staff.

Raphael (Rafe) is a handsome hero who helps the innocent people. He is originally a prince, but he disguises as an ordinary man who wears mask and usually called as "Black Wolf" by the people. Usually he is good to good people and bad to bad people. Like his name in mythology, he is a powerful guardian to all, especially Aurora. Because whenever Aurora is in trouble, he rescues her life as his own responsibility. Only in the final stage of the book, we came to know that he is the prince.

### **Fae**

The fae or fairies are supernatural beings that can be best described by that Greek word – daemon, which means “spirit”. These are spirits or minor deities of nature or of the natural phenomena.

Fairies or the fae are the magical creatures who help people. They are very good in nature. Usually they are born with the fae power with one of the five elements- Fire, Air, Water, Earth and Spirit. They are popular of their healing power. They are all trustworthy creatures in the entire Avalonia kingdom.

### **Pegasus**

Pegasus, the winged horse in Greek mythology, was involved in some of the most intriguing tales of the times. From his birth to his death, Pegasus remained a mysterious creature capable of everything, symbolizing the divine inspiration or the journey to heaven, since riding him was synonymous to “flying” to the heavens. Pegasus was represented as a good hearted, gentle creature, somewhat naïve but always eager to help. For his service and loyalty, Zeus, king of gods in Greek Mythology, honored him with a special immortality turning Pegasus into a constellation on the last day of his life.

Pegasus a mysterious creature that has wings along with body of a horse usually flies into the sky. These are loyal creatures and a magical one that feels the power only to the royal fae bloodline and communicates through mind. Their voices can be heard only to the royal fae people. It helped Princess Aurora timely and saved her life.

After studying of Farah Oomerbhoy’s book from the mythological side, it can be clearly understood that she has mostly used characters from Greek mythology. She has created her characters on the base of mythology and gave them some extra personalities. Mostly she has tried to soften their behavior and to represent metaphorical and allegorical expressions of reality.

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Farah Oomerbhoy’s *The Last Of The Foredrakes* as a Mythic Fantasy Fiction

## Social Inequality in Vijai Tendulkar's *Ghashiram Kotwal*

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### Abstract

Tendulkar has dedication to the society and the concept of social justice, which form the instrument of a political system in his plays. Particularly his play *Ghashiram Kotwal* is a best political satire. It shows a socio-political fabric in past as well as contemporary society. He presents unusual sympathy and truthfulness dealing with social issues. The lack of moralizing gives his plays a very open-ended feel and leaves room for individual understanding and response. The present topics describe the plight of the individual, his loneliness and separation in an urban and developed society as expressed in his play *Ghashiram Kotwal*. He describes the isolation of the individual from the society and culture environment to which he belongs forms an important theme here. Here, alienation is the unifying theme that runs through the play.

In *Ghashiram Kotwal*, Tendulkar presents the case of an unfamiliar Brahmin, who has come in search of live hood in Poona and due to the atrocities of the Brahmin of Poona he turns himself into a monster and feels separation from the society and in the end murdered by the people of Poona. Ghashiram, a Brahmin from Kanauj is not accepted by the Brahmins of Poona and so hurt by them for his daily life. When he was eagerly looking at the sacred *Dakshina* ritual that was taking place at the bottom of Parvati hill, he was pulled out from the place. The soldiers and police officials corner him as a thief. People also called him as thief; he was taken by the police and was treated less than a human being. Police also filed a complaint.

Ghashiram feels totally helpless. He tries to explain them that he was not a thief but a Brahmin from Kanauj, but people turned unable to hear to his words. At that time, he thought how his daughter and his wife would respond for such untruth exposure. Also, his mind was impatient about it, on the other hand he also removed his sash to the ground. He threatens the Brahmins of Poona violently that he would come back and avenge on them. He would show his power.

Ghashiram is left in this world only with the one desire that is of punish on the Brahmins of Poona at any cost. He goes away and with a plan comes back to the city of Poona in the cover up of a servant. After that he witnesses Nana, a man who married nine times and was still wandering as a sensualist. He finds pleasure at his lechery that has no bounds of time and place. Ghashiram makes profit of Nana, he does not hesitate to use his own daughter, Lalita Gauri as tempt. He goes to Nana and appears before him as a servant. He himself takes his daughter to Nana, without letting him know the fact. In order to avenge himself on the Brahmins of Poona he plays a game with Nana by sending her own daughter before Nana. The meeting of Nana and Lalita Gauri produced a spark between them because of the beauty of Lalita. Nana accuses him of charter the pray flee. This shows how he encourages Nana, at cost of his own daughter. Ghashiram is no more a Brahmin, he has become a Shudra now and hence says to Nana,

Whoever she is, if the order is given, this servant will bring her.

Nana- Would you? We'll be grateful. We will give more than enough in return. But- When?

Servant- Tomorrow. Or the day after or the days after that.

Nana- May be tonight, eh! (GK 351, 352)

Knowing full well, Nana's shameless nature, he does not worry about the future of his own daughter and her feelings. He is blinded by the feelings of avenging on Brahmins. To him, his own daughter is no more than an instrument to finish his act of revenge and getting power.

Thus, Ghashiram gains his superiority through his manipulating Kotwal not bothering about his daughter's life. He clearly says that he will give his only daughter to Nana to satisfy his desire on the condition that he should be made the Kotwal of the city.

Because of his skillful position as the head of Poona, he becomes both unkind and a person of bad manner that is mixed with his revenge. He wears the inspiring clothes of Kotwal also adds a beautiful turban upon his head. He has got his trump card of power in hand and becomes a forceful ruler to wash Poona that is filled with its corruption and descent. He brings in new rules and regulations to the Brahmins of Poona:

No whoring without a permit.

No cremation without permit.

Whoever does wrong will be punished?

Severely. Will not be pitied (GK 359)

These rules and regulations were new and unaccustomed to the Brahmins of Poona. This made Ghashiram Kotwal roam around the city, even during mid-nights. It is explained,

... the eleven O'clock cannon,  
Started ruling in person.  
Accosted anyone he met in the streets, whipped people.  
Arrested people. Demanded people's permits. Imprisoned People. Sued people (GK 360)

All these instances prove that Ghashiram turn to be revenge filled animal. More than his behaviour, he lost his humanness and common sense of treating people. He behaves with people in a cruel manner. He insults them and crushes them. He tortures and torments physically as well as mentally. His behaviour becomes totally ridiculous and it seems at times as if he has, lost control over himself. He comes out of his home during nights even for a slight noise and would enquire with those men and women on the roads if they were really husband and wife. His act doesn't even spare his neighbours that he would often wake them up and made sure if they were husband and wife. His behaviour becomes totally strange and it seems at times as if he has, lost control over himself. He comes out of his home during nights even for a slight noise and would enquire with those men and women on the roads if they were really husband and wife. His act doesn't even spare his neighbours that he would often wake them up and made sure if they were husband and wife. His behaviour with Sutradhar is a best example of his ridiculous behaviour. When Sutradhar goes to fetch his midwife, he demands

Sutradhar : sir, I was going to fetch the midwife.

Ghashiram : Midwife. Who's delivering?

Sutradhar : My wife.

Ghashiram : Why does she deliver in the middle of the night? (slap him) Speak up.

Sutradhar : Her time had come!

Ghashiram : Have you got a permit? Speak

Sutradhar : No, Sir

Ghashiram : Why not? You got out on the road at night without a permit and you'll get whipped.

Sutradhar : Have Pity, Sir

Ghashiram : (hits him) Why didn't know when your wife would deliver? She's your wife, isn't she? (GK 376)

Ghashiram loses his wits completely after the murder of his daughter. He loses his conscience and as a blood seeker he preys upon people. This attitude of his, turned earned Poona a name called land of cruelty. This resulted in murdering more people and also imprisoning people for their mistakes. The prison lost its capacity to hold more people, and people also died due to suffocation. People go to Nana and Nana orders for the execution of Ghashiram Kotwal. Ghashiram is stoned to death. He dies with a heavy heart realizing that he has spoiled the life of his own daughter in taking revenge.

Ghashiram, a common man who becomes a giant, is a by-product of his society. It is the behaviour of society that is responsible for Ghashiram turning into a devil and his being stoned to death. Through, this character, Tendulkar expresses the social and political ideology. He offers a theory that explains how politics works in a society; and to provide a thoughtful insight into the forces that shape a new society. In other words, he tries to build and change the concepts of the contemporary Indian English literature by making a protest against power.

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## **Survival of the Black Woman in Toni Morrison's *Sula***

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Toni Morrison is the first African – American woman to win the noble prize for literature. Morrison's work, *Sula* provides struggle for survival of the black community. In *Sula*, her general focus is on socio political struggle for survival that her described of the African – American experience. The black community in Morrison's *Sula* that is defined by the racial barriers created by the surrounded dominant white society. Their dominant white society created the rules and borders that is barriers to impair the survival of black people. *Sula* further investigates the dominant white society influence and impact on the black community and examines the corruptive activity which destroys the unity of black society member to make alienation and weakness.

The life of *Sula* Peace in the black community of Medallion in the 1920s, *Sula* is an independent young woman because of her strong sense of feminine identity and intact survival skill. She is treated as an outcast and stranger of black society because of her refusal to follow the customs of black society. *Sula*'s intimate friend Nel Wright accepts the traditional role and marries to become mother. In spite of losing her own identities and interest. Therefore, *Sula* examines survival and struggles of the internal black society.

In Morrison's *Sula*, the black community is defined that oppressive white society dominates the black society and forms the boundaries with rules which are resisted by black society. The story setting for *Sula* is a small town in Ohio, located white society dominates and exploits the the black people's energy. As a white slave owner assures his slave fertile Bottom land as well as his freedom. However, the slave is deceived by a white owner who misguides him that land on the hillside is "rich and fertile... the Bottom of heaven (and is) the best land there is" (Morrison 5). The white community develops itself in rich position by usurping the fertile land white the black community is compelled to live on the margin of the white society. Thus, the black community identities as an outcast with the designated area, where they agree to live in a poor situation.

*Sula*'s lifelong friend Nel chooses the role of white and mother because she is in need of accepting customs of her society and remains true identity to her hometown. Thus she roots

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strongly her status by accepting customs and rules were, the accepted values and tradition imprinted from childhood days where she “sat on the steps of the back porch surrounded by the high silence of the mother’s incredible orderly house...waiting for (her) fiery prince” (Morrison 51). However, her fiancé Jude attains the social role after his position of family breadwinner. So he has to seek a job on the New River Road “It was after he stood in lines for six days”. Jude realized that his employment opportunity and dreams were at risk in the hands of the cruel white employer, therefore stress and frustration arose which consequence to him pressuring Nel.

In novel *Sula*, social pressures lead to frustration. Eva exposes her poor living conditions of the black community. Her routine life turns to bad condition and frustration because of her son’s drug addiction. Although Eva loves her son, she has lost her hope to quiet his cruel quality and drug addiction and therefore plunges him in kerosene to set fire to him. Here nobody from the black community control Eva for this violence because the social pressures and disorder circumstances surrounding it. The characters in *Sula*, then attain their potential existence and growth within the boundaries of the community.

Sula’s return and presence is seen as an evil which caused her as an outcast from her community, “The presence of evil was something to be first recognized, then dealt with, survived, outwitted, triumphed over. Their evidence against Sula was contrived, but their conclusion about her were not” (Morrison 118).

Both Sula and Eva peace strengthen their status in the black community by making violence whenever they face unfavourable situation, because of their self and inner nature. Once Sula threatening by white teenage boys, she cuts hair fingers herself and shows her courage to castrate them. Here with shows he strength and status by refusing by acceptance of lower status of black women.

Eva peace’s loss of her leg is the self-mutilation which is done in order to get insurance money from the white society’s laws, which provide financial support for her children and she bravely confronts white laws in harvesting money and gaining for her economic independence. Although Eva’s role is attractive and heightened in the black community, she is admired by her sacrifice,

“And adult standing or sitting, had to look down at her. But they didn’t know it. They all had the impression that they were looking up at her, up into the open distances of her eyes, up to the soft black of her nostrils and up to the rest of the chin” (Morison 31).

The black people’s perceptions are variety upon her appearance and returning to native place, because she is seemed of a stranger even in her own community. Her strange exterior

beauty, unpredictable and lusty appearance may be harmful for their community's customs and tradition like beautiful rose causing pain those who touch its stem. Thus, Sula's character is portrayed of an independent. She refuses to follow the norms and conventional rituals of its members, such of marriage, and here with family and childbirth.

In *Sula*, the main focus is the African people's struggle and their individual freedom. The racial freedom is secondary to be noted. The black men live in America are American citizens, but their participation is prevented in a white American culture. Racial issues are portrayed throughout the novel.

*Sula* contains so many different themes, but it is difficult thing to say which one is the important. Morrison shows that the important work is to the community of bottom seriously to survive. In *Sula*, the people of bottom take survival very seriously because their existence is surrounded by white male world. The residents of bottom take best survival by working different kinds of jobs and helping each other when in need. But they are aware that they always have to remain their lives within the boundaries of the aggressive white society. Survival is a primary thing for life of Eva and Hannah. They know themselves that no opportunities being black and female, so they prepare their food by canning food in the summer for the winter season. They are aware of their needs, how to get and fulfill during unfavourable circumstances.

In aggressive white society, black people know the urgent need of survival, so Eva is aware of survival by cutting off her leg to gain an insurance money and develop the financial status of her children. Jude is another character for survival fitness by his eagerness to get job to run his family but that time he can't get job which goes to white boys. So, Jude has no opportunity to get job for his survival, the reason is being a Negro, this can be very damaging to one's self.

On exploring the character of Sula, she has no right opportunity for her creativity. Lack of suitable outlet she becomes dangerous, Sula never realizes that her unintentional sins becomes dangerous to her. Emptiness in Sula's life diverts her life on wrong track by seeking opportunity with men to fulfill her emptiness. Sula destructs herself because of her lack of suitable outlet and her relationship with men. To the community of Bottom Sula is an outcast because she is different form from others and opinion and customs.

Sula is isolated from the community for her extreme independence, but she is careless to be outcasted, she just wants to live her life with free mind. After death of Sula, the black community talks about Sula and her life, but they don't know what to do with their lack of unity and unfocused energy. The death of Sula makes a lesson to the people of Bottom. They realize that productive outlet and work are important for the survival of the people in Sula because it gives the way for fruitful life for the members of the Bottom.

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## Work Cited

### Primary Source:

Morrison, Toni. *Sula*. New York: Penguin Books, 1973. Print.