



Greetings from the Vice-Chancellor



Prof. Dr. M. Krishnan, M.Sc., Ph.D.

I'm very glad to note that many research articles were presented and discussed in detail in the International Conference on **Human Praxis and Modern Configuration through Literature** conducted by our Department of English and Comparative Literature. I'm also glad to note that selected papers presented in the International Conference are compiled and are now being published for the benefit of scholars around the world. Human Praxis in all aspects of life and society is a very important topic for discussion and is also a matter of great concern. Creative writers have focused on various aspects of Human Praxis around the world including India in their creative works. Such discussions create in us great concern for our society and values, and such discussions will help us to improve the social, economic and psychological condition of people and communities around us.

Our Department of English and Comparative Literature is well-known for their continued significant involvement in the study of literature from around the world and compare these literatures with our own great traditional and modern literary works. I wish continued great success for the activities of Department of English and Comparative Literature under the leadership of Prof. Dr. S. Chelliah, M.A., Ph.D., D.Litt. My greetings and thanks are due to all the participants of the

International Conference as well as the academic and administrative staff of the Department of English and Comparative Literature.



Greetings from the Registrar



Prof. N. Sankar, Ph.D.,

I am greatly impressed by the success of the International Conference on **Human Praxis and Modern Configuration through Literature** conducted by our Department of English and Comparative Literature. Both the academic and administrative staff of the Department worked hard to make the conference a notable success.

I am glad to note that the papers presented in the conference are now compiled and published in several volumes. Select papers presented in the conference are now published for the benefit of scholars both in India and abroad. We always need to be concerned about the marginality that prevails in our societies in several forms. Creative writers have described such marginality in so many heart-rending stories. Such creative works instigate in us a keen desire to seek suitable changes, and research on such creative works enable our young scholars to look

forward to a future wherein such social, economic and psychological concerns are positively minimized.

My greetings and thanks to all who participated in the conference organized under the dynamic leadership of Prof. Dr. S. Chelliah, M.A., Ph.D., D.Litt. I am sure that the Department of English and Comparative Literature will continue to have such significant conferences in the future also.



Editor's Note



Dr. S. Chelliah, M.A., Ph.D., D.Litt.
Dean of Arts, Humanities & Languages
Professor, Head
Department of English & Comparative Literature

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***Human Praxis and Modern Configuration through Literature* -- VOLUME 2**

The International Conference on **Human Praxis and Modern Configuration through Literature** conducted by the Department of English and Comparative Literature received an excellent response from faculty members and research scholars from around the country. Very insightful research papers on many creative writers from around the world were presented. In the present volume, selected papers presented in the conference are compiled together and published. There are more than seventy articles in this compilation, dealing with a range of themes **Human Praxis and Modern Configuration** depicted in the works of several leading creative authors from around the world, including creative works written by Indian writers.

My grateful thanks are due to the Vice-Chancellor **Prof. Dr. M. Krishnan, M.Sc., Ph.D.** and the Registrar **Prof. Dr. N. Sankar, Ph.D.** for their encouragement and support in all the activities of the Department of English and Comparative Literature. I am grateful for the excellent cooperation I received from the academic and administrative staff of the Department of English and Comparative Literature. Research Scholars and students of the Department actively participated in all the deliberations of the Conference. The participants came from many Colleges and Universities and they were very glad to exchange their ideas with one another. It has been a great encouraging experience for all.

We hope that this volume of Selected Papers from the International Conference **Human Praxis and Modern Configuration through Literature** will help further research on various dimensions of society and all individuals in relation to social strata, religion, regional variations, gender issues, economic and psychological and health care institutions, etc. in the days to come.

Prof. Dr. S. Chelliah, M.A., M.Phil., Ph.D., D.Litt., Editor

**Select Papers of the International Conference on
Human Praxis and Modern Configuration through Literature
-- Volume 2**

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The Journey of Memory in Kazuo Ishiguro's *A Pale View Of Hills*

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Abstract

One cannot survive without relying on one's memory as it plays an important role in a man's life. Like a coin has two sides, human memory recalls information as well as forgets certain facts. But nowadays men's lives have become too handy as they turn over more on mobile phones that store many records, files and documents. Yet today's experts and scientific research say mobile phone acts as a weed killer of human emotion and memory. However, the episodic memory acts beyond the technology to help men to survive by selective process of recollecting, constructing and acting according to the situation. In this way, how Kazuo Ishiguro uses memory as a symbol in his *A Pale View of Hills* is the main focus of this conceptual paper.

Keywords: Kazuo Ishiguro, *A Pale View Of Hills*, Memory, past, present, emotions

Introduction

Memory plays an important role in human being. It acts as a twofold process by going back and coming back to the present. When the memory plays in, an equal measure, there is a balancing situation of the mind. Memory neither has its limitations to make the fact forget nor could review the fact on time, hence one say, and memory is a mysterious psychological journey, in human life. Knowing the power and value of memory Kazuo Ishiguro uses it as a tool and a symbol to reveal out the story of the protagonist. To this context, the Ishiguro remarks as,

I like memory, at various levels. At a purely technical level, I like it as a method of telling a story-it to give me plenty of freedom...and I just like the texture of memory as well. I like that the scenes are necessarily foggy around the edges because they're open to manipulation and they're open to self-deception and embroidery. And they're often tinged with nostalgia, some kind of strength and emotion. I like all these layers that come with a scene. Thematically, I have been interested in memory itself. (04)

Kazuo Ishiguro who was born in Nagasaki, Japan, later settled and became a citizen of British. His graduation in English, Philosophy and creative writing, turned him as a multi-talented writer as a novelist, screenplay writer, short fiction and lyricist. To his credit he has written more than half dozens of novels and as an identity for his writing received various

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notable awards and Noble prize for literature, in 2017. To his name and fame all over the world, his works have been translated into 27 foreign languages and apart from his few novels have been filmed.

Discussion

Ishiguro's novels dealt with multiple themes such as human psychology, memory of past, human emotions, search for identity, cultural crisis, historical facts, fantasy to reality, nostalgia and dislocation. These themes could also be traced out in *A Pale View of Hills*, the novel taken up for the discussion. *A Pale View of Hills* (1982), the first novel by Ishiguro, is the story set in Japan. The novel begins in the present, where Etsuko leads her life lonely in England, as her British husband Mr. Sheringham passed away and her elder daughter Keiko committed suicide. Etsuko's second daughter Niki visits her mother from Japan to enquire about her sister's death and fails to maintain a cordial and affectionate relationship with her mother. "But such things are long in the past now and I have no wish to ponder them yet again. My motives for leaving Japan were justifiable, and I know I always kept Keiko's interests very much at heart. There is nothing to be gained in going over such matters again (91).

When Niki blames Etsuko for her sister's death, Etsuko denies to answer for it, instead, she recalled her life in Japan in the early 1950s. Through her recollection, discussed the condition of Japan after the Second World War and hence advise Niki, the Japanese –British, who has to be cautious and take it as a challenge to meet the struggle to lead her life after the war. She also further recounts her life with Japanese husband, Jiro, his father Ogata San, and her Japanese friend Sachiko who had a relationship with her Japanese daughter Mariko.

Niki, the name we finally gave my younger daughter, is not an abbreviation; it was a compromise I reached with her father. For paradoxically it was he who wanted to give her a Japanese name, and I - perhaps out of some selfish desire not to be reminded of the past - insisted on an English one. He finally agreed to Niki, thinking it had some vague echo of the East about it. (33)

Many critics viewed *A Pale View of Hills* as a historical novel, yet it is only through the protagonist's memory the historical events were revealed out. The novelist also focused on the emotional turmoil of the protagonist and so one could find that based on the protagonist's situation he let the characters to go back and recount the sufferings, shameless, shabby, horrible incidents, little happiness, experiences etc, throughout the novel. To justify this, in the novel, Etsuko utilizes her memory to come out of her loss and to find and define her identity. When her elder daughter hanged herself and committed suicide, Etsuko desperately got disappointed. She felt lonely and neglected by her younger daughter, at such mental stress her emotions naturally took her back.

To connect both stories, he continues, the reader must recall Etsuko's treatment of the young tomato plants which she has ruined: "I really have been rather neglectful

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about those tomatoes this year.” (92) Etsuko, one could argue, has treated Keiko just as she has treated her tomatoes and as Sachiko has treated Mariko. When she exclaims that “it doesn’t really matter” (92)

Even when Etsuko was blamed that she was the reason for her daughter’s suicide, Etsuko rewinds to past and tried to identify for a meaning full reason. She also got a little relieved when she thought of her past and reassured herself that she wasn’t the cause for Keiko’s death. “What does it matter about the dirty little creatures?” (165). The crucial point in which the connexion of both strands is made. Starting from here, Mariko and Keiko are in reality the same persons, just as Etsuko and Sachiko are. The Protagonist, in fact, or intact, uses her past as a mediator and an agency and whenever she meets a trauma, try to explore her painful past to make the present better. So one could find that the characters especially the protagonist had a tie-up with the psychological and emotional relationship with the past and the present.

As she concludes, the “horror of that image has never diminished, but it has long ceased to be a morbid matter; as with a wound on one’s own body, it is possible to develop an intimacy with the most disturbing of things” (54). The daughter’s death is predicted in the following lines:

I have found myself continually bringing to mind that picture - of my daughter hanging in her room for days on end. [...] It may seem morbid of a mother to have such thoughts, but on hearing of her suicide, the first thought that ran through my mind - before I registered even the shock - was to wonder how long she had been there like that before they had found her. She had lived amidst her own family without being seen for days on end; little hope she would be discovered quickly in a strange city where no one knew her. (54)

The novelist has used the first person narrative technique and made the protagonist act as a mouthpiece of the Ishiguro. He also takes the reader to a post-world war period in Japan which shows his love for his native soil land. To this context, it could be stated by Ishiguro as “I wished to recreate this Japan put together all these memories and all these imaginary ideas I had about this landscape called Japan. I wanted to make it safe, preserve it in book before it faded away from my memory altogether”. (23)

Summation

To sum up, the novelist has used the journey of memory to act as a supreme power within the characters and let them free by going to and fro to the past and present to reveal out their experience. The novelist also uses the journey of memory to seek the attention of the readers and at the same time controls the mood of the novel. However, the novelist has made

the protagonist recall carefully, chronologically and strategically her experiences and has artistically filled the gaps of the past and the present.

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Influence of Society over the Sapling of Future Generation

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Abstract

This article is to torch the societal issues present in the works of Literature through the novel *Oliver Twist* by Charles Dickens. In *Oliver Twist*, the boy Oliver was been exploited and cheated from the day of his birth till the last by the society. Though he himself being a good soul, the external pressure by the people of the society made him to do some mistakes. by knowing or unknowingly all around the Oliver trying to coverup his identity. Identity of each individual in as important as his birth right. Being a small kid, how many sufferings he had undergone by this society. 'The child is not born as a negative character, but the society makes it'. Is the society, which abuses a child, or they corrupt themselves? As by the famous saying in Tamil society, "Child is alike god and he won't say a lie". This doesn't show the good quality owned by child but the innocence of them. Via *Oliver Twist* we could know about how a innocent child is pushed into a cruel society filled will immoral values.

Keywords: Child abuse, External pressure, moral values, ethnicity, exploiting, corrupting minds

Introduction

There is numerous societal crisis in and around us. But all are left in the hands of social workers, until we are directly affected by those! Among all those crimes child abuse in the most terrific in the society. As how nourishing a sapling is important for the future harvest of plant, nourishing children with moral value is vital for the future of our world. It all about Good versus Bad, power versus weak, poverty versus loyalty.

Summary of *Oliver Twist*

Oliver Twist was born Orphan and Mrs. Thingummy stole his very first identity (the locket) from his dead mother. Then he was beaten and sent out for asking extra soup from the Master. His was placed in the workhouse, where he can bare the torture given to him. He ran away for more than several miles to reach the city of London. He starved for food and shelter. Here comes the Jack Dawkins or artful dodger offered him a stolen apple and took him to Fagin, a wicked cruel man train child for Pickpocket. At once, Oliver came to know these kids were trained to steal from people. Before he comes to a state, he was caught for stealing Mr. Brownlow's kerchief, which was actually done by Jack. Mr. Brownlow finds the innocence in Oliver so he took him to his house and helped him with proper food and sophisticated clothings.

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But Oliver was once again forced and took back to Fagin by Jack. Only Nancy, the young girl with Fagin supported and protected Oliver. Then Edward Leeford alias Monk pays Fagin to corrupt Oliver. So that they plan for a burglary in Mrs. Maylie's house at night. Oliver was accompanied by Bill Sikes. During the theft the inmates are alerted and during the chase they shot Oliver. Totally humiliated Oliver was hospitalised by Rose Maylie (Mrs. Maylie's niece).

Day by day Oliver gets cured and had a pleasant life until he knew that dark plans going around him. Nancy came to Rose and gave a confidential information about a plot being built for Oliver to hide his identity by Fagin and an unknown man named 'Monk'. Mr. Losberne helped the ladies to protect Oliver. By later investigation on all these negative characters and they were punished of what they deserve.

Do Children get corrupt themselves or by others?

The children portrayed in Oliver Twist are not babies, they are tender kids. Oliver has experienced various environment of living till his boyhood. He faced life in Orphanage, workhouse and with burglars. Seldom he spent time with noble peoples, but he can differentiate the difference between good and evil. So, it is clear that he is not corrupted by society. Meanwhile he was forced to do crime by negative characters, and he does. The external pressure for the dark side of society shows their head here.

Jack Dawkins or artful dodger was also a kid of Oliver's age and he was fully involved in pickpocket without any guilt because he was brought up by Fagin by injecting the ideas and essence of pickpocketing. Here Jack was exploited, and the society doesn't give any chance for him to realise. In some case Jack pitied Oliver, whenever Oliver refuse to join the theft. It all because of Fagin's sponsorship in his basic necessity. So, he doesn't get any space to think about what he is doing!

Nancy, another young lady orphan with Fagin. She was also brought up by Fagin and she too involved in all unethical business-like cheating and prostitution. Though she was a grownup she was able to realise the unlawful issues going around Oliver. So, she tends to save him from all ways he was being corrupt. In the case of Nancy, we can get that children can only be fooled until they realise. How powerful the external pressure may be, a child with an adamant nature would strive. Such a way, hence Nancy was surrounded by all villainous characters till the end still ties her best for Oliver to get his identity.

Symbols and Themes

Symbol of Darkness shows the underground group of immoral behaviours. How good one may be, still there would be some who wants to do the misfortune. Here the Edward Leeford wants his half-brother Oliver to be corrupted. Oliver doesn't even know about Edward. Being on the darkness he does all whatever he wanted.

Symbol of Dirt portrays the poverty of the people of London, which tends them to involve in theft for their daily bread. The society of men make the children to be in dirty, to make the men with obesity. The Dirt denotes the children who are like the Chimney sweepers in the poem Lamb by Wiliam Blake. Their innocent nature was tuned in a way that, a robbery would give them all.

Conclusion

Water always takes the shape of the container and also gets contaminates by whatever poured on it. In case it would also get purified when it goes under any internal change caused by external pressure. I conclude that, there is a difference between child and baby. The stage of an infant is more volatile than boyhood. A molecular habit that we acquire in between can be changed rather than the radicular behaviour that we obtain initially. To an individual the Neighbourhood resident, relatives, friends and even guardians are the external sources who are responsible for sculpt the tender soul.

Works Cited

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- 2, Lamb by *Wiliam Blake*

Sufferings and Duty Consciousness of Women Projected in the Poems of Kishwar Naheed and Maya Angelou

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Abstract

This paper throws light on the poem I am not the women and women work, which talks about the women who are dominated by male, women population takes half of the world women should be in same position as men in all areas like politics, society, economy and should take own rights in the family and in getting her education. There must be culture and official protection towards the women rights, but all women are treated in lower way, even by their husbands women's are kept as inferior to men and women is exploited and oppressed both mentally and physically. I am not that women and "women work" talks about the struggle of two black women in different culture. Women in these poems are dominated by the male and they were forced to do all household works, take care of their children and was not allowed to be free as male.

These poems highlight the lives and difficulties of women from others culture and tradition. Maya Angelou is educated black American who writes about the daily struggle of working class women. These poems talk about the man who aims to trap women (his wife) at home and make her to do housework.

Keywords: Domination, politics, economy, exploited, oppressed, traditions.

"Courage is the most important of all the virtues because without courage, you can't practice any other virtue consistently"

-Maya Angelou

Maya Angelou is the highest rank Afro-American author, poetess, singer and dance. In the poem "woman work", Maya Angelou, depict the sense of identity and self - acceptance of women in the society. Before becoming an author and poetess, Maya Angelou was a mom and a car driver in San Francisco. She grew up her child and come up in her life in the society without her husband, which means she is not with her husband and she married a man after ten years. This poem gives on inspiration to the readers. It is very hard to get an identity as an individual for a normal person, so, it is really hard to an women to have an individuality, when a women enters into the family and when she becomes as a wife of a man, at that time, She had thrown away all her self - happiness, and she is working for her family goodness.

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M. Ajitha, II M.A. English, Sufferings and Duty Consciousness of Women Projected in the Poems of Kishwar Naheed and Maya Angelou

Maya Angelou “women work” is also the same, in this poem Maya Angelou exposes the life of an Indian women and daily routine work of black women in southern states of America. This poem makes the reader to think about the life of housewives. We can visualize the responsibility of a women as a mother, as a wife and as a housewife.

“I’ve got the children to tend”

Through the very first line of the poem we came to know the voice of the mother which exposes the responsibility of a mother. She says that she got children and so, she had to bring up her children and take them to right place in their life.

“The cloths to men

The floor to mop

The flood to shop

Then the chicken to fry

The baby to dry”

Through these lines Maya Angelou exposes the life of the housewife and daily routine work of woman. I have got shirts to press. This line describes how much woman is responsible to her husband. Though she is doing it in out of love, Maya Angelou show this as a woman as slave.

“Shine on me sunshine

.... and cool my brow again”

These lines exposed that the woman in the society are considering that the natural object as her only true companion. This shows that the woman is working for all the people in her family but no one is caring her.

“Storm blow me from here”

The poet proved that women want to be attached with the nature. The poets have exposed the sufferings faced by women in society is described. She limited to the domestic domain and household chores.

This article spots lights on how women were depicted by male in the society. It also explores that how women were treated as a material to serve man. This poem “I am not that woman”, was a strong response to male dominating society. The woman started to raise their voice against men

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and they want the equal status as men in society. This paper explores the importance of women and her pride in the society.

***“I am not that woman
Selling you socks and shoes!
Remember me, I am the one you hid”***

This poem states the oppressed nature of woman the poet takes the part of women and raised her own voice against men. She rejects the women who sell shoes and socks. She should not be a slave to man rather she should enjoy her own freedom and desire. She must not act as a model or actress to earn money. Women must be praised and appreciated for her sacrifice. Naheed spots light on oppression of women in society and evokes the women to bring out their self-identity.

***“I am the one you crushed
With the weight of custom and tradition
Not knowing
That light cannot be hidden in darkness”***

In olden days women were bounded by tradition and custom and they were not allowed to participate on the other activities. Men forced women to stay inside house and do all household activities. They protect women to stay inside house and they banned their freedom and desires. This was the miserable condition of women in society.

***“I am the one in whose lap
You picked flowers
And planted thorns and embers”***

In childhood the child gets attached to mother and enjoys sleeping in the lap of mother but after growing older, they do not value the mother who brought them up. This was harsh attitude of men towards their mothers.

Women have ability and capability to shine in the society. They were not given chance to explore their talents. Their parents also consider their daughter as a burden, after their maturity. In eastern culture the women were forced to married to someone. They do not get any jobs but after marriage they completely depend on her husband. Though their marriage life is not good, they were compelled to stay there. Women were married by men because of dowry. The parents of women give dowry like cloths, furniture, gold etc... the women were not valued much than their dowry. The women were drowned by the system of dowry and marriage. Some women were used to sell products as commodities because they of their beauty. But Naheed strongly dislike those

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M. Ajitha, II M.A. English, Sufferings and Duty Consciousness of Women Projected in the
Poems of Kishwar Naheed and Maya Angelou

portrayals of women. Rather she respects the women as loyal mother, sister. So, women were the pillars of society. So, they must be respected and valued.

“No, No I am not that woman!”

The poet says that, she is not that type of women who is typically bounded with tradition and culture. And also, she is not the women who are under the domination of man. She is like a butterfly with all its freedom. The society exploited women; this poem is to give pride and respect to women.

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A Study of Racism and Cultural Conflict Through the Novel of Kamala Markandaya's *The Nowhere Man*

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Abstract

This paper focuses the suffering of a migrated man of India in England. As the man migrates, he has to face the struggles like cultural conflict, river, loneliness etc... The protagonist is an old man who is living there alone after the death of his wife, lost his one son in the war and the another son never care him. There is no self identity for him and he undergoes several problems, The psyche of the protagonist is unstable and he has nowhere to go to get solace.

Keywords: migrating - cultural conflict - self identity -alienation -rootlessness

When Kamala Markandaya wrote *The Nowhere Man* in the early 1970s, she may well have imagined that the fault lines of British society she portrayed would, half a century on, be a bygone aspect of less enlightened times. Set in 1968, the year of Enoch Powell's 'Rivers of Blood' verbalization, this intricate, perceptive tragedy of alienation centres around the belligerent racism sparked by post-war immigration to Britain.

A vivid reminder that progress is not a straight line, the novel is plenary of conspicuous parallels to our messy present, not least the Trump/Brexit attribution of economic woes to the presence of a maligned outgroup. Inditing ahead of one's time risks cultural neglect, and *The Nowhere Man* was all but ignored on its publication. Arthur Miller inscribed that 'the tragic feeling is evoked in us when we are in the presence of a character who is yare to lay down his life, if need be, to secure one thing – his sense of personal dignity.' In *The Nowhere Man* this character is Srinivas, an elderly spice importer, native of India, and decenniums-long denizen of a leafy South London suburb. Along with many more incipient advents from South Asia and the Caribbean, Srinivas realizes with horror that, at proximately seventy years old, he has been marked as a pariah, 'a convict on parole'. At first, the peril signs don't quite perforate his consciousness.

He is by nature dreamy and peaceable, not given to surmising the worst of people. And he has always regarded England as a haven of tolerance and lucidity. 'My country,' he calls it. 'I feel at home in it, more so than I would in my own.' But ineluctably, the ambient

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threat turns palpable, and he commences to auricularly discern of ‘a incipient gospel, Her seventh novel, *The Nowhere Man* (1972), was the only story with an English setting, though there are flashbacks to India. It was additionally her favourite — of all her works — no doubt because the story was something she had optically canvassed frequently in her adopted country: racism.

By addressing that issue frontally, she paved the way for novelists from the Indian subcontinent (especially Salman Rushdie and Nadeem Aslam) who would subsequently take the issue to more upsetting levels of confrontation. My postulation is that Markandaya must have been apprehensive of the replication the novel would have with British readers, pushing them out of their comfort zones. Srinivas rattles around in the attic of the house he has lived in for years, since he’s rented out the first two floors.

Not many years ago when his wife died, he was about to be apprehended for throwing her ashes into the Thames. “The river’s not the place for rubbish,” a policeman tells him. But Srinivas’ replication “It was not rubbish... It was my wife.” brings a moment of commiseration from the man, the last time that anyone will treat him decently. Britain is transmuting colour because of all the immigrants who have arrived from its colonies. Whole neighborhoods suddenly look different and as has transpired so many times in other Western countries those at the bottom are threatened, fearing that their jobs will vanish (to the much harder-working immigrants) and that these incipient foreigners will anon get opulent. Optically canvassing the incipient belligerence, Srinivas briefly considers returning to India but conclusively concludes, “He had no notion of where to go to in India, or what to do when he got there.” He kens that the country has transmuted.

He additionally cerebrates to himself, “This is my country now.” In some ways he has become more English than the English around him. Much later he will realize, “If he left he had nowhere to go.” He’s a nowhere man. If Kamala Markandaya were alive today she would no doubt be horrified by the millions of refugees throughout the world who, for one reason or another, have nowhere to go. They’re often stateless, caught in political limbo, the result of overthrown regimes, wars, famine, and most recently climate change. How ironic, then, that Srinivas is not the product of any of these cleavages but simple homegrown racism

As incidents of British racism impact upon his life, Srinivas recollects earlier racial incidents from his past, when he was still a student, and experienced kindred slights under British colonialism. Thus, there’s a kind of continuum of discrimination from the same people first in his own country and later in theirs. How surprising (or perhaps not) that the worst acts of violence inflicted on him emanate from the loutish puerile man who lives in the house next door. He’s unemployed, remotely more than a punk, though espoused with several children and living under the roof with his mother, who considers Srinivas one of her friends. Yet Srinivas, a geriatric man and pellucidly no threat to anyone becomes the focal

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point of his racism because Fred Fletcher can't take his ocular perceiver off his neighbour, turning his life into hell. But the hellish cessation of Markandaya's novel you will require to discover for yourself along with its many rewards as a compelling narrative.

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Pietism and Credence in T. S. Pillai's *Chemmeen*

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Abstract

Translation studies have become the need of the hour and its development will take place as programmes in world. The etymology of the word translator suggests that meaning is picked up bodily from one culture transported across a frontier. This paper seeks to explore transcendental ideas in *Narayanan Menon's English* translations of acclaimed Malayalam writer T.S. Pillai's *Chemmeen* as Transcendentalism. It explores the theme of culture, tradition, eco criticism and faith through the relationship between the characters in novel. In this novel the relationship between many characters are discussed. *Chemmeen* is the realistic fictional tragedy which focuses on the lifestyle of early fisherman folk in Kerala, in southern part of India.

Keywords: Etymology, Frontier, Transcendentalism, Eco Criticism.

Pietism means *religion*. There are many religions based on their gods. Credence refers to *Beliefs*. There are many religious practices followed by the people of their own gods. Morality means the belief in god and worship of superhuman controlling power, especially a personal god or goddess.

In one's personal life they face troubles by other religious people. Religion is about the conversation between god and the human, there is no space for public opinion or criticizes. *Chemmeen* is also about how Karuthamma is treated by the ostracism from our society and fear of religion are used to restrict people's choices and how superstition became a weapon to those who want to fulfil their pleasure.

Thakazhi Sivasankara Pillai was born in Thakazhi, Kerala, India. He was popularly known as Thakazhi Sivasankara Pillai which took place the name of his birthplace. He was an Indian novelist and short story writer of Malayalam Literature. He focused on oppressed classes in his writings. During Sivasankara Pillai's days in Thiruvananthapuram he spent for his writing career. Then, he met Kesari Balakrishna Pillai who helped Sivasankara Pillai's writing career. Daridran was the first short story of Sivasankara Pillai which was published in 1929. Pillai's literary work portrays the society of Kerala in the mid-20th century. *Thottiyude*

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makkan [scavenger's son] a story was published in 1947 and is known to be the first realistic novel in Malayalam literature. His political novel *Randidangazhi* projected the evils of the feudal system.

Vallathol Narayan Menon was one who translated the *Chemmeen* Novel into English from Malayalam Language. He was one of the triumvirate poets of modern Malayalam. He was a nationalist poet and wrote a series of poems on various aspects of Indian freedom movement.

In the novel *Chemmeen*, Karuthamma the daughter of Hindu fisherman falls in love with a Muslim trader Paree Kutty. However social prejudices seem to ruin their life and pulled them into the wrath of communities. This story proclaims that premarital and after marriage relationship of Karuthamma. Karuthamma's mother Chakki is a very religious person. She condemns her daughter's love with a man of other community and arranges for a marriage with a man belongs to their own community. Palani is an orphan discovered by Chembankunju. The novel serves as an important instrument of moralizing and advocating traditionalism. Chakki is completely against Karuthamma's idea of converting herself into Muslim. Loving her mother more, Karuthamma leaves Paree Kutty, her beloved one and marries Palani. For the sake of her mother, Karuthamma accepts the new life and leads happily leaving Paree Kutty behind.

Family relationship is bounded with people who are related to each other's and shares an emotional bond and similar values. Karuthamma lives her life with Palani peacefully. She loses sight of her beloved one Paree Kutty. She accepted Palani as her husband and suddenly her mother was ill. So, Karuthamma leaves Palani and went to look after her mother. The reason for broken of love between Karuthamma and Palani was Chakki.

The man's weak struggle against the ruthless powerful dusting and nature are discussed in this novel. *Chammeen* is a unique tale of devotion, greed, and sacrifice. Palani and Karuthamma had a daughter. Parrikutty delivers the sad news that Karuthamma's mom Chakki passed away. People make scandal of their meeting. During their Childhood days Parrikutty and Karuthamma played together. People found that they love each other when they are grown. So, Chakki and Chemban want to settle her marriage with the boy of their community. Karuthamma's heart flame of love burns out for Parrikutty. One night Palani went out for fishing. Using this opportunity Karuthamma and her lover Parrikutty had a secret meeting at beach. They express their love to one another, and they still remain with their love. After seeing Pareekutty Karuthamma forget about her husband and child. Palani went for fishing and there was a giant storm rages in the sea. Karuthamma puts his husband life in hands of *the goddess of the sea* and eloped with Pareekutty. This novel *Chemmeen* shows how fisherman

depends on nature for survival. The lovers decide to sacrifice their lives for pure love but Palani being on hope that *the goddess of sea* might save him from that storm rages in the sea. The lovers decide to end their life, which makes them united after their death. She only focused on her fulfillment and she doesn't consider her baby. Her love towards Palani was fake. Water plays a central role symbolically and literally of all societies. T.S. Pillai uses the element of water at a literal level. The female body becomes an important sight of signification for upholding the communities' sense of self-respect.

Chembankunju is a dishonesty person because he married Pappikunju after the death of his first wife Chakki. This incident affected the Panjami younger sister of Karuthamma then she hates her father and leaves the house and lives with Karuthamma for a few days. Everyone must suffer once in their life because of their sins. People talk about the death of Karuthamma and Palani and stroll of their night meetings. They talk that *the goddess of sea* should punish them for their sins. Chembankunju behavior towards his little daughter Panchami was bad. "*She did not stand alone, but what stood behind her, the most potent moral force in her life, was the love of her father*". In every girl's life father is the first hero but in *Chemmeen* Chemban being a good father later after marrying Pappikunju a widow he want to satisfy his dream of enjoying the life like Kandankoran who had money and physically attractive wife.

Chemmeen is about chastity. Throughout the novel there is a conflict between traditionalism and modernism. Traditionalism is regard to tradition beliefs or practices. Traditionalism involves respecting and upholding traditional values. Morality norms and practices of one's own social group. Traditionalism is broadly concerned on the past of one's group. Traditionalism can refer to both economic and social conservation. Traditionalists often focused on culture, ethnicity, national and religious group. In *Chemmeen* the author focused on religious belief. The society and family rejected Karuthamma's and Pareekutty's love because of their tradition. In the novel *Chemmeen* the author uses religious belief in "chakki forced Karuthamma to marry Palani because of their religious belief".

Modernism is both a philosophical movement and an art movement that upholds the culture, trends and changes arose from wide scale and for reaching transformation in society. During the late 19th and earlier 20th centuries of enlighten and thinking. Many modernists also rejected religious belief. In *Chemmeen* T.S. Pillai used modernism when Karuthamma eloped with Pareekutty after her marriage but parents have the rights to choose the life partner of their children. But it should be convenient and should give satisfaction to the person who is going to get married.

The novel *Chemmeen* is a clash between traditionalism and modernism. The characters in the novel are all transgressing the traditional beliefs and customs. T.S. Pillai explores realism with the new romanticism. In this novel T.S. Pillai gives several examples in terms of giving descriptions of traditional beliefs and customs portrayed by characters that transgress them. Karuthamma and Chemban are the significant characters in the novel as the symbol of transgressor of social taboo, traditions and customs.

According to all religion it is a real fact if a woman marries a man, she should be a trustworthy to her husband. This is our culture and tradition being followed by our people. Here, Karuthamma's character was not considered as chastity. Because she was infidelity to her husband Palani, and she doesn't take care about her daughter. But, Palani is genuine and true towards Karuthamma, and because of his genuineness *the goddess of sea* would save him from the storm. No one should cheat their partners for the sake of love and don't spoil one's life for one's fulfillment and selfishness.

One thing we liked in this novel is that the way the characters are drawn. *Chemmeen* novel is rich and multilayered. On the other hand it proves that true love recognizes no religion, cultural or geographical boundaries. The article reaffirms the required commitment to relationship, it also shows that how a true love can save and destroy man. It tells that people can change with greed and jealousy and portrays the deep rooted idea of superstitions in the Hindu psyche. The novel deals with the disintegration of tradition, social and religious belief in fisher folk.

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Cultural Identity in Uma Parameswaran's *Mangoes on the Maple Tree* -- Sufferings of Immigrant Family and their Culture

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Abstract

This article is to project the cultural identity that happened in our life. We are following one culture in our life but we are forced to follow some other culture when we are away from that particular culture. In Uma Parameswaran's novel, *Mangoes on the Maple Tree* offers a sustained focus on the lives of an immigrant family in Canada's most centrally located in the city, Winnipeg. The novel examines the various tension that arise within the family as well as tension that arise between the family and the greater society in which they are a minority. Likewise the problems of culture not only destroy the life of the people but also the society.

The novel deals with how the Bhav family and many people in the expatriate Indian community feel rootless and not particularly at home in their new country. Leaving one's home for a foreign place is a tough decision and it is likely that any emigrant of any ethnic background in any century felt the same.

Keywords: Uma Parameswaran, Cultural Identity, problem, immigrant, rootless, ethnic background.

Uma Parameswaran, an Indo- Canadian writer and she present her fiction in the firsthand observation of diasporic life. She maintains objectivity in portraying the several facets of multicultural Canada. She lives in Canada Manitoba, Canada undergoing the third phase of expatriation where the policy of the government is multiculturalism in a bilingual framework. She represents ethnic minority writers in Canada "whose cultures are neither English nor French and whose heritage languages are neither English nor French".

Uma Parameswaran's novel *Mangoes on the Maple Tree* refers to a leaving one's home for a foreign place is a tough decision taken by Sharad Bhav and his family and when they suffer from a sense of loneliness they accept that their own decision to leave home is the sole cause of their problems. While dealing with the Indian diaspora in Canada in terms of isolation and interdependence of the diasporans. Uma Parameswaran truthfully and logically records the feeling of rootlessness, which makes them Canadian as most people living in

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Canada. Likewise she focuses on the vastness and harshness of the Canadian Landscape that makes her immigrant characters grow accustomed to the new land.

As it is summarized, “The novel examines the various tensions that arise within the family as well as tensions that arise between the family and the greater society in which they are minority. This novel focuses on the problems of the new Canadians, the Bhaves family: Sharad Bhave has migrated from Pune to Manitoba hoping to improve his financial position. His wife Savitri and their children Jyoti and Jayant also came with him leaving their sparse comfortable living at their ancestral home. Savitri is a school teacher who has to wear the Winnipeg uniform but changes quickly the sarees at home. She has traditional silk sarees that give away the fragrance of shandle wood. She cooks Indian food though it takes long time. She sings Hindi songs and narrates ancient mythological tales during dinner time and she is worrying about her daughter Jyoti’s adolescent behaviour. The royal treatment at their grandparents’ house is replaced by harsh racial discrimination in Canada which makes Jayant decide to leave home in Pontiac car to California for year. Jyoti is in love with a white Canadian Pierre expecting her parents to accept her marriage.

Sharad’s sister Veejala, who is scientist, and she also settled along with her family. Her son Vithal feels the same way as Jayant. Vithal is in love with a white girl Donna. While Vithal supports Jyoti’s love with Pierre, Jayant is not able to do like this and he is immersed in the greatness of his ancestry and remembers his proud family history and wonders of the ancestral house. He is recreating his personal pains; he associates himself with his ancestral Indian past that gives him power to face the painful present. He gets some intellectual power to survive in the new land enables him to help other Indian immigrants also to adjust and later assimilate the new culture. Not only Jayant but also the author herself adopts the technique of using these words without glossary or textual explanation to identify the culture of India and Canada. One can very well understand the author’s preoccupation with Indian landscape and culture.

Jayant’s aunt Veejala resigns her job without the concerns of the family and for her family professional life as a scientist is male- dominated. She decides to go to India for she can enjoy more freedom and liberty at her homeland. She used to be a rebellion at her mother’s place and now she would like to relive those moments. She never cooked at her mother’s place where she was used to returning from school, college, etc., to find a hot dinner. Savitri wonders at her sisters-in-law’s decision to go back.

Though they are Indo-Canadians the Bhaves follow certain Indian habits, customs and culture. For example during dinnertime everybody should be in home and no one should leave anything on their plate and sharad would narrate Panchali sapatham story. Savitri’s discussion with Sharad when they are alone includes matters that could not be shared with the family at dinner is typical of any Indian wife Uma parameswaran finds the Canadian landscape to be intruding her narrative, for Canada is her new land.

Priti, the niece Jayant is also a beneficiary who always long for the company of Jayant. He readily accepts the assignment of picking her up from her school. When ones she is stranded at Polo Park she calls none other than Jayant and on their way home she freely complains about her mother expecting him to look after her even after her mother Veejala leaves for India. In fact, it is only after Jayant understands how much priti needs him that he cancels his trip to California. Whenever her mother Veejala leaves her with Sarad's family she enjoys the Indian dishes along with the Indian tales told by Sarad.

Ultimately they find that they are all Canadians, a single unified identity where in they have to support each other at least during crises. Sometimes they shrug their Indian culture and identity in order to be recognized as Canadians instead of Indo- Canadian, hyphenated identity which is humiliating.

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Influence of Moral Values through Literature in *The Old Man and the Sea*

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Abstract

This paper portrays the moral value that hard work never fails, and it also explains the true relationship between the old man and the small boy. The story of them explains that '*it's much easier for someone to reach the goal when someone stays beside us*'. It brings out the ridiculous talks of the people when we focus on our tasks. Hemingway finds a solution for that when the story ends

Keywords: *The Old Man and the Sea*, Moral values, Relationship, Hard work.

Introduction

This story describes the Hardworking nature and a strong bond between the relationship through Santiago and Manolin. The without tries to bring out how much a man toils when he wants to prove himself as a professional in his profession i.e., fisherman. He has been struggling hard inside the sea to prove himself as a worthy personality. From this, the author suggests the readers toil as much as possible to prove themselves. Sometimes people make fun of us when we are in our hard times, but we have to prove to them that we are capable enough to do anything.

Epic Battle with Marlin

The old man and the sea, we all know it is a short heroic novel by this wonderful novelist Ernest Hemingway and this novel was published in 1952 and it was awarded Pulitzer Prize for fiction in 1953 and this novel was Ernest Hemingway's last major work of his fiction. This story mainly speaks about a fisherman who has a role in an epic battle to catch a giant " Marlin ".

Hard Work Never Fails

The main character is an old fisherman named "Santiago". This fisherman didn't get any fish for 84 days. There was a small boy, he was working as an apprentice to this old fisherman, named "Manolin", This Manolin was forced, not to go with this old fisherman

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Santiago. And this boy Manolin, he kept on supporting this old fisherman by helping by giving foods and this old fisherman is going to the sea, as usual, to catch fish, and now this old fisherman is in the center of the sea, he kept on trying to catch fish but he couldn't get, But he was again throwing his hook in the sea.

Conclusion

This novel elaborates on the hard-working nature of the human mind. The author also wants to convey that when there is a struggle between humans and nature, nature always wins. But human never leaves, he strives hard as much as possible. This novel also brings out the thirst for the identity of Santiago as a fisherman.

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Masterstroke of Human Relationships in Indian Sensibility in Girish Karnad's – *Yayati* and *The Fire And The Rain*

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Abstract

Apart from being a playwright, GIRISH KARNAD is a wonderful actor, director, screen playwright and a man of creativity. He has enriched and adorned tradition of Indian drama with his own creativity. His plays propagate the virtue of tradition beliefs and values. In Vedic era, drama has been famed. Ramayana and Mahabharata have been the essence of various dramatic plots. These have been used for endorsing sensibility of issues overcoming in the society.

Through his plays *Yayati* and *The Fire and the Rain*, Girish Karnad is able to convey various shades of human relationships, "Man –woman relationships". His first play *Yayati* displays the complex between Devayani, Sharmistha and the king Yayati on one side and Chitrlekha on the other side. In his another play *The Fire and the Rain* deals with relationship which rotate around- Parvasu, Vishakha, Raibhya, Yavakri, Nittillai and Arvasu.

Keywords: Girish Karnad, *Yayati*, *The Fire and the Rain*, Indian drama, sensibility, human relationship,

India has triumphant gift of drama right from the ancient period. Indian drama is much older than English drama. It is one of the oldest art forms. It began from the vedic era. In ancient times in Indian drama, there are seven dramatists- Bhasa, Shudraka, Bhavabhuti, Shudraka, Bhatta Narayana, Vishakhadutta and Harsha. The plays were based on the Hindu epics and the Puranas and these propagate the virtue of tradition, beliefs, values and myth.

"Drama is a composite art in which the written word of the playwright attains complete artistic realization only when it becomes the spoken word of the actor on the stage and though that medium reacts on the mind of the audience. A play, in order to communicate fully and become a living dramatic experience, thus needs a real theatre and a live audience"

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Masterstroke of Human Relationships in Indian Sensibility in Girish Karnad's – *Yayati* and *The Fire And The Rain*

The origin of drama is mostly rooted in religious instinct of the people. The development of drama had larger contribution from the “Church”, in England. Most of the clergymen wrote many ‘Miracle’ and ‘Morality’ plays, it drew heavily from the religious element. Largely the plays inspired in soul from deep rooted beliefs and values of the Indian soil- the “Indian Sensibility”.

The “Man- Woman Relationships” in his plays have received a rigorous treatment. The play Yayati displays the complex between Devayani, Sharmistha and the King Yayati on one side and Puru and Chitrlekha on the other side. The other play The Fire and the Rain deals with relationships, which rotate around Parvasu, Vishakha, Raibhya, Yavakri, Nittillai and Arvasu.

The relationship cosmos which surrounds Girish Karnad’s characters is the main string which builds around their appeal and magnetism. His characters are reared from the mythological bank of Indian Sensibility are outspoken in construct and dialogue. The Man- Woman Relationship canvas which these characters contribute to is diverse and comprehensive. Ranging from the husband and wife relationship to stepmother - son saga, Karnad has also been able to project universal perceptions of people in their times about man-woman relationship. Although women are the underdog in most of the relationship portrayals, but he has also touched the sensibility of man in complementary shades. Karnad has also depicted the levels in relationship response of his characters which are segregated age, caste and social tolerability wise.

In the play Yayati, the character of king Yayati is beautifully laid out amidst the longing for the youth which destroyed by the curse of Shukracharya and the encounter with Devayani, Sharmistha and Chitrlekha. The thread of love, extra marital relationship and incest is featured through the three female characters correspondingly.

Devayani’s relationship with Yayati is based on the theme of love. Her affection towards Yayati, her savior, is blemished by the presence of Sharmistha. In the play Yayati and Sharmistha are shown to be in an extra marital relationship, which Devayani couldn’t bear and hence- Shukracharya out of his daughter Devayani curses Yayati to become old. The loss of youth acts heavily upon the psyche of Yayati and he loses trace of his affections. Devayani who was taken over by the youth of Yayati and feel in love with him. She is now horrified by the appearance of Yayati and runs away. The matrimonial relationship between the two shattered because of his extramarital affair and Devayani’s impulsive behavior. Yayati fails to realize the sacrosanct marriage. In this play Karnad depicts the father-daughter relationship in extreme manner, when Devayani express her love relationship to his father Shukracharya he accepted

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and allow her to marry Yayati , because of his faith in daughters decision Shukracharaya's maturity to handle the situation is appreciable. The curse which pour upon Yayati proves to be decisive in a negative sense. Sharmistha and Yayati are shown in out of social bound relationship. Yayati and Sharmistha relationship yet survives to the through the rough times of Yayati's old age curse the love of Sharmistha and Devayani to Yayati gives two shades of matrimonial aspects of man-women relationship.

Puru and Chitrlekha are seen in another deeper shade of relationship. Their matrimonial bond is destroyed by Puru's exchange of his youth with his father's old age. She is horrified by seeing the old appearance of Puru and encounters- "Don't come near me...go away from here...Don't touch!" (75). She can't able to console herself and this sudden shock leaves her longing for several of the act. Her agony pushed her in committing suicide.

Indian sensibility has played a large role in deciding actions of Puru. His exchange of youth reflects father- son relationship in Indian sensibility. There is complete lack of sympathy towards her. Chitrlekha's shocked state of mind can be seen by her act to offer herself to Yayati- Neither will you return Puru's youth nor will you accept me!... Of what use am I to your garland of victories? All of you have achieved your objectives. Who needs me now? You have your youth; Puru has his self-sacrifice, but what am I to do? (87) The shocking display of Chitrlekha's mental state couldn't move Yayati. The adultery of Yayati, rapidity of Devayani, Sharmistha's longing for Yayati, Puru's neglect of Chitrlekha, Chitrlekha's suicide and Yayati's regret leaves a deep impact.

The play "The Fire and the Rain" introduces a complex structure of relationship which is based on the components of hatred, jealousy and revenge. The characters Parvasu and Vishakha are shown to share marital bond. The relationship of these two persons is shown to be in a different pattern. Parvasu who has attained the chief-priesthood is away from his hermitage. In his absence, his wife Vishakha is shown to have been lured and courted by her past lover Yavakri. When he returns, he gets to know about the circumstances under which she was attracted towards Yavakri; Parvasu believes her. This is totally against the Indian Sensibility of imbalanced status adorned on women by men. The connection in the relationship of Parvasu and Vishakha shown here by Karnad with the notion of Indian sensibility as shown in the case of Puru, the concern towards his father rather than his wife Chitrlekha in Yayati. Vishakha on the other hand is shown to be a women dedicated to the husband. She gets lured by her past lover Yavakri. Her preliminary extraction from the trap shows that her sensibility protected her initially from being in an immoral relationship, but in the end the lure proved to be stronger and won.

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The past lover of Vishakha disturbed her and scorched for the vengeance against her husband and father-in-law. Yavakri projects his love to Vishakha and makes her a suitable vehicle to take revenge on Raibhaya. Thus the bond that Yavakri tries to stimulate due to the past affection, but just as towards the revenge. He uses Vishakha as an instrument in his fight against Raibhaya and Paravasu. For avenging his father's insult he entered into the marital life of Vishakha. She wishes to take revenge against her polluted environ makes her go outbound of the sacred relation of marriage. Raibhaya's relationship status with Vishakha is also the depiction of the pathetic state of affairs for women in the male dominated Indian society. The evil eye of Raibhaya upon Vishakha is the reflection of the treatment of women as instruments of pleasure and subjects of exploitation. The complication of the situation expresses the feeling of hatred and being insulted in father (Raibhaya) by the son (Paravasu) and since both have no direct opportunity to conflict; poor Vishakha becomes the subject of learned Raibhaya hatred and lust.

The relationship is based on love and sacrifices the totally opposite theme to the once depicted earlier in the same play. Nittillai is a sharp character in contrast to the character of Vishakha she is shown to the ideal Indian women. Nittillai's dedication and love towards Arvasu is indisputable, still she refuses his advances before marriage. When Nittillai married to an elder person she came to Arvasu and says in a serious voice-“Arvasu, when I say we should go together- I don't mean we have to live together- like lovers or husband and wife. I have been cruel enough to my husband. I don't want to discredit him further. Let's be together- like brother and sister. You marry any girl you like”. (Karnad, 1998) Arvasu respects her stand, but she lacks the same understanding by her brother and her husband. The brother and husband of Nittillai make her the object of the false vengeance. The importance of things other than Nittillai in Arvasu's life depicts the lack in relationship. The unequal empathy in the relationship speaks of lack of correspondence in man-women relationship.

Grish karand has shown the man women relationship in the different frame of vengeance and distrust. In his works he results in completion of dispossessed and pathetic situation of women in the Indian society. He depicted various issues which touch the triad at the heart of audience. There is a consequence of issues such as adultery, misconception, ravens, domination and exploitation in contemporary scenario is consummate success at the platform of Indian English drama. The irresponsible and incentive men characters emerge large in his scripts. The characters are Puru, Paravasu, Raibhaya, Yavakri, Yayati and Arvasu prove to be gruff and totally detached of any concern towards womenfolk.

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Female character are mostly suppressed and dominated they appear to be generally feeble to lunch themselves and their causes. Nittilai and Vishakha shows some challenge and our successful in either effecting the change in the attitude. A comprehensive evaluation of all these character points out the significance of abilities of women in general and appeals towards achieving respectfulness and equivalence in relations. The man-women relationship in the context with Indian sensibility, we can be best express as-

In that family, where the husband is pleased with his wife and the wife with her husband, happiness will assuredly be lasting (60).

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Kamala Das -- Feminist Issues in Literature

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Abstract

This paper explores the women struggle through the works of Kamala Das *An Introduction* and *Old playhouse*. From the poem *An Introduction* Kamala Das has shown how she have struggled when she started a new thing in this society. Then how the surrounding Had created the problems against the work of Kamala Das. She shows that how she had over comes from this all problems and struggle for the women rights. As a feminist she showcases the worse condition of the masculine society through her works. The problems that have been created by the society have made her to be more feminist. The voice for women and rights that have to be given to them have been showcased in this paper.

Key words: Feminism, Female Rights, Masculine Society, Feminism a revolution.

English literature is incomplete without poems likewise the study of Indian English poetry is incomplete without the study of women poets, But the poetries of women was focused on feminism, after 1960. Feminism is basically concerned as a discrimination and suppression of women in the society. In those days, women are dominated in all the sides and also in all the ways. They are supposed education wise, career wise and soon in each state, kamala Das, exposed herself as a prominent women writer. She just exposed all her inner feelings and exposed her anger on society through her works, Her famous works *An Introduction*, *Old playhouse*, *summer in Calcutta* and so on. Kamala Das was consider as outstanding poets among the Indian poet. She clearly sketcher the life all the Indian women in her works the readers could visual the sufferings of women through the work of Kamala Das. Kamala Das was one of the most prominent feminist voice in the Indian poetry.

“An Introduction” is the masterpiece of Kamala das. She just brings out the needs of women in the society. She shows the pride of a feminine in the society. She early says that she doesn’t want to memories the name of the politician.

“I don’t know politics, but I know the names....”

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Kamala Das also explore the biological and the principal torture of a women because of their husband through the line of the poem:

*“When I asked... he did not beat me
But my sad women body felt so beaten”*

Kamala Das also exposed the sufferings of women through the physical and mental state.

The poetess says that, she could not memorise the names of the politicians. She ignores the politics, but the poem of the politician, Nehru, strike in the mind, but she also says that Nehru daughter political power lost strike her mind.

“I speak three languages”

In the poem, Kamala das, explored her Intellectual power. She says that she knows three languages, her mother tongue, English, language of dream. Then she strongly says that language (language of dream) speaks in her. She struggles for her rights, she lights to get her freedom, she says that in her own way.

“All mine, mine alone”

All the writings are somewhat powerful, In all her writings she exposed her truth. Her inner voice provokes the readers, particular the women readers.

*“I was child and later they
Told me I grew, for she come tall
My limbs,
Swelled and one or two place sprouted hair.”*

These lines show the boldness of Kamala das. She explored the physical appearance of women; she says that women make them to feel suppressed.

Kamala Das says that the marriage life of the women is not the happiest life. She also exposed the piteous state of an Indian women. She broadcast her prison life of her with her husband in this poem, this was proven in the line:

“By my sad women body felt so beaten

*The weight of my breasts and womb crushed me
I shrank pitiful."*

Kamala Das also says that the neighbor of her, have restricted her, they ordered her to wear the womanly dress but, she don't want wear that, she want to wear, the shirt and her brother's trousers and she also cut her hair as boy and she also ignored the womanliness. They ask her to be as 'Amy' or 'Madhavikutty'.

"Individuality" ... "I" ...

Kamala Das seeks Individuality. She met a man and asked him, who are you? He says, "I", Here Kamala Das exposed her Individuality to say I. Actually Kamala Das loved him, she says that he is the "Man" that every women need. She says that the man she met is like the tightly packed the sword in its sheath. Finally Kamala Das mentioned the letter "I" which shows, she was in the need of Individual images.

Through this paper we come to know about women's struggles and the worse conditions of women and also about how Kamala Das broke all the blocks in her ways and she moved forward and showed the strength of women gender in the society.

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Leo Tolstoy and Emerson's Scrupulous Values: A Moral Analysis

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Abstract

"The recognition of the sanctity of the life of every man is the first and only basis of all morality" enunciates Leo Tolstoy. True to his valuable words, this paper aims to provide a form of discussion of concepts of values and ethical norms, exploring the complex interconnection between literature and values by including critical analysis of Leo Tolstoy's *War and Peace* and *The Three Questions*, while also providing numerous examples to illustrate the dissemination and negotiation of values in literature. Literature is an important means of making sense of our lives and of reflecting, reinforcing by also constructing the norms and values we live by. The present research paper explores the role of literature and values in the representation, dissemination and generation or construction of values. Literature, being one of the forms of culture, is the result of the author's creativity. Literary works are created to be enjoyed, understood, and utilized by community and the author himself is a social creation. 'Moral values' are a type of values that are individual-centric and society-centric as well. All over the world, there are different values in literature. The major values are "Peace, compassion, Humanism, initiative, Tolerance." The moral values are what motivate our behaviour. They ground our judgements about what is good or bad, desirable or undesirable.

*I should not have believed anyone who told me that
I was capable of such love* (WP 729)

Keywords: Tolstoy, Ethics, Morals, Humanism, Tolerance

Tolstoy illustrates the value of peace for the people talking about the emotions overwhelmed because of war. *During the war, people of the warring countries have to undergo a lot of hardships and sufferings* said Prince Andrew. It is not at all the same feeling that I knew in the past. The whole world is now for me divided into two halves; one half is she, and there all is joy, hope, light; the other half is everything where she is not, and there is all gloom and darkness. Internal disturbances have the same effect as wars. So peace is necessary for the happiness of all.

*"you are tired", said the king,
Let me take the spade and work a while for you"*

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Discoveries, imagination and invention have been at the root of human progress. Without them, our ancestors could not have come out of their primitive life style. “Three questions” explores the theme of wisdom, acceptance kindness and forgiveness. The story is about a king who wants to know the answer of the tree question so as to get enlightenment. The discoveries and inventions have depended only on their own intelligence. This story indicates the values of quest for knowledge, self confidence etc.

“Here comes someone running”, said the hermit, “let us see who it is” (TQ)

Self-esteem is essential for a man’s happiness; a man with self-esteem is full of self-confidence and ready for achievements in life. In order to run the kingdom in a proper way he must be acquainted with his countrymen for solutions. He disguised himself and they went on to find solutions to his answers. The Hermit tells the king that all the answers are within him.

“I do not know you, and have nothing to forgive you for” (WP)

A man with a healthy level of self-esteem believes in certain values and principles and the answers are ready to define or explain them. The first question is the most important time to do anything? And the answer is “Now” then the second question is the important person to refer to “the person with you”. And the third question, what is the most important job to do? The answer is “To do good to the person with you”. The Hermit said that the king already found his answers through his deeds.

When the king did not get any satisfying answer he decided to meet a wise Hermit to find out the answers for his questions.

“For the last time, I pray you to answer my questions. Wise man” (TQ)

Remember that there is only one important time and that is now. The present moment is the only time over which we have dominion. The most important person is always the person you are with who is right before you, for who knows if you will have dealings with any other person in the future. The most important pursuit is making the person standing at your side happy, that is the pursuit of life.

The values of inspiration, self-confidence, spirit of inquiry.

“How can one be well.... When one suffers normally?” (WP)

Gratitude is an important virtue for everyone. Internal disturbances have the same effect as wars. So peace is necessary for the happiness of all. Differences between individuals or group of people that arise how and then due to various reasons must be resolved in a peaceful way. Sometimes a few people make a big issue of such things and create problems for the society. It suffers normally.

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The main goal of the relationship between the moral values in literature. It is a truth universally acknowledged of course, that the relationship between the literature and value and the views that have been put forward about this topic, have themselves been subject to historical change.

Self-Reliance is one of the traits in carving our character. It is one of the indispensable factor to lead a successful life. It is delineated by Ralph Waldo Emerson in his prose, “Self-Reliance” as follows:

“To believe our own thought, To believe that what is true for you in your private heart is true for all men – that is genius” (ALAP 14)

Ralph Waldo Emerson elucidates the Calibre for being a genius in the above-mentioned quotes, one has to believe in his/herself that the thoughts and feelings evokes from his heart is true and genuine and it must be agreeable to everyone. The eminence of Genius relies on that. Self-confidence is the most essential phase in achieving success. A man without a hope is like a boat without a paddle, he never reaches his destination. Confidence adds charisma to our inner soul. It generates positivity around us. Individuality is another trait, and it is portrayed again as follows:

“There is a time in every man’s education when he arrives at the conviction that envy is ignorance; that imitation is suicide” (ALAP 15)

The actual goal of education is to understand the drastic effects of ignorance and imitation. Emerson accuses that one must not imitate others, and that is proportional to suicide and envy is an outcome of ignorance. If a man understands this, he is in a right phase of his education. Envy didn’t allow anyone to give genuine compliments to others. It creates a long-lasting yearning towards unattainable things. One cannot be happy with overwhelming envy in his heart. He could not do his duties properly. True and loyal emotions never appear in an envied heart. Individuality defines the purpose of human being. Human beings should vanish the situations which humiliate them to lose their identity.

“Trust thyself: every heart vibrates to that iron string. Accept the place the divine providence has found for you, the society of your contemporaries, the connection of events.”

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D. Bavithra, Leo Tolstoy and Emerson’s Scrupulous Values: A Moral Analysis

Depiction of Moral Values in the Gems of Literature

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Abstract

This paper gives a different perspective on the views and depiction of moral values in the gems of Literature. The last two decades, however, have witnessed a renewed interest in the relationship between literature and values and the ethical dimension of literature, culminating in what has been dubbed ‘the ethical turn’ and the re-emergence of ethical criticism. The main goals of this introduction are to gauge the relationship between literature and values, and to provide a provisional overview of some of the most important functions of literature, while also giving a brief survey of the wide range of topics and perspectives that the contributions that follow deal with and explore. This paper will also highlight various dimensions of literary works and look in to how it works for an individual’s moral awareness and his behavior.

Keywords: values, morality, literature, ethical, relationship.

Introduction – Morality in Literature

Throughout the history Literature is an important means of making our lives more sensible and of reflecting, reinforcing but also constructing the norms and values we live by. While the ‘ethical turn’ in the study of culture drew new attention to the ethical dimension of literature, the complex and reciprocal relationship between literature and values still needs to be examined in detail. “Issues of value and evaluation tend to recur whenever literature, art, and other forms of cultural activity become a focus of discussion, whether in informal or institutional context”, Barbara Herrnstein Smith (1995: 177) observes at the beginning of her fine essay on the intricate and thorny topic of “Value/Evaluation”. Debates about values and evaluation, and the ethical dimension of literature have indeed been perennial issues in literary criticism and literary theory, even “central to Western critical theory for at least the past two hundred years”. It is a truth universally acknowledged, of course, that the relationship between literature and value, and the views that have been put forward about this topic, have themselves been subject to historical change. For example Oscar Wilde, in his novel *The Picture of Dorain Gray*, he proclaimed that: “There is no such thing as a moral or an immoral book. Books are well written or badly written. That is all.” Two more quotations from the Preface may serve to show just how important it was for Wilde to dissociate literature as well as the other arts from morality and ethical values:

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The moral life of man forms part of the subject matter of the artist, but the morality of art consists in the perfect use of an imperfect medium.
No artist has ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style.

All these days the fictional lives and the fantasies of literature have affected us from time unmemorable and keep on influencing our life and moral sense. Today's educators and critics have increased the wide range of creativity and dimensions of literary work from the basic level of learning. But the question is that, what type of moral value should be taught. Whether this should be religious, democratic, civic, personal, moral or universal. Modern educators are utilizing the literature in a multi dimensional approach for improving society, behavior development, problem solving skills and right attitude to handle social situations. By narrowing it can be said that literature is simply promoting moral literacy. In my point of view literature and literary works are playing very crucial role in shaping and cultivating our beliefs, cultural, aesthetic and moral senses. This approach focuses primarily on inculcating moral values from the age of adolescence in which an individual can adapt fairness, justice, equity, and human dignity along with other values constituting social, personnel, aesthetic growth. This helps the students in their development in thinking more logically and socially about moral issues. Educators attempt to stimulate students to develop more complex, moral reasoning patterns and levels through the sequential stage.

Moral Values in *Beyond Good and Evil*

To illustrate the discussion, I wish to focus on one of the most famous books, "*Beyond Good and Evil: Prelude to a Philosophy of the Future*" by Friedrich Wilhelm Nietzsche in 1886. Friedrich Nietzsche has long been smeared as a ghastly nihilist who repudiated all conceptions of morality. Critics point to the title of his famous work, *Beyond Good and Evil*, which appears to call for the repudiation of morality, as well as contain his vociferous condemnations of eternal moral standards. With his proclamation that "God is dead," and his assertion that there is "no such thing as moral phenomena, but only a moral interpretation of phenomena," the evidence initially appears substantial that Nietzsche was an adherent of the crassest form of relativism and a radical opponent of any notion of morality.

One fundamental distinction arising out of Nietzsche's account of the natural history of morals and forming the foundation of his immoralism is that between master morality and slave morality. Nietzsche believes that it is the Aristocratic or ruling class that formulates the principle of morality at any given period in a society.

The master morality is especially foreign and irritating to present day taste. It is disliked and distrusted for the sternness of its principle that one has duties only to one's equals and that one may act toward persons of a lower rank, toward all that is foreign, just as one pleases and that its values are beyond good and evil.

Nietzsche argues that in all higher and more mixed cultures, there appear attempts at mediation between the master morality and slave morality. The moral discrimination of values has originated either among a ruling group whose consciousness of its difference from the ruled group was accompanied by delight or among the ruled, the slaves and dependents of every degree. Here is a place for the origin of that famous opposition of 'good and evil';. Into evil one's feelings project power and dangerousness, ascertain terribleness, a certain terribleness, and strength that does not permit contempt to develop. According to slave morality, those who are evil thus inspire fear, and according to master morality, it is precisely those who are good that inspire, and wish to inspire, fear, while the bad are felt to be contemptible.

Morality is as old as humanity, and there have been many different kinds of morality across the millennia. Moral philosophers today lack this historical perspective, and in searching for a "rational foundation" for morality, all they really do is try to justify their own morality. Unable to see outside the perspective of their own morality, they are unable to see the concept of morality itself as problematic and needing to be questioned and justified.

Anything great that we have achieved or become has been the result of a strict obedience in one particular direction over a long period of time. Great art, thinking, and spirituality have occurred through constant and harsh discipline. Only through a kind of enslavement and hardship can we refine ourselves.

Nietzsche asserts that we actually register far less than we think we do. For instance, when we see a tree, we don't see the detail of every branch and leaf, but only glance at the rough shape of the whole, and from that construct all the smaller details in our head. Similarly when we read a book, we really take in only a few words and then fit those words into what we already think we know. In this sense, Nietzsche suggests, we are all inventors, artists, and liars: our so-called "knowledge" is our own make-believe.

People differ not only in what they think is worth pursuing, but also in what they take to be possession of what they pursue. One man may feel he "possesses" a woman if he can have sex with her, while another feels this possession is only worthwhile if the woman is willing to give up everything for him. This second kind of possession is made the more valuable the more deeply the woman knows the man, so the man must be able to make himself known to her as best

he can. Nietzsche also uses examples of charity and education as means of possession. For instance, in educating, the teacher makes the child see the world according to the teacher's perspective; the teacher thus comes to possess another soul.

Nietzsche bemoans the "slave revolt in morality," which considered the rich, violent, and sensual to be evil, while considering the poor holy. We have come to see everything healthy, dangerous, and passionate about ourselves as pathological. This morality of the "herd" claims in the name of "happiness" that we should avoid our darker instincts. This may be true for some, but Nietzsche despises moralizers precisely because they generalize on matters that depend greatly on the individual. There have always been more people obeying than commanding, but simply because the majority is suited to submissiveness, we should not conclude that this is a general principle that all should obey. Nowadays, those who command are almost ashamed of it, and dare only do so if they do it in the name of God, the law, or the people.

Nietzsche suggests that our moral valuations are based largely on fear. In a community that is safe from external threats, any aggressive members of that community come to be seen as a threat. Thus, our morality condemns all that is lively, preferring the safety of a tamed, mediocre mass. This morality of the "herd" then proclaims itself as the only true morality (other moralities are "immoral") and as the savior of the herd.

There is an "order of rank" that exists between people and between moralities. Some people simply have stronger and more refined spirits than others. Those of lower rank hate those who are exceptional, and this hatred is most commonly expressed in moralizing against and condemning the higher spirits. The idea of divine justice was invented so that people could falsely claim that we are all equal on a fundamental level.

No moral philosopher seems to consider that perhaps no moral laws are universally applicable. For instance, while self-effacement can be a virtue in some people, the self-effacement of a born leader who doesn't feel worthy of taking charge would be the waste of a virtue. In that sense, "it is *immoral* to say: 'what is right for one is fair for the other.'"

Pity, at bottom, is merely one way of covering up self-contempt. Because misery loves company, a self-condemning person will feel pity for others in order to suffer with them. Pleasure and pain, like pity, are mere surfaces for our deeper drives, and any philosophy that stops with those impulses--such as utilitarianism--is shallow. For instance, suffering is not something to be avoided (if that were possible), but celebrated. Nietzsche suggests that humans are unique in being both creature and creator: we necessarily make ourselves suffer in our creative efforts to make ourselves greater. Pity for suffering is essentially pity for the creature in

us that is being remade into something greater. Nietzsche feels pity only for the creator in us that is being stifled by modern society.

Nietzsche goes so far as to suggest that all of higher culture is derived from the "spiritualization of cruelty." We like to think that we've killed our animal instincts for cruelty when in fact we've rendered them divine by turning them against ourselves. The search for knowledge is one of the highest forms of cruelty; we uncover truths we would have been happier not knowing and go against our natural inclination for superficiality and shallowness. For instance, we would like to believe that we are naturally higher beings, but we learn to our dismay that we are descended from apes and are not essentially different from them.

Among the virtues of Nietzsche's ideal philosophers of the future, this will go deeper than all superficialities (call it honesty or cruelty, as you prefer) is paramount. The knowledge that scholars try to look at with disinterest is precisely what interests Nietzsche.

Even in the freest of free spirits, however, this digging for truth will hit bedrock. Fundamentally, we all have a set of unshakeable convictions that make up the core of our being, that say "this is I." These expressions of what is fundamentally settled in us show "the great stupidity we are."

Conclusion

Through literature we can live more than one life. Our imagination takes us to times, places and realities those personnel we had not faced and experienced. By going through thoughts and viewpoints of other people we can also experience the same as their experience through reading of the concerned work. Nietzsche believes that the world needs to jettison its concern for unchanging moral standards of good and evil and instead ask whether individual moral decisions are "life-promoting, life-preserving, species-preserving, perhaps even species-cultivating." Nietzsche proposes that the will to power should be viewed as the source of virtue. Virtue involves command, not obedience, and it is this understanding of virtue that guides Nietzsche's noble aristocracy. Epitomizing human greatness and strength of soul, they create new values and carry out their duties only to those sharing their rank. *Beyond Good and Evil* has as its moral project not the abolition of all morality. It intends to create a new morality that recognizes the diverse assortment of perspectives in the world and to better cultivate human greatness.

So it is important to consider the role of literature in moral education which is a relevant medium for our learning as it is inspired from our life actions to correct our life actions.

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Amplification of Women's Role in Society That Impact in Literatures

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Abstract

Until comparatively recently, the majority of publication writers were men and the portrayed of women in literature was inevitably one-side. In the ancient world literary was severely limited and the majority of these who could write were male however the contribution of women underestimated in folk songs, stories and nursery rhymes a tradition which eventually fed into written culture.

Renaissance women: Chaucer's wife of bath may be a stereotype the harridan or shrew is found in other medieval writings such as Noah's wife in some of the mystery plays. By the time of Shakespeare one can detect a note of cynicism. In sonnets 130 he writes "My Mistress" eyes are nothing like Sun... and proceeds to turn the conventional image of the mistress on its head. This woman's breath reeks. In 17th century there is a wide range of female representation in the literature of the era. Although the common stereotype. After 1660 female actors were allowed on stage in England and sexual intrigue became the staple of the theatre. Amongst the stereotype restoration comedy were sexually voracious young widows and older women. Over the last 10 year novelist, whether male or female have explored the psychology and social roles of women with increasing women role in society that will explain in the novel *Ladies Coupe*.

Keywords: psychology, social roles.

Introduction

It is widely recognized that literature is the reflection of the society. Literature reflects the insights and attitudes of the society. It portrays human life through characters, by their words and actions convey message for the purpose of education, information and pleasure. It is not wrong to say that literature is witness to evolution of women through ages. The changing role of women in literature from the past to present indicates the development of women and women empowerment. From the ancient scriptures the status of women in India can be stated as equal to men. Vedas like Rig Vedas and Upanishads wrote about women sage and prophet like Gargi and Matreyi. Classic Sanskrit literature begins with epics and purines. These serves as source of

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inspiration for writing to later poets, which also influenced in shaping the women characters. The epic Ramayana and Mahabharata women characters have traits that had their unfair moments of overthrow due to their gender. Women were considered less worthy than men and are still objects used for the pleasure of men. The fact is that that these characters were curated and edited to suit the needs of a male-controlled society. While Sitha has been greeted for her sacrificing nature, Draupadi has been known for her sharp declamation and comments and has been branded as being the centrifugal force that caused the Mahabharata. Women in Greek Mythology show that women's rights were very partial and not allowed to express much of their freedom. In ancient Greek life role of women was considered to be unimportant compared to that of Greek men. Most of the popular plays in Greek have female characters compound, taking upon the role of not only heroine, but also the role of villain and role of victim. The medieval literature show women follow to the narrow roles of wives, mothers. It is apparent from medieval literature restrictions placed on women underwent significant changes, As the period went on, women gradually began to express more of her opinions and had equal role in society.

Women Characters in Literature

The ideal gender shown that more passive qualities were feminine qualities, that is not to say that they were qualities all women naturally possessed. However, in some circumstances it was acceptable women who possessed more masculine qualities for example, Shakespeare's Kate inspired those around her to shun her. Spenser's heroine, though chaste and beautiful, was masculine as represented by her cross dressing as a Knight and her magic spear in her adventure, a strong character who very actively fought as a knight and saved lives. Shakespeare's famous Lady Macbeth is determined and ambitious, convincing her husband to kill the king even after he had convinced himself not to. That she cannot bring herself to do the deed herself is indicative of the weakness that comes with her being a woman-she can start the action, Speaking of description of women in Indian poetry, Mahadevi Varma, a freedom-fighter, educationist and activist became the mirror of Hindi poetry on women issues. She also wrote on issues of women's liberation. She sketched inspiration for her subjects from traditional Hindu literature, which talked about liberating images. Jai Shankar Prasad also portrayed women as strong glorified. He became famous for his strong exposes of women. A popular verse from one of his most widely read poems, "Nari! tum kewal shraddha ho, Vishwas-rajat-nag-pal- tal mein, Piyush strot si baha karo, Jeevan ki sundar samtal mein, which means, Oh woman! You are honor personified, Under the silver mountain of faith, Flow you, like a river of ambrosia, On this beautiful earth. In Indian regional poetry of 20th century, Poetess Amrita Pritam proved to be one of the leading voices. She spoke of the aftermath of the India-Pakistan partition in the region of Punjab and the women troubled in due course in her Punjabi verses. Kamala Das paved way for a heart-rending style of feminine confessional poetry, in which a common theme was the exploration of the man-woman relationship. This style was subsequently taken up by other

women poets such as Gauri Deshpande and Chitra Narendran. R.K. Narayan one among great Indian novelist. He wrote many novels such as, “Mr Sampath” (1949), “The Financial Expert” (1952), “Waiting for the Mahatma” (1955), “The Guide” (1958), “The Vendor of Sweets” (1967), “The Painter of Signs” (1977), etc. Most of his novels were on contemporary social issues. His novels have women characters not as central characters but are often secondary characters like mother, sister, friends, wife or foreigners. Susila, Rosie, Rukmini, Laxmi etc are his different female characters in different novels, but they are not objecting women. These characters of women have the usual feminine weakness and surrender themselves under the male domination. He portrays female characters who accept marriage as their fate, about which they can do nothing but suffer patiently. These characters are ever shy and demure as traditional Indian women should always be.

Objective

Anita Nair has written six novels so far. They are “The better man”, “Ladies coupe”, “Mistress”, “lesson in Forgetting”, “Cut like wound”, and “Idris: Keeper of the light”. Among these novels, “Ladies coupe” has received much appreciation and it has been translated into 21 languages. The main focus of this research paper is to focus the feministic point to view of Anita Nair one of the most outstanding female Indian novelists in English.

About The Tittle

Anita Nair’s Ladies coupe (2000) is a story of a women’s search for freedom and independence. Nair says “I am not a feminist. I enjoy being in the house. I liked to be treated nicely and pampered. I don’t think this book is feminism”. “It’s about the inner strength which I see in so many women that overpowers me”. “When 55 years ago, I was travelling in a Ladies Coupe, the women around me began talking... people talk more openly to stranger”. That is why Anita Nair keeps the title a “Ladies Coupe”.

Six Women Characters

Anita Nair narrates the stories of 6 women who are travelling together in a Ladies Coupe of a train. Mainly it represents the crisis of social norms and inner wish for freedom. Akhilandeshwari alias Akhila 44 years old, single and working as a clerk, has been brought up in a conservation family of Tamil Brahmins. Akhila bear the burden of her family after her father’s death. Her brother and sisters grow up and get married but she never able to live her own life she always extension of someone’s identity. On her way to Kanyakumari, she meets five different women. They meet for the first time they share their life’s experience with each other differ in age, education background and cultural. Janaki, the oldest women in the coupe, grows up in the traditional family of being groomed into an obedient daughter, a loyal wife and doting mother. She has been locked after all life by men. She is a someone who always had a man to protect her.

Next youngest of six is Sheela, 14 years who talks about the female ashamed and hurt at unwanted touching of Hasina's father Nazar after this she took the right decision that "she never got to Hasina's house again" as a means of her self-protection. Though this character, Nair has brought out the ill-treated of women by men. Margaret Shanti, another woman is a successful chemistry teacher, embroiled in an unhappy marriage with Ebenezer Paulraj, the principal of the school she works in. He is intensive, self-absorbed and indifferent towards his wife. Margaret would like to divorce him but does not to do so because she is afraid of society. Her way of talking revenge is to feed him oily food and make him a fall and dull person. Prabha Devi is an accomplished woman whose embroidery was done after her marriage; she realized that she is a good wife, daughter-in-law and mother. She forgets how it is to be her and that's when she learns to strike a balance between being what she wants to be and being what she is expected to be and shift of swimming pool helps her realize the need for the balancing act. The most heart-rending tale is that of Marikolunthu, 31 age old and an unwed mother who is a victim of a man's lust: her poverty forcing her to do things that violate traditional social, moral injunctions. Now, she is the mother to an illegitimate child. She has experience poverty, rape, lesbianism and physical torture. "I was restless spirit warped and bitter. Sometimes I would think of the vacuum that existed within me now".

One night in the Ladies Coupe and her interaction with the five women, helped Akhila to realize that she had given the society an unnecessary power of ruling her life. Those women and their stories helped Akhil find the answer to her biggest question- 'Can a women stay single and be happy, or does a women need a man to feel complete?'. Hence, she comes to conclude that she gets back in touch with the gay who she felt in love with, someone who she did not accept for the fear of the society.

Conclusion

"Ladies coupe" questions the status of women in a traditional bound social order that sees women exclusively in the role of an obedient daughter, a docile wife and a breeder of children. Women in post-colonial India confidently challenge such delimiting roles and assert self-dignity and personal freedom. They are to coop their basic physical and emotional needs and acts uninhabitingly to satisfy them. The journey in fact symbolizes a journey away from family and responsibilities, a journey that will ultimately make them conscious of their self-esteem and dignity. It is a journey towards self-discovery Akhila travels with the question that has been haunting all her adults' life. She meets five women character in the novel and travels with the same question. This wonderful atmosphere, delicious, warm novel takes reader into the heart of women's life I, contemporary India, revealing how the problems that women face in their relationship with husband mothers, friends, employees and children.

Anita Nair's "Ladies Coupe" brings into the focus the issue of self-realization. Though Anita Nair is not a feminist, her stories portray the sensibilities of a women, how a women looks at herself and her problems.

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Societal Issues in Literature

Sense of Individualism and Societal Corruptions Portrayed in W.H. Auden's *The Unknown Citizen*: A Critical Analysis

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Abstract

This research article deals with the themes of sense of Individualism and Societal corruptions through W.H. Auden's most remarkable poem *The Unknown Citizen*. Here the unknown citizen is actually unknown to all who lead a very mechanical life, merely as a robot. The government has an accurate record about every minute details of this unknown citizen, but his own desires, and particular thoughts are neglected and suppressed by the state. The aim of this paper is to critically explores how a common man in a modern society who lost his own Individualism and happiness by the rules and conventions of bureaucratic government and the impacts of modernization.

Keywords: Individualism, The Unknown citizen, Mechanical life, Suppressed, Modernization

The Unknown Citizen is written by an American writer W.H. Auden and it was published in January 6, 1940. The Poem *Unknown Citizen* is a bitter satirical attack against the deep impacts of modernization. W.H. Auden vividly focused how a common man becomes a victim of the corrupted modern society. The title work of the Poem is somewhat strange and obscure. The Unknown Citizen is actually unknown to all and he has no name. His individuality is Suppressed by the modern world and the government.

Individualism is the most essential and unique quality of every human being. But according to the author the unknown citizen is almost lost his individuality as well his identity because the Unknown Citizen entered into the world of modernity. He adopted the norms and ideas of modern society. Here, the unknown citizen is similarly compared with T.S. Eliot's *The Hollow Man*. In *Hollow men* T.S. Eliot criticizes the horrible effects of the First World War. The sacrifice of the soldiers in World Wars remain unknown and unnoticed by all. Like an unknown Soldier, the unknown citizen is also completely sacrificed and served his life for the government and the Society. But he lost his individuality and happiness. His presence only signifies a stuff of the modern world.

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H. S. Hari Priya, I M.A. English, Societal Issues in Literature: Sense of Individualism and Societal Corruptions Portrayed in W.H. Auden's *The Unknown Citizen*: A Critical Analysis

The effects of modernization is deeply portrayed by W.H. Auden in his *The Unknown Citizen*. According to W.H. Auden people get easily attracted towards modernity. The government also use the common people only for the welfare of the nation. The government as well as the modern society never paid any concern for the real happiness of the common citizens. The state and the modern society gradually transformed the unknown citizen into a robot, because he mechanically does all his duties like a robot. The life of an unknown citizen is dull, hopeless and meaningless. So, his own personal identity is actually lost and unknown.

After the end of the Second World War, the world rapidly goes through into many new changes. The arrival of modern and scientific technologies bring comfort to the people. But their personal freedom and happiness is corrupted. Thus, the lack of happiness and enjoyment among the people made them to lead a very dull and monotonous life in the modern world. Here the Unknown Citizen is also a prey to the modern society.

The government has all the details about this citizen. The Bureau of Statistics tells that the unknown citizen has never committed any mistakes, worked in a factory, he satisfied his employers, and paid his taxes regularly. The Social psychological workers found that he liked to drink occasionally and daily bought a newspaper and normally reacted to the advertisements. Thus, the unknown citizen is perfect in everything and he resembles as a typical so called '*modern saint*'.

W. H. Auden in his *THE UNKNOWN CITIZEN* directly hit against the carefree attitude of bureaucratic government for the common citizens. The government has all the details about the unknown citizen except his freedom and happiness. As a keen Observer of typical American Society, W.H. Auden severely criticized the rule of bureaucratic government and modern society.

The people in the modern world, madly addicted to the modern life. At the end of the poem Auden asks a question "*was he free? was he happy? The question is absurd.*" This question ultimately revealed the pathetic situation of the unknown citizen. In this modern world, though people live a very beautiful and luxurious life, where is their real happiness? The question is unanswerable. Likewise, the unknown citizen also lost his individuality and his own desires, goals and his particular opinions are Suppressed by the government and the modern society.

The Unknown Citizen referred by W.H. Auden is not only denotes a life of a single person it highlights the pathetic lifestyles of all the common citizens in the modern world. The government should respect the feelings of the common people but not to oppress them. But W.H. Auden also abuses the meaningless life of unknown citizens who willingly wants to remain unknown. He never takes any steps to assert his self-individuality.

Every human being in the world has the right to raise their particular opinions and live a happy life. The government and the modern society should not try to crush the common man's Individualism and his happiness.

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Moral Dilemma in *The Man that Corrupted Hadleyburg*

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An evil soul producing holy witness
Is like a villain with a smiling cheek,
A goody apple rotten at the heart
Oh, what a goody outside falsehood hath!

■ William Shakespeare
The Merchant of Venice

It is an admitted and acknowledged fact that Adam and Eve, the first man and woman on this planet, lived in perfect happiness. Satan tempted them to eat the forbidden tree of knowledge of good and evil. As a result, they were expelled from the paradise as punishment. That idea is well reflected in John Milton's *Paradise lost*. Milton takes one step ahead in saying that a "fugitive and cloistered virtue was not worth celebrating in *Areopagitica*". Mark Twain endorses the same belief in *The Man that Corrupted Hadleyburg*. The story is a retelling of *The Paradise lost*. In similar vein, Nathaniel Hawthorne, on the one hand, talks about the same idea in "The Young Goodman Brown." It is an allegorical story of good and evil. He makes use of Puritan myth to convey "the power of blackness" in everyone. He wants to convey the idea that nobody is perfect. Everyone is a sinner. Man, by nature, is prone to commit mistakes primarily because of the original sin committed by Adam and Eve. Edgar Allan Poe evinces a genuine interest in talking about the classics of revenge in "The Cask of Amontillado". He describes the element of revenge. Mark Twain comes down heavily on the double standards of the citizens of Hadleyburg who pretended to be a righteous people. He debunks narrow values. He also feels that man too has a darker side. Mark Twain penetrates the allegorical aspects of The Garden of Eden theory.

The Man That Corrupted Hadleyburg is closely akin to Nathaniel Hawthorne's "The Young Good Man Brown. The story sets in New England of Salem where the puritans tried to create a religious society with strict moral values. It also tells how witch trials take place and makes the young man loses his innocent belief in religious faith. Young Goodman Brown is a story of good and evil. Hawthorne wants to convey the idea that nobody is perfect in this world.

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Man is unable to resist the temptation of committing sin. Everyone is succumbed to the temptation of committing some sin in their life. John Milton's *Areopagitica* conveys the same message in a different manner. Milton begins his argument by speaking in favor of Parliament's History of defending history. He eventually claims that man is tempted to commit mistakes in terrestrial life. Mark Twain develops the same idea in his short story "The man that corrupted Hadleyburg". It is an interesting short story that conveys the values of life. Mark Twain asseverates that human beings cannot easily avoid temptation.

The story begins with positive image of Hadleyburg. Hadleyburg is a fictional town where people manage to maintain their cloistered virtue. Mark Twain presents Hadleyburg as an ideal society in which people deliberately avoided the imputation of sin and guilt with a view to leading a monastic life. The town meticulously protects every citizen against all temptation from infancy to death. People feel so proud of their spotless reputation of their village simply because of its sequestered and cloistered virtue. With its impeccable image, it wins the attention of the neighboring villagers. They feel jealous towards Haleyburg.

"It was many years ago. Hadleyburg was the most honest and upright town in all the region round about. It had kept that reputation unsmirched during three generations, and was prouder of it than of any other of its possessions. It was so proud of it, and so anxious to insure its perpetuation, that it began to teach the principles of honest dealing to its babies in the cradle, and made the like teachings the staple of their culture thenceforward through all the years devoted to their education."

.... [1-5]

The image has reached on the precipice of fall. The fall comes in the form of mysterious stranger who happen to pass through the community. He is infuriated by upstanding members of the community. The inhabitants of the town cause him excruciating misery. The image of the town insinuated that the inhabitants of town are driven by their overweening pride. He holds an opinion that Community is not tainted with crime. His intention is to make them culpable. To quench his thirst for revenge, he meticulously devises a plan to purportedly corrupt the town for his own personal advancement. To materialize his vision, he makes it a point to send a letter to each of the nineteen families providing them with a piece of advice. He leaves a sack of gold at the home of Mary and Edward Richard along with a letter. The letter states that it was just a happenstance that he happens to be a gambler and reduced to the level of pauper in the street of Hadleyburg. He finds that a country townsman gave him twenty dollars. On a parting note, he offered him a piece of advice.

Imbued by his noble gesture, he drastically changed his outlook on life and became rich man by dint of hard work. He used that incident as a launching pad to show his gratitude for his kind act. With these words, he gives her a sack and leaves. The town goes into frenzy when it understands that the fortune will be publicly given to the correct person within thirty days. Soon after this, a sack of gold becomes a sore point in the mind of the people. It is interesting to note that a host of notable personalities in the village, in an evil hour, have succumbed to the temptation. Everyone adopts different methods to win gold. The town has lost its values. It obviously shows that people are not tired of homogenized views. During the town hall meeting, Burger reads the claims. He is shell shocked to find the boorish attitude of the people. He is not happy the way in which people behave to claim the sack. He opens the sack in the presence of people. He understands that the stranger, in manner of speaking, fabricated a tale in order to quench his thirst for revenge. He succeeds in his attempt to laugh at their crackpot ideas. He had a bitter experience while traveling through Hadleyburg. He says that it was not good enough to avoid the imputation of guilt. Burgers also discovers that the sack contains not gold but gilded lead pieces.

Love of gold is the first bait that exposes the hypocrisy of the Hadleyburg. Just as Satan tempted the Eve, he tempted the people to hold the bag. The image of the town is thus exploited by a sack of gold. It has made great inroads into their honesty. The sack of gold is the first temptation to infiltrate the Hadleyburg community. At the end, Mark Twain illustrates the cathartic effect of humor. The people of Hadleyburg laugh down their corruptible principal citizens of that change their motto from the concept of “Lead us not into temptations to “Lead us into temptations”. The story makes it clear that Mark Twain, far from being a cynic, is very much a man of the world. He calls upon people not to abjure the company of men but to live in the very midst of it, struggle with evil, and thereby fortifying their virtue. Mark Twain wants to convey the idea that temptation is endemic to the human condition. He also nailed human greed beautifully in the dynamics of his writings.

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Approaching Social Conflicts through Jungian Archetypes in Joseph Campbell's *The Hero with a Thousand Faces*

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The dramas and other literary works of English literature came into prominence to reflect the conflicts towards the end of Victorian era. Those works were the presentation of a contemporary question through realistic techniques. Those works of social criticism paved a way for people to deal with the contemporary problems of society and morality. During the period of 19th century, psychic morality began to have a drastic turn as the contemporary psychoanalysts like Carl Jung focused on the collective unconscious on the basis of archetypes. Archetypes are images and feelings which have worldwide meanings athwart cultures which may show up in dreams, literature, art or religion. Jung believes symbols from different cultures are often very parallel because they have emerged from archetypes communed by the whole human race, which is a fraction of our collective unconscious.

According to this archetypal phenomenon, Jung claimed to identify a large figure of archetypes but paid special consideration to four, for our primitive past becomes the basis of the human psyche, directing and influencing present behavior. Those personality types are, self, the Persona, the Shadow and the Anima/Animus. The *persona* (or cover) is the external face we present to the world. It conceals our real self and Jung describes it as the “conformity” archetype. This is the civic face or role a person presents to others as someone different to who we actually are.

Another archetype is the *anima/animus*. This is the mirror image of our biological sex, that is, the unconscious feminine side in males and the masculine tendencies in women. Each gender manifests attitudes and behavior of the other by good quality of centuries of living mutually. The consciousness of a woman contains masculine aspects (the animus archetype), and the mind of a man contains feminine aspects (the anima archetype). Next is the *shadow*. This is the animal side of our traits (similar to the id in Freud). It is the foundation of both our creative and vicious energies. In procession with evolutionary theory, it may be that Jung's archetypes reflect predispositions that once had survival value.

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Finally, there is the self which provides a sense of harmony in experience. For Jung, the vital aim of every individual is to achieve a condition of selfhood (similar to self-actualization), and in this high opinion, Jung (like Erikson) is moving in the course of a more humanist orientation. Jung regarded the psyche as finished up of a number of split but interacting systems. The three main ones were the ego, the personal unconscious, and the collective unconscious. According to Jung, the ego represents the conscious mentality while it comprises the thoughts, memoirs, and emotions a person is attentive of. The ego is largely liable for feelings of individuality and continuity.

Amongst students of myth akin to Carl Jung, Campbell's writing is reviewed as well as the literature that prejudiced his writings, especially the sources that helped his expansion of the monomyth. In the most recent thirty years, Joseph Campbell's monomyth has provided a scrupulous pattern and approach for American movie makers' production of films. The thesis is a theological critique of this monomyth theory and the way it is used in literary works as writer's device. It shows how the monomyth has been used to influence reader's concept of spiritual and religious connotation.

The word Monomyth comes from two Greek root terms. Mono, meaning *one*, and the word mythos, means story. The sense being that there is one underlying structure to all stories. In current years, the term has become synonymous with the "Hero's Journey." Additionally, it has loose links with the "Fool's Journey," which is used in Tarot. This is commonly followed by an overarching appraisal of the literature neighboring myth, film and the contemporary dialogue involving theology and mythology. A crisp overview of the monomyth structure and its influence on western artistic understandings of the self, heroism and decision making is recognized before exploring some of the critics of Campbell's hero formula.

Campbell's influential work *The Hero with a Thousand Faces* (J. Campbell, 1949) anticipated a theory that all myths, not subjected their religious, cultural, national and historical heritage, followed the similar prototype. Campbell named this pattern the '*monomyth*'. The Hero's Journey, as it is more normally known, is one where an individual is invited to take on a journey and in doing so must face a lot of challenges and obstacles prior to attaining the goal of the journey, retrieving the prize and eventually returning to the world from which they came. The three major activities of the tale or stages are subsequently split into seventeen phases.

All stories consist of general structural rudiments of Stages found universally in myths, fairy tales, dreams, and movies. These twelve Stages make up the Hero's Journey. What follows is a simple overview of each Stage, illustrating basic distinctiveness and functions. Use it as a quick-reference guide as you explore the genre and movie analyses.

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The archetype that follows illustrates the "traditional" Hero's expedition as seen in the majority of stories. As you explore the film and genre analyses that follow, you'll find that the Hero's Journey provides an elastic and adjustable model with the latent for an infinite variety of shapes and progressions of Stages. The Journey's Stages may be avoided, recurring, or shifted about depending upon the requirements of the individual story.

His idea of monomyth earned a familiarity than his name among many literary works. A serious conflict invariably involves a discrepancy involving thinking and feeling. If feeling is not a conscious factor in the conflict, it requires to be introduced; the same may be said for belief. If the ego position coincides with the feeling attitude, it would be all well and good to accept. But if these are not well-matched and the ego refuses to give way, then the condition remains at a gridlock. That is the clinical picture of neurotic conflict, the resolution of which requires a dialogue with one's other sides. We can learn a good contract about ourselves through relationships with others, but the unconscious is a more objective mirror of who we actually are.

Jung assumed that the possible resolution of a clash is activated by holding the tension between the opposites. When every motive has a similar sturdy counter- motive—that is, when the conflict involving the ego and the unconscious is at its climax—there is a damming up of imperative energy. But life cannot endure a standstill. If the ego can hold the pressure, something quite unexpected emerges, an unreasonable “third” that effectively resolves the circumstances.

The monomyth seems to be as mature as humanity itself. Aspects of the monomyth can be seen in tales during human past. Although, several academics premeditated this idea throughout the ages, it wasn't actually popularized until 1949, when Professor Joseph Campbell published the book, *The Hero with a Thousand Faces*. Campbell was a university lecturer of mythology and spent his life studying every part of the ancient stories and fairytales. His research established that each followed a parallel template. Furthermore, he affirmed that every step in the process associates with human psychology. The monomyth phases have been reinterpreted and condensed exclusively for movies and movie scripts. The strengthened twelve stages, known in the literary industry as *The Hero's Journey*, are as follows.

The normal World allows us to get to be familiar with the Hero and recognize with him before the Journey begins. Since the audience regularly experiences the Journey through the Hero's eyes, we must be able to transmit to him. The Ordinary World gives us the chance to spot with the Hero's drives, urges, and problems, while viewing unique characteristics and flaws that make him three-dimensional. The Hero's Inner and Outer Problems may be established, although these can change depending upon the demands of the Journey.

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Every story involves a crisis or Central Dramatic Question that disrupts the regular World. The Hero must go into the extraordinary World to solve the problem, answer the dramatic question, and return to the sense of balance. The Ordinary World allows the storyteller to contrast the Ordinary and Special worlds. The ordinary World is the Hero's home, the safe shelter upon which the Special World and the Journey's conclusion must be compared. Areas of distinction may include the Special World's physical and touching distinctiveness, its system and residents, as well as the Hero's proceedings and development while roving through this Special World.

The Call to exploration sets the story rolling by troubling the comfort of the Hero's Ordinary World, presenting a challenge or quest that must be undertaken. The Call throws the Ordinary World off stability, and establishes the stakes involved if the challenge is rejected. Time and again delivered by the Herald archetype, the Call to Adventure can take a multitude of forms, including: a message or announcement. The Hero may need a Succession of Calls before finally realizing that a challenge must be met, or that his only means of escape is the Special World. Many times the Hero needs to choose between two Conflicting Calls.

After the call, A Hero Refuses the Journey for the reason that of fears and insecurities that have surfaced from the Call to Adventure. The Hero is not willing to make changes, preferring the safe haven of the Ordinary World. The Refusal of the Call becomes a necessary Stage that intimates the risks involved in the Journey that lies further on. Without risks and danger or the likelihood of failure, the audience will not be bound to be a part of the Hero's Journey.

Although an eager or Willing Hero may skip the Refusal Stage, the Hero's associates or Threshold Guardians may still put across the fears and risks involved. In Horror and Thriller, the frightening and forbidding nature of the Special World can lead the Hero to be repeatedly "called" to the Adventure that he continues to refuse. Each Calls and Refusal must raise the stakes, until the Hero has no alternative but to accept the Call.

The Hero meets an adviser to gain buoyancy, insight, advice, training, or magical gifts to overcome the initial fears and face the entrance of the adventure. A Hero may not desire to rush into an extraordinary World blindly and, therefore, seeks the knowledge and wisdom of someone who has been there before. This Mentor has survived to offer the vital lessons and training required to better face the Journey's Tests and Ordeals. The Mentor may be a substantial person, or a thing such as a map, a logbook, or hieroglyphics. In Westerns and Detective stories, the Hero may clutch an Inner Mentor, a sturdy code of reputation or justice that guides him through the Journey.

The next process, crossing the verge signifies that the Hero has lastly devoted to the Journey. He is prepared to cross the first step that separates the normal World from the out of the ordinary World. The Crossing needed more than tolerate one's fears, a map, or a swift kick in the stern from a guide. The Hero must tackle an event that forces him to commit to entering the Special World, from which there is no return point. The occasion will re-establish the Central Dramatic Question that propels the tale to the fore. The Event will directly influence the Hero, raising the stakes and forcing some action. Outside forces may shove the Hero ahead, such as a seizure of someone close to the Hero. A Chase may push the Hero to the brink, presenting no alternative but to assign.

Having crossed the Threshold, the Hero faces Tests, encounters associates, confronts rivals, and learns the regulations of the Special World. This is a vital Stage for Hero and Audience together. Whether entering the fantasy world of a future society or the emotional empire of romantic love, the Test Stage is our initial look at the Special World and how its situation and population distinguish with the Hero's Ordinary World. The Hero needs to find out who can be trusted. Allies are earned, a helper may join up, or an entire Hero side forged. Enemies and Villains are encountered. A Rival to the Hero's goal may reveal himself. The Hero must prepare himself for the greater Ordeals yet to come and needs this Stage to Test his skills and powers, or perhaps seek further training from the Mentor. This Initiation into the Special World also Tests the Hero's commitment to the Journey, and questions whether he can succeed.

The Hero must make the arrangements needed to Approach the innermost Cave that leads to the Journey's heart, or essential Ordeal. Maps may be reviewed, attacks planned, investigation launched, and possibly the Enemy's forces whittled down, before the Hero can face his greatest fear or the supreme hazard lurking in the Special World. The sure Hero may bypass these planning and make a bold move toward to the Inmost Cave.

The Hero has survived his fall into the extraordinary or fantasy World. He has earned his place and may require taking a break for a cigarette, fun, or a romance, before facing the Ordeal. A Hero's Team may have hit setbacks during the Tests, and the Approach is needed to reorganize the exhausted ranks, remember the dead and wounded, and renew morale with a Hero's or advisor's rally cry. The loom may indicate a Ticking Clock or a heightening of the stakes. In Romantic Comedy, the Approach may push the lovers to query the commitment; one partner may put across the need for wedding.

The Hero engages in the Ordeal, the central life-or-death crisis, all through which he faces his maximum fear, confronts this most tricky challenge, and experiences "death". His voyage teeters on the brink of failure. Indy and Marion are sealed in the goodness of the Souls; the audience watches in tension wondering whether the Hero will survive. The Ordeal is the

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central, essential, and magical Stage of any expedition. Only through “death” can the Hero be reborn, experiencing a renewal that grants greater powers or impending to see the Journey to the end.

The Hero may openly undergo death or witness the death of a friend or guide or, even not as good as, directly cause that death. The Ordeal may crate Hero against Shadow or Villain, and the Hero’s breakdown heightens the stakes and questions the Journey’s success. The Hero may have the authority to defeat a Villain in the Ordeal, only to have to face greater forces in the Journey’s next half.

In Romantic Comedies, loss can mean the break-up of the relationship. In Romance, a catastrophe of the heart can be a love scene—the physical act of love is a type of “death” or give up. The problem of the Heart can also be a moment when a Shape shifting lover abruptly reveals a dark side that attempts to wipe out the Hero.

The Hero has survived death as a sign of reward, defeat his greatest fear, slain the dragon, or battered the Crisis of the Heart, and now earns the Reward that he wanted. The Hero’s Reward comes in many forms: a magical sword, a healing power, greater knowledge or insight, resolution with a lover. Whatever the fortune, the Hero has earned the authority to celebrate. Festivity not only permits the Hero to refill his or her energy, but also gives the audience a moment to grasp their breath before the Journey resumes to its climax and resolution.

The Hero may have earned the Reward complete, or the Hero may have seen no alternative but to steal it. The Hero may decrease the Elixir theft, having paid for it with the Tests and Ordeals thus distant. But the penalty of the theft must be confronted as the Shadow forces race to repossess the Elixir that must not see the light of the normal World.

The Hero must finally recommit to finishing the Journey and accept the Road Back to the normal World. A Hero’s success in the extraordinary World may make it difficult to return. Like passing the Threshold, The Road Back, needs an occasion that will push the Hero all the way through the entry, back into the usual World.

At the end, the hero is sternly tested once more on the entry of home. He or she is purified by a last forfeit, another moment of death and rebirth, but on a higher and more inclusive level. By the hero’s achievement, the polarities that were in conflict at the opening are at last determined. The hero proceeds home or continues the journey, bearing some constituent of the fortune that has the power to alter the world as the hero has been distorted.

These twelve points form a source for the screenplay of films with many different permutations. It can be seen in genres as different as children's animation, romantic comedy, stage show, indie movies, science fiction and westerns. In the movies, both men and women follow the pattern to become heroes. However, using Freudian and Jungian psychology, Campbell, suggests this journey.

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Portrayal of New Women in Simon De Beauvoir's *The Second Sex*

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Abstract

This paper is totally analyzing how the women is fundamentally oppressed by the men by characterizing them on every level as the other defined exclusively in opposition to men. Man occupies the role of the self or subject; woman is the object, the other. The Man is essential, absolute and transcendent. The Women is inessential, incomplete and mutilated. He extends out into the world to impose his will on it. Whereas women is doomed to immanence or inwardness. He creates, acts, invents; she waits for him to save her. This distinction is the basis of all De Beauvoir's later arguments. De Beauvoir states that while it is natural for humans to understand themselves in opposition to others, this process is flawed when applies to the genders. In defining woman exclusively as other, man is effectively denying her humanity.

Keywords: Oppression, object, humanity, mutilation, transcendent, inwardness, domination.

She is one of the founder for the modern feminist movement. Also an existentialist philosopher. "The second sex" which is considered a pioneering work of the modern feminism movement. She also lent her voices to various political causes and traveled the world extensively. she examines existential ideals, specifically the complexity of relationships and the issue of a person's conscience as related to the other. She was center on investigation of existence. In this work she critiques of patriarchy and the second rate status granted to women throughout the history. Now reckoned as one of the most important and earliest work of feminism. The first English language edition of The second sex was published in America, but it is generally considered to be a shadow of the original. She used her fame to lend her voice to various political causes as well. Her work brought her to the forefront of the feminist movement, to which she shared her intellect through lectures and essays as well as by participating in demonstrations for abortion rights and women's equality.

In *The Second Sex*, published in 1949, Simone downplayed her association with feminism as she then knew it. Like many of her associates, she believed that socialist development and class struggle were needed to solve society's problems not a women's movement. When 1960s feminists approached her, she did not rush to enthusiastically join their cause. As the resurgence and

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reinvention of feminism spread during the 1960s, she noted that socialist development had not left women better off in the USSR or in China than they were in capitalist countries. Soviet woman had jobs and government positions but were still unfailingly the ones attending to the housework and children at the end of the workday. This she recognized, mirrored the problems being discussed by feminists in the United States about housewives and women's "roles".

In *The Second Sex*, De Beauvoir had famously stated, "One is not born, but rather becomes, a woman". Women are different from men because of what they have been taught and sociologized to do and be. It was dangerous, she said to imagine an eternal feminine nature, in which women were more in touch with the earth and the cycles of the moon. According to de Beauvoir, this was just another way for men to control women, by telling women they are better off in their comic, spiritual "eternal feminine," kept away from men's knowledge and left without all the men's concerns like work, careers and power.

The notion of a woman's nature struck de Beauvoir as further oppression. She called motherhood a way of turning women into slaves. It did not have to be that way but it usually ended up that way in society precisely because women were told to concern themselves with their divine nature. They were forced to focus on motherhood and femininity instead of politics, technology or anything else outside of home and family. This was a way of rendering women second class citizens: the second sex. The women's liberation movement helped her become more attuned to the day-to-day sexism women experienced. Yet, she did not think it was beneficial for women to refuse to do anything the man's ways or refuse to take on qualities deemed masculine.

Some radical feminist organizations rejected leadership hierarchy as a reflection of masculine authority and said no single person should be in charge. Some feminist artists declared they could never truly create unless they were completely separate from male dominated art. Simone de Beauvoir recognized that women's liberation had done some good, but she said feminists should not utterly reject being a part of the man's world, whether in organizational power or with their creative work. From de Beauvoir's point of view the work of feminism was to transform society and women's place in it.

Simon De Beauvoir begins by explaining that she chose to write a book about women because there is still a controversy over what it means to be a woman in the first place. Is "Femininity" biological, or defined by behaviors, or nonexistent in the first place. She begins to define the category of woman by considering the fact that she feels the need to define herself first and foremost as a woman, while men do not feel the need to identify with their masculinity. Woman is the other because man defines himself as essential to the world and sees himself as the subject by which woman is defined. She also gives women responsibility for changing this duality, however pointing out that woman must redefine herself as the subject in order to change her situation. She does explain that it is more difficult for women to change this dynamics than it

would be for the proletariat, Jews, or African Americans to rebel against their oppression because women cannot simply overthrow their oppressor women do need men in order to survive. She points out that duality is difficult because men and women both have such strong

biases. To resolve this problem, she proposes the framework that we do not consider how to achieve happiness because this is not possible to measure but rather how to define and achieve women's freedom. In the first part of this work she considered three different perspectives on how to define women: Biological data, The Psychoanalytical point of view and the point of view of historical materialism.

In a 1972 interview with the German journalist and feminist Alice Schwarzer, she declared that she really was a feminist. She called her earlier rejection of women's movement a shortcoming of *The Second Sex*. She also said the most important thing woman can do in their lives is work, so they can be independent. Work was not perfect, nor it was a solution to all problems, but it was the first condition for women's independence, according to Simone De Beauvoir. She continued to read and examine the writings of prominent U.S feminist theorists such as Shulamith Firestone and Kate Millett. She also theorized that woman could not be truly liberated until the system of patriarchal society itself was overthrown. Women needed to be liberated individually but they also needed to fight in solidarity with the political left and the working classes. Her ideas were compatible with the belief that the personal is political.

The first perspective Biological data, she primarily considers two questions: "What does female represent in the animal kingdom? And what unique kind of female is realized in woman?". Actually she points out about the two sexes in division is not universally in nature. For example, one celled animals reproduce individually and hermaphroditic species do exist. She finalized that when considering evolutionary theory neither biological system can be called as Superior. She disputes the assumptions of philosophers like Plato and Hegel, who believe that division that division into two sexes is a natural state of being. She also points out that social theories that discriminate against women based on biology either make false assumptions or are too bold in their analogies, the relationship between gametes and gonads cannot be equated to the relationship between women and men. She cites several examples of different species in which the two sexes interact in very different ways with either male or female dominating the other. In humans, she points out that puberty is more like a crisis for women, which weakens them more than it does men.

For women, the body becomes something other than her in the sense that women must deal with childbirth and other functions that do damage to their own bodies, while men remain comfortable in their skin. Based on this, she points out that older women beyond reproductive age are sometimes considered a separate sex because reproductive capacity is so central to how we define females. She does concede that such biological facts about humans are important to consider

in order to understand the female condition overall. Weakness is only negative relative to humans seeking a particular kind of strength. Biology is not enough to define the human condition because humans living in society are not simply a species in nature, but rather a group that depends on economic and social factors to contextualize its values. Biological data in economic, social, and psychological contexts. Biology is not enough to explain why woman is the other in society.

This world has always belonged to males, she writes. Her central theme is that men have controlled women's narratives. This section reflects that fact as opposed to critiquing others. Once woman is dethroned by the advent of private property, her fate is linked to it for centuries. Now Simon indicates that the historical narrative and regarding how men have mythologized women. She explains her philosophical approach men are constantly trying to impose themselves on the world in order to prove their own sense of being but the highest state they can achieve is actually one in which they renounce this more active form of being in favor of more passive form of existence. She explains that about the conception of women varies by culture. In wealthier countries, women are idolized because men have no other struggles by which to give their lives meaning. However in socialist countries the Other is not a category and women are considered to be human beings. Nevertheless one constant in men's conceptions of woman is their ambivalence about them. Man connects woman with nature for him both represents life and death at the same time. Man thus projects his own mortality onto woman. This leads to men's disgust with menstruation, in particular because it represents feminine fertility which also reminds men of mortality.

Men are also caught between fear and desire of women. This ambivalence is reflected in their perspectives on virginity, in some cultures it is reviled because it represents women's separation from men, but in others it is prized because it represents their ability to belong only to one man. By possessing women, men also want to metaphorically subjugate nature which represents a similarly passive and unexpected resistance to men's advances. However the desire for possession involves inevitable failure since women remains other and cannot be fully possessed. De Beauvoir next discusses various mythical representations of women and demonstrates how these myths have imprinted human consciousness, often to the disservice of women. She hopes to debunk the persistent myth of the eternal feminine by showing that it arose from male discomfort with the fact of his own birth. Throughout history maternity has been both brings life and heralds death. These mysterious operations get projected onto the woman, who is transformed into the symbol of life and in the process is robbed of all individuality.

She insists on the impossibility of comparing the character of men and women without considering the immense difference in their situation. She traces female development through its formative stages: childhood, youth and sexual initiation. Her goal is to prove that women are not born "feminine" but shaped by a thousand external processes. She shows how at each stage of her

upbringing, a girl is conditioned into accepting passivity, dependence, repetition and inwardness. Every force in society conspires to deprive her of subjectivity and flatten her into an object. She denied the possibilities of independent work or creative fulfillment, the woman must accept a dissatisfying life of housework, childbearing and sexual slavishness. After the woman become an adulthood, their situations will change entirely critical and their inhabits. Their main performances and major functions are wife, mother and entertainer.

No matter how illustrious the woman's household may be these roles inevitably lead to immanence, incompleteness, and profound frustration. When a woman loses her primary purpose and therefore her identity. In the final chapter of this section "Woman's situation and character", she reiterates the controversial claim that woman situation is not a result of her character. Rather her character is a result of her situation. Her mediocrity, complacency, lack of accomplishment, laziness, passivity- all these qualities are the consequences of her subordination, but this is not a cause. She also studies about the justifications of the ways that women reinforce their own dependency. Narcissists, women in love and mystics all embrace their immanence by drowning selfhood in an external object- whether it be the mirror, a lover or God. Throughout the book, she mentions such instances females being complicit in their otherness, particularly with regard to marriage. The difficulty of breaking free from "femininity" of sacrificing security and comfort for some ill-conceived notion of "equality"- indicates many women to accept the usual unfulfilling roles of wife and mother. From the very beginning of her discussion, she identifies the economic underpinnings of female subordination and the economic roots of woman's liberation. Only in work can she achieve autonomy. If woman can support herself. She can also achieve a form of liberation. At last she discusses the logical hurdles woman faces in pursuing this goal.

Generally for existentialists, one is not born anything: everything we are is the result of our choices as we built ourselves out of our own resources and those which society gives us. In *The Second Sex* her most famous work, de Beauvoir sketches a kind of existential history of woman's life: a story of how a woman's attitude towards her body and bodily functions changes over the years and of how society influences this attitude. Here de Beauvoir raises the core question of female embodiment: are the supposed disadvantages which exist objectively in all societies, or they merely judged to be disadvantages by our societies. De Beauvoir points out that pre-adolescent boys and girls are really not very different: they have the same interests and the same pleasures (*The Second Sex*, p295, Translation and Ed, H.M. Parshley, vintage, 1997). The female is totally considered as "the flesh and the feminine". This does not have to be a bad thing; but unfortunately young girls are often forced to become flesh against their will: "The young girl feels that her body is getting away from her.... On the street men follow her with their eyes and comment on her anatomy. She would like to be invisible; it frightens her to become flesh and to show flesh" (p333).

There are many more such incidents in a growing girl's life which reinforce the belief that is bad luck to be born with a female body. The female body is such a nuisance, a pain, an embarrassment, a problem to deal with ugly, awkward and so on. Even if a girl tries to forget that she has a female body, society will soon remind her. De gives several examples of this: the mother who frequently criticizes her daughter's body and posture thus making her feel self conscious; the man on the street who makes a sexual comment about the young girl's body making her feel ashamed and a girl's embarrassment as male relatives make jokes about her menstruation. She also gives the positive examples of having a female body. She shows the situation in which young women can be comfortable in their bodies indeed not only comfortable but joyous and proud. Consider a girl who enjoys walking in the fields and woods, feeling a profound connection to nature. She has a great sense of happiness and freedom in her body which she doesn't feel in a social environment. In nature world forever there are no males to gaze upon her, there are no mothers to criticize her. She no longer sees herself through others' eyes and thus is finally free to define her body for herself. But she cannot escape to the natural world forever. As part of belonging to the patriarchal society she must eventually undergo a further traumatic event- initiation into sexual intercourse. Intercourse is physically more traumatic for girls because it involves penetration and usually some corresponding pain. Culturally it is more traumatic because girls are kept in a greater state of ignorance than boys and are often ill prepared for what is to come. She points out that the girl's sexual education tends to be mainly of the romantic sort which emphasizes the courtship period and the pleasure of gentle caresses, but never the penetration. Thus finally when sex happens it seems a world away from the romantic fantasies a girl has grown up with. She observes that for the shocked young woman "love assumes the aspect of a surgical operation" (p404)

At last Simone concludes by mentioning about the intertwined of body and mind helps explaining women's oppression. Women do not choose to think about their bodies and bodily process negatively, rather they are forced to do so as a result of being embedded in a hostile patriarchal society. On this view the body is not just the thing we can prod and poke, it is shaped by a plethora of perceptions, if we feel bad about it becomes a bad thing, if we feel good about it , it is not a matter of free choice unless we live in a society which gives space for that freedom. Her aims to do is to open up a space for that freedom to flourish.

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Heinous Monarchy and Maneuver of Technology in George Orwell's *1984*

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Abstract

Eric Arthur Blair, pen named as George Orwell was the most celebrated English novelist, essayist, journalist and critic. Orwell writes to concoct consciousness of social injustice and in objection to totalitarianism. The novel *Nineteen Eighty Four: A novel*, published in 1949, is a dystopian novel anticipating the future. This novel portrays how a heinous monarchy is setup, how it remains in power, how it act towards its people and the maneuver of technology. To make it more inarguable dystopian novel, Orwell uses technologies that keeps the citizens of Oceania under surveillance. This novel is a blueprint for world tyranny. The aim of this article is to explore the heinous monarchy and Maneuver of technology in George Orwell's *1984*.

Keywords: Dystopia, Totalitarianism, Newspeak, Telescreen.

The novel *Nineteen Eighty Four* was written to warn the people on the twin menaces of Nazism and Stalinism. In the novel, the overpowered three warning totalitarian police states are Eurasia, East Asia and Oceania. The novel is set in Oceania, the protagonist of the novel is Winston Smith. He works in the controller party and it is named as Ministry of Truth. He secretly rebels against the government and longs for truth and decency. His work is to rewrite history to suit their own purpose. Winston Smith and his girlfriend Julia both are arrested by the thought police. Winston Smith was imprisoned, tortured and reeducated until he roots out his independent mental existence and his spiritual dignity until. He can love only the figure he previously most hated the apparent leader of the party Big Brother. At last he said that I Love Big Brother.

George Orwell was a literary critic, poet and journalist. Most of his writings were marked by an awareness of social justice, opposition of totalitarianism and an affirmation of democratic socialism. His nonfiction works are based on cultural and political criticism. Orwell's masterpiece is *Animal Farm* and *Nineteen Eighty Four*. George Orwell's novel *1984* is published in June 1949 by Secker and Warburg, which depicts the dystopian futuristic society written in a straightforward style. It has been categorized as a political satire by the dystopian science fiction. In the novel *1984*, George Orwell presents a society of rebellious characters and an oppressive and totalitarian government lead by Big Brother. The freedom of one's own self is destructed by the system of monarchy, which is ruled and controlled by the one man army Big Brother. The ruling party in

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Oceania, scrutinizes each and every usual act of the people even, their thoughts came under the control of Big Brother and his officials.

WAR IS PEACE
FREEDOM IS SLAVERY
IGNORANCE IS STRENGTH (Orwell 1984, 4)

The three slogans, of the government, stated by Big brother affects not only the people but also it emerges the inner emotions of the reader. the strong current of deep rooted brutality is overflowed through the words, of ruling part.

One coin, on stamps, on the cover of books, on banners, on posters, and on the wrapping of a cigarette packets-everywhere (Orwell 1984, 26).

The image of the Big Brother is imprinted on the stamps, on coins, on the covers of books, on banners, on posters, and on the wrapping of a cigarette packet which always reminds his presence and rules.

The entire apparatus of government was divided: the Ministry of truth, which concerned itself with news, entertainment, education, and the fine arts; the Ministry of peace, which concerned itself with war; the Ministry of love, which maintained law and order; and the Ministry of plenty, which was responsible for economic affairs. Their names, in Newspeak: Minitrue, Minipax, Miniluv, and Miniplenty (Orwell 1984, 5).

Winston Smith who was, Thirty nine years of age presented as the protagonist of the novel. Being a member of the outer party Winston Smith rewrites and distorts history. He works in the records department in the Ministry of Truth, a opponent party to Big brother's party. Winston Smith, never agreed with the unnatural, way of treating public, he wants to make a change among the minds of people, he himself became a first change by showing his opposition towards Big brother and his party.

Newspeak was the official of oceania and had been devised to meet the ideological needs of Ingsoc, or English socialism (Orwell 1984, 298).

Newspeak is presented by the party as a language that limits individual's thinking. Totalitarian government utilizes this language to discourage or even stop an individual from free thinking. Orwell claims that big brother party coined this language hoping that when there in no words to express one's individual thoughts conceive the idea itself was impossible to and retain. Big Brother invented a new language and it is named as "Newspeak". Newspeak is the official

language of Oceania's Citizen. In this language, the higher range of words demonstrates the higher position of leader. The main intention in inventory this language is to stop.

"The term "Political Correctness Has always appalled me, reminding me of Orwell's 'Thought police' and Fascist Regimes". The duty of thought police is to examine the thoughts of public, They always have their eyes on public by creating the secret police force that arches for and punishes members of society that dare to even question how the government is run? In this novel, Mr. Charrington is a member of thought police.

They don't even like having married women there," she added. "girls are always supposed to be so pure. Here's one who isn't, any way (Orwell 1984 ,130).

Julia was twenty-six years old. she works in the fiction department. She is a dark headed girl, like Winston, is a secret rebel against the party. When she is separated from Winston at the end of the book, She is also tortured and released back into society only after she has similarly betrayed her values. In this novel, she is an analytical and realistic and a very strong woman.

"Don't worry, Winston; you are in my keeping. for seven years I have watched over you. Now the turning-point has come. I shall save you, I shall make you perfect." He was not sure whether it was O'Brien's voice; but it was the same voice that had said to him, "We shall meet in the place where there is no darkness," in that other dream, seven years ago (Orwell 1984, 244).

O'Brien poses as a secret rebel within the inner party, but he has always been a loyal party member. He has been setting a trap for the last seven years to trick Winston and O'Brien gave a lot of mental pressure to Winston and he said the slogans of party and finally said that one formula if you accept you can live freely that is $2+2=5$ "Room 101," (Orwell 1984, 237) said the officer.

The man was led out, walking unsteadily, with head sunken, nursing his crushed hand, all the fight had gone out of him. This we know don't trust anyone.

Big Brother never lends public way to think about the ruling party, people were suppressed in the name of monarchy, the brutal way of ruling system showered its unkind orders towards the innocent people of Oceania each and every minute. They lose their individuality and become dolls in the hands of Big Brother his party. 'Big Brother Is Watching You' is infallible and all-powerful. Every success, every achievement, every victory is held to issue directly from his leadership and inspiration. Nobody can hide our self from. Big Brother for he is the head of the totalitarian regime. In the novel 1984, power of manipulation is expressed.

"Power is in tearing human minds to pieces and putting them together again in new shape of your choosing" (Orwell 1984, 266).

This explores how the powerful man big brother choose what people think in their corrupted mind. The article intends to explore the big brothers dominance towards the people. Why does big brother suppress the weak people? The reason behind his governing might be the fear of losing his political power. If the citizen is shrewd then big brothers ruling party might become bone-weary. Orwell's *1984* contemplates to be a dystopian novel. The novel delineates with regard to sufferings of the state which is governed with injustice towards the society. The novel was written in the year 1949, where the maneuver is developing from its place. The contemporary society has changed from its sufferings. The current state which Orwell expressed has maneuvered.

Incentivizing Biographies: A Study

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ABSTRACT

Biographies have the essence to enhance the life of people. Biographies provide morals and values to life. Biographies portray a person's experience, their real life events which make the readers purposeful and strong-willed. The stuffs in Biographies make the readers relate themselves with the authors view point. The aim of this paper is an attempt to describe the role of Biographies in making people determined and strong willed. Being an undergraduate student, technically right at the beginning of my adulthood, I could easily understand the struggles that the teens and adults are undergoing. This paper presents quotation from nine biographies that are related to life enrichment. Life essential keys like belief, courage, ambition and hard work are discussed in this article based on biographies. The ups and downs in life events and how to get out from those struggles are the best things that we could get from these Biographies.

Keywords: Biographies, strong- willed, determined

While we are stepping into the year 2020, we reached the pinnacle of techno world. Scientists go to the extent of researching and shifting earth, but no one could seek out solution to our life's problems:

"There are four things that come not back to man or woman: The spoken word, the sped Arrow, The past life, The Neglected opportunity" (ACAB 1984)

To make ourselves strong-willed we need to understand what life is? To get a better understanding we need to put these bitter truth in our Amygdale that we cannot not go back to our past life. We are not deigned to predict future as well. So whatever we did in past, is past, future is unpredictable. We have to overcome it and must be ready to face the consequence. Just like sped arrow which goes in a straight path and never come back to our hands, the spoken word and the past life, will not come back. Some opportunity may take us into the world, we dreamt of, but once we neglect it, we cannot reach it back. Therefore the neglected opportunities are as same as the other three things. In order to make people strong they need a clear vision about these four things, when they realize how important these four terms in their life, they need some more stuff in order to handle these four.

"We shall recover tomorrow, or afterwards,

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*What you have lost today, Nothing is
lost while courage remains”*

“The Future is a matter of contempt for those with courage” (NAL 2014)

When we feel that we lost everything and we could not go back to past to change it, if we are courageous we could easily trap those lost things. When we have courage to face anything, then problems will be just a passing cloud. Courage is an ability that everyone wants. to face one’s fear despite what obstacles may lie in a person’s path. Courage can be physical and moral. Endurance and innovation are also considered as valorous traits. This good character helps businessmen to take risks as well. ***“Innovation is a finite resource” (EM 2015)*** The greatest act of courage would be taking risks or gives their life up.

“Your time is limited, so don’t waste it living someone else’s life.
Don’t be trapped by dogma which is living with the results of
Other people’s thinking. Don’t let the noise of other’s opinions
Drown out your own inner voice and most important, have the courage
to follow your heart and intuition. They somehow already know what
you truly want to become. Everything else is secondary.” (SJ 2011)

The major issue, now the teen and the adult have is all about society and its dogma. But when courage enters it breaks everything it makes us to follow the path we want to follow, and it takes us into the world of our own. To make our own world we need Ambition. ***“Ambition was the motive force and he was powerless to resist it. (C 2001)***

When we have a strong propensity in our ambitions even we cannot break out ourselves from it. Ambition means a strong desire to do or achieve something in the life. Ambition gives us aims, objects, goals and targets of life. It gives us a sense of direction and motivation towards our goals in the life. Ambition gives you strength to steer in life and also to get us focused towards our target. Your ambitions give you a height and provide enough thrust to move ahead in life. To be more ambitious in life one has to eliminate negative thoughts and promote positive ones and he/she should belief in herself and in her dreams. ***“Believe in your dream and believe in yourself.” (ATHTJB 2016)***

Chasing dreams allow us to develop courage within ourselves which ultimately be the fuel to our success in life. ***“Learn from others the tactics and the skills, but don’t Change your dream.” (ATHTJB 2016)*** Dreams have no limits that are the best part about them. Whether one strive to become the best worker he/she can be within their profession, It is up to the dreamer to take action and strive for the success that he/she wishes to see which needs little bit of

hard work *“I know only one alternative to hard unrelenting work, It is yet more work.”*
(IGB 1992)

Hard work is the prominent glue to success. The achievements without hard work are unimaginable. An idle person can never gain anything whereas a person who is working hard is able to gain the success and happiness in life. Nothing is easy to be achieved in life without doing any hard work. The hard work is a price that we pay for triumph in the life.

Work is a privilege and a pleasure; the idleness is nothing more than a luxury. Man is born to work and prosper in life. The work is worship. The man of actions acts in the living present. There is no tomorrow for him. He makes the best of time. Being idle is a life of shame and disgrace. Idle men are poisonous to the society. We are endowed with brain and limbs, which are meant to properly be exercised. For a continuous hard work one need will power.

“If I have to die, it will be in this cave
The bullets, what can the bullets do to me
If my destiny is to die by drowning. But I am
Going to overcome destiny. Destiny can be
achieved by will power.”

(CGARL 1997)

Willpower gives us the ability to achieve our destiny through hard work. Reading habit takes huge part in developing will power. *“Abe was getting hungry for books, reading Everything he could lay on his hands.”* (ALAB 2009)

Reading progress our thoughts, gives us myriad knowledge and lessons to read while keeping our minds active. Reading is one of the best calibre that a person can possess. Reading helps a great deal in building confidence, reduces the stress and puts you in a better mood. I tend to believe that people become strong when they achieve their dreams or Ambition. Reaching ambition is a step by step process; Courage is the first step in achieving ambition, Belief in dreams is the second step, Hard work is the third step. Reading is the handrail besides these three steps. Finally when they achieve their goals, they become a stronger one.

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Voice of Subaltern as Depicted in George Ryga's *Ecstasy of Rita Joe*

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Abstract

This research article at the outset, explores the outcome of the voice of the subaltern in society during colonization. This paper neatly brings forth the issues that the voice of subaltern is rejected, especially not even heard by the colonizer during colonization. Colonizer cornered the subaltern and denied to accept them even as a thing. Those colonizers started to infuse all sorts of crimes and problems on subaltern. This research article sharply conjoins the voice of subaltern *Ecstasy of Rita Joe* by George Ryga. This play had explored the issues like ignorance, elimination, rejection through the characters Rita Joe and Jamie Paul as there are subalterns. Their agonizing subaltern state is the voice of subalterns are destructed and burnt to ashes as it is evidenced through the characters Rita Joe and Jamie Paul because they both were murdered by the colonizers.

Keywords: Colonization, subaltern, ignorance, survival, destruction.

Literature is the mirror of our life; it reflects life of every individuals. Literature is the reflection of the society. The novel *Ecstasy of Rita Joe* is based on the post colonialism and imperialism, which focuses on the woman problem of the colonized people and their lands. The term subaltern coined by Antonio Gramsci, according to him the word subaltern known for the people who all are treated as a scheduled people, and the people who are socially, politically, and geographically outside the hierarchy of power of a colony. *Ecstasy of Rita Joe* is the novel about two subaltern whose voice are destructed and killed finally. The subaltern is projected through the characters Jamie Paul and Rita Joe.

When Rita Joe enters into the city, she was infused by the crime like snatching money. She was arrested by the police who accused her. She enters into the city, she feels so hurt because of the road.

*Magistrate: I know your face. It
Wasn't in this courtroom
Or was it?
Rita: I don't know...*

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After arresting her, she was taken to the court before the magistrate and the police make her to stand in front of the judge at that time, she exposes the innocence but judge never lend his ears to her. They just infused some more accusation on her. This play wright uses a memory mode technique to highlight the play. George Ryga has exposed the state of subaltern in the society during colonization. During colonization the colonizer occupied the place of the natives, and they restricted a point for the natives. Because of this action Rita Joe came out of the boundary and she enters into the place of settlers. There settlers consider as low and they conformed the peoples like Rita Joe and Jamie Paul as subaltern or scheduled so the settlers hate them. They project Rita Joe as a untouchable creature.

All those colonizers consider Rita Joe as a chubby creature. They titled Rita Joe as a thief, prostitute, drug addict, road wanderer. She was forced to be tabbed because they consider her as a nomadic. On the other hand Jamie Paul is another man in the same situation as Rita Joe. Rita Joe was imprisoned for several time, for the first time her imprisonment when she taken in front of the magistrate the psyche of Rita Joe is extremely abnormal she doesn't respond to the present and she reacts to past, here the technique memory mode play is cleverly used by George Ryga. Rita Joe reacts abnormally in front of the judge and she explores the state of her sister, Eileen Joe in the society and she also says that she return back to the same place where Eileen comes next to Rita Joe thinks of her friend, Jamie Paul who also moved to the city along with Rita Joe and he eventually lost his job and also becomes a drunkard.

Rita Joe also thinks about her father, priest, teacher and Miss. Donohue. Rita Joe was taken to the magistrate several times, in each time she addresses the magistrate as Mister. She is a poor innocent girl who doesn't have even a knowledge to speak with magistrate. Rita Joe and Jaime Paul were imprisoned nearly for 30 days. During that time priest and teacher of Rita Joe meet her. She psychologically affected a lot by the cruel settlers, this makes her to ask cigar from the priest in the state of unconsolable depressed mind. Her sense is not working why because her truthfulness to the untrustworthy settlers people. When priest leave the prison, Rita Joe says the priest.

Rita: but I want to be free again.

Priest: we learn through suffering, Rita Joe.... We will be only be free

If we become humble again,

I'm going back on the 4 '0' clock bus.

Rita: you go to hell

(Priest turns sharply)

Rita Joe asked the priest to say to his God, that to keep trying to hurt her, priest moves very fast, Rita Joe is in the sad state and also in the angry state. The three witnesses just openly lie about Rita Joe they just accused Rita Joe openly.

Rita I have no money this line shows that Rita Joe doesn't have any money she is financially weak which also shows that Rita Joe says enters into the city to earn some money and to live a normal life. But all her dreams distrusted. When the court releases Rita Joe come out of with Jaime Paul at that time. Rita Joe and Jaime were surrounded by two murderers and those two murderers killed Rita Joe and they abused the dead of Rita Joe which was proved by the lines.

“Rita Joe’s head tolls over sideways, the murderers stare at her and pull back slightly”

Murderer: we hardly touched her (Thickly rising off her twisted broken body, shift she is dead)

After the incident they ran away from there.

Eileen: No! No! No more!

These lines show that the Eileen is praying to God that the suffering are unbearable, so she prayed for an enlightened life. Finally the lines,

“When Rita Joe first come to the city she told me... the cemen made her feet hurt”- Eileen

But not only the feet of Rita Joe hurt, the heart and mind and the feelings of Rita Joe was hunted by the colonizers.

From this play, the voice of subaltern ended in death not only during colonialism, it still continues.

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Iconic Representation of Male and Female as Both the Sides of a Coin in Mahesh Dattani's *Dance Like A Man*

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Abstract

This abstract spotlights the main theme gender discrimination of the play *Dance like a Man*. This play holds a several themes like patriarchy, passion, generation gap, quest for self-identity etc... This play tells the story of the dancing couple and their struggles. Jairaj and Ratna show a deep interest in bharathanatyam, one of the classical dances of India. Amritlal considers dance as a job of prostitute women who strictly warns his daughter-in-law Ratna not to be a dancer and it's unimaginable for his son Jairaj to be a dancer with a long hair. Lata, a daughter of Jairaj and Ratna wishes to become a bharathanatyam dancer like her parents and she gets the inspiration from them. Mahesh Dattani beautifully shows how each one looks the bharathanatyam, a classical dance with their individuality. As the title stands the play reaches the mind of the readers and its impact is greater than other plays.

Keywords: Issues - dance - approach of an individual - male domination

"Dance like a Man" is the play that made Mahesh Dattani famous. It was first performed on September 22, 1989, in Bangalore. Though now in Mumbai, Dattani is by upbringing a Bangalorean and the play is set ergo, quite naturally, in Bangalore. The "Gujju" reference in the play is withal from his background, if I read it correctly. But what intrigued me most in the play is the clash between the father Amritlal Parekh (a liberation fighter cum gregarious reformer who becomes opulent by buying up British bungalows when they leave and reselling them) - who represents the older generation who straddles pre-Independent India and early post- Independent India more than his son, and the son Jairaj who wants to be a dancer. The clash is inverted Freudian here of course but stands for much more in today's progressive and developing world; because it is a potent and subtle study of what it signifies to be a man, of masculinities and its attendant issues. To the detriment of other - and I do not gainsay this point - equipollent consequential issues in the play, I shall deal only with this one to give my paper focus, because of my interest in Otherness and in this clash Dattani deals with the Other in one of its avatars that people have not visually examined much, in my erudition. To "start at the very beginning" and in keeping with my maverick, and in some underground circles, prominent status as a revolted of an upbraided, I would relish to state that the denomination while it conspicuously references Shiva,

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the progenitor of the Tandav, withal equivocally nods at the hijra community in India, and implicitly enfolds the tradition of men dancing not only Bharat Natyam but Kuchipudi or other such art forms, dressed as women. These things would probably dawn on most Indians, but I celebrate the job of a reviewer is not only to verbalize of conspicuous connections but unearth subtle ones and sometimes to forge and make incipient connections that emanate from his own reading.

Coming as I do from a very post-modernist background in matters of literary apprehension and theory, such leaps of celebrated foregrounding reader first and text second and authorial intention only last, are natural for me and I feel they require no justification. Dattani's designation reminded me of a famous hymn by Sydney Carter inscribed in 1967 called "The Lord of the Dance" and Fritjof Capra's popular "Tao of Physics." "We are only human. We lacked the grace. We lacked the brilliance. We lacked the magic to dance like God." (Page 74/ 2006 Penguin ed.) The play commences with an injunction to dance like/be a man and ends on a note of failure in that the man/men - and the woman/women in question in the play are unable to dance LIKE Shiva or Carter's Jesus who is what would make them/us authentically human or manly. Thus, the play is primarily tragic, dwelling on 'la condition humaine' and authentically Ibsenian revealing what the "Pillars of (Human and Indian). Society" is genuinely composed of, but subtly so, seasoned and tempered by humor and the cognizance that life goes on all the same despite its tragedies, so that the revelation is bearable and doesn't ravage us, unlike the Shiv Tandav which preserves and eradicates concurrently.

Definitions of the male 'sex' which is predicated on the fact of having male genitalia, whatever species of male animal you belong to. Thus masculinity needn't be only found in the domain of men any more than its negative coloration in the gregarious world of stigma - effeminacy - (Amritlal: I've desecrated... the way he ambulates - page 39) need be traced or optically discerned only in the domain of men. It is against this rock-like figure that the father is that has the sanction of an entire unthinking society and nation behind it as to how it is an exemplary example of what masculinity and masculinity is, that Jairaj, the son, endeavors or has to assert himself to self-actualize his character.

His wife too visually perceives him the same way, to a lesser extent, shown by her putting him through the mortification of dancing in a woman's outfit to army men later, a very different thing from doing kuchipudi in woman's dress out of one's own cull. At many a step, Jairaj is misunderstood, as in when he leaves the house in pride and revolt with Ratna and comes back because Ratna's uncle was a leech and because a dancer can't find any kind of a job in India despite the spiritual and religious connotations of dance in India, and as in when he is not understood in his love for his son Shanker to the point where all decisions are taken by Ratna and

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Amritlal regarding him. Though Amritlal doesn't get the desired end result, he doesn't realize his folly. This is another part of the tragic note that pervades the book. Life only perpetuates mistakes and follies through generations of erroneous notions and power wielding, brokering and mongering and those who endeavor to break the pattern end up being crucified like Christ or Jairaj, which explicates why I brought in the Carter hymn in the commencement. Jairaj is more proximate to being a crucified Jesus, a man, a "genuine" dancer and philosophical artist extraordinaire, and a Shiva than we imagine at first reading!

Let me quote one or two concretely intriguing Amritlal dialogues, intriguing to me from the Regarding his son becomes a dancer: "Why must you dance? It doesn't give you any income. Is it because of your wife?" (Page 37) This is ironic considering liberation fighting additionally doesn't bring in any income. And the slur on manhood - hen-pecked husband - is always there, as customary. Regarding his son's inter-caste espousment: "And for that I repent." (Page 37). Fortuitously Ratna never overhears this one. Regarding power: "Gaining independence was a component of our goal. And someone has to be in charge. Jairaj (immediately afore): "You didn't fight to gain independence. You fought for power in your hands."

Dattani is very incisive here and immediately after too when father and son fight over what to do with the "certain unwanted and homely practices" that mar India's glory, like temple prostitution. How does Amritlal's ideology work out in practice? To Ratna, on Jairaj wanting to ameliorate his abhinaya and learn Kuchipudi: "Tell him that if he grows his hair even an inch longer, I will shave his head and throw him on the road." (Page 40) On the phone, regarding Ratna's devdasi guru: "Could you send a medico to optically discern her...Please give her five hundred rupees on my behalf."Ratna: "That was very benevolent of you."Amritlal: "That was in emolument of depriving her of her only student." (All on page 46)

The text eludes Dattani's hand remotely here in making Ratna out to be villainous additionally, albeit it is all a question of degrees, but that is justifiable in post modernism that a text sometimes apostatizes its author wholesome endeavor at politically correct considerations. To culminate with I opiate to deal with the two most lamentable or doleful moments in the play, according to me, that again dwell on the theme of masculinities, one where Jairaj narrates his peregrinating somewhere to dance as a woman - a far cry from the puerile hopeful man who wanted to grow his hair long to ameliorate his abhinaya and dress as a woman to learn Kuchipudi - and the other where he verbalizes of his desire as to what Shanker should grow up into Jairaj : "There's nothing crude about it. I danced the same item. The mazuma was good. (Italics mine)Your mother was trepidations and they wanted only a woman. So I wore your mother's costume.... and whatever else was compulsory to make me look akin to a woman and danced...They doted it." (page 60) One cannot avail feeling anger at Amritlal and Ratna here, at

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what they have made Jairaj into. Finally, on Shanker's future - the denomination is of course a synonym for Shiva (this side note is for occidental illumination).

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Ritualism and Tradition in Aniruthan Vasuthevan's *One Part Woman*

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Abstract

Cultural Translations is studied through cultural anthropology, a field of anthropology that focuses on cultural issues among humans. Translation studies are not only based on language issue but also on cultural context among people. **One Part Woman** is a translated work of Perumal Murugan's *Madhorubhagan*. Perumal Murugan is an eminent scholar of contemporary Tamil Literature. He is an award winning writer, poet and scholar. He has governed both critical acclaim and commercial issues. **One Part Woman** is the best known work of Vasuthevan which was short listed for the crossword award. It is a story of a childless couple Kali and Ponna having a strong desire towards a child is depicted with admirable, sensitive, anguish and gentleness. Rituals and tradition is mainly discussed in this novel. The Woman who had went for the chariot festival of Arthanadeeshwarar temple in Thiruchengode for doing the rituals by the advice of her mother and in –laws to wishing for stands as an example. This article will focus on the ritualism and traditions in Aniruthan Vasuthevan's **One Part Woman**.

Keywords: Ritualism, Tradition, Cultural Anthropology

Ritualism is a form of rites which is connected with the religious ceremony handing down of opinion customs from one generation to another. Ritualism is followed by the people as their tradition. Actually, rituals are superstitious belief. This paper intends to discuss on the ritualism and traditions in Aniruthan Vasuthevan's **One Part Woman**.

Perumal Murugan is a great scholar and also a writer. He is a renowned writer of contemporary Tamil literature. He has garnered both critical acclaim and commercial issues. 'MADHORUBAGAN' is a fifth novel of Perumal Murugan and was short listed for the Crossword Award. **One Part Woman** is a translated work of Aniruthan Vasuthevan a great scholar and also a graduate student at the University of Texas at Austin. He won Sahitya Academy for **One Part Woman**. The novel was published in 2010 and was well received, but began to attract controversies in 2014, after the local caste board religious Hindu group objected to the fictional portrayal of traditions at the temple.

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M. Kiruthika, Ritualism and Tradition in Aniruthan Vasuthevan's *One Part Woman* 81

Culture is still deep rooted in the contemporary society. An Indian typical woman faces many struggles in their life. The woman would be dominated in the places where they can survive. They don't live their life with their own thoughts and dreams. They are enslaved to even their husband and children. Women are more suppressed by their surroundings to live because they lead a life depending on others. They force them to do things which are accepted by the society. In Indian culture most of the woman is suppressed by their traditional and cultural views. The society dominates the woman who has no children. If the couple is childless, they accuse the woman gender not the male.

One Part Woman is a novel about the young couple Kali and Ponna who are childless for more than twelve years. Kali's relatives arrange for a second marriage to him, but he refuses. His mother and mother-in-law advice them to perform a rituals at the temple of Arthanadeeshwarar during the chariot festival so that they will be blessed with a child. As per this belief, on who performs the ritual that is Ponna has to make love with someone who acts as god to be blessed with a child. As Kali and Ponna refuses to perform the ritual, till the end of the novel the couple was childless, they don't get a child. There are umpteen idols on the Thirunchengode hill each one proficient of giving a specific boon. One of them is the Arthanadeeshwarar, an idol of Lord Shiva, who has given the left part of his body to his consort Parvathi. It is said that it was the only place where Lord Siva is venerated in this mythical form. The god Murugan was enthralling on encountering several men in the part the age of 50 who were called **Ardhanai (half woman)** or **sami pillai**.

The couple had run towards the gamut of prayers to various deities, vows ,and penances but of no use. Kali's mother forewarn him that his family is cursed by Pavatha, a ferocious female deity in the forest for a past crime against a damsel and that the males in her family are foredoom to remain infertile or if a child is born to them it will be short lived. Kali and Ponna offers sacrifice at the altar of pavatha and climb the VARADIKKAL barren woman rock on the hill of Thirunchengode, but this effort also didn't bear fruit. The couple endures in their own way a minified stream of torment and innuendo from everyone around them, including strangers, tether a ride with them to the temple. Ponna's family and her in-laws conspire to send Ponna alone to the festival to receive the blessings of a child from an anonymous god.

Kali and Ponna, the couple are impotence for more than twelve years. They do lot of rituals in the temple of Arthanadeeshwarar temple. It's not a real fact that doing rituals will help them to get a child. It is just a superstitious belief to do rituals to get a child. In the present scenario, we have lot of innovative technologies and treatments to cure impotence and other deadly diseases. In India, many women succeed in their life, though they are treated as slaves in

some traditions. Ponna's is blamed for their childlessness and she is tortured to do the rituals their family members and in-laws asks her to do, especially the ritual on Chariot Festival.

Ponna goes to every astrologer in the area who picked cards using a parrot and said good happening in future. They were few who made predicted future by drawing lines. If she mentioned that she'd been married for over twelve years. They would say "*you will get it late but you you will get it for sure*". Her meeting with the astrologers gave her only hope. Though these superstitions are not the entire solutions for the problem, Ponna's neighbours made her to take the decision to do the rituals by their superstitious belief as traditions. The superstitious belief made some guiltiness en route for love with others for one night. This could be against to our culture. In Indian customs monogamy policy is followed by the people. The superstitious belief doesn't give a definite solution for the couple. Even they do lot of rituals they don't get a child and they will never. The novel considers the hindrance of tradition as a great drawback for Kali and Ponna's plight as well as their happy life. **One Part Woman** is so rooted within the soil of tradition in more fortuitous and poignant way.

The work of Perumal Murugan can be eulogize as modern mythology for its quirk axis to cultural memories of land and languages and extraordinary courage with which it dealt. In the novel *Vicar of Wakefield*, the adherent proclaimed that rituals and traditions must be followed as god's interest. It is given by the god. One might live a godly life but without involving deeply into traditions. In order to live happily in heaven one must endure the hardship in their life. Accept your religion, traditions and follow the rituals said by your family. Being religious is more than worship and a protocol. Eventually Ponna accepted that ritual for the welfare of her family.

Elizabeth Gilbert says about rituals as "*This is what rituals are for. We do spiritual ceremonies as human beings in order to create a safe resting place for our most complicated feelings of joy or trauma, so that we don't have to haul those feelings around with us forever, weighing us down. We all need such places of ritual safekeeping. And I do believe that if your culture or tradition doesn't have the specific ritual you are craving, then you are absolutely permitted to make up a ceremony of your own devising, fixing your own broken-down emotional systems with all the do-it-yourself resourcefulness of a generous plumber/poet.*" Rituals and traditions are the things used to create belief in god. Religious minded people do the rituals for the satisfaction to get away from their trouble but performing rituals are not the definite solution for the problems.

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Solution of Social Problems Through Plays With Reference to Selected Australian Plays

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Literature as we know is the reflection of life. Literature has many genres; of all the genres the most powerful genre is the play because it is the only way through which we can reach the audience. Play uses action, dialogue, symbols and signs to convey its messages.

The early plays were performed to entertain the audience, but the role of play have changed from its traditional way, because now play are performed not only to entertain but to expose the hidden truth of an individual person's life or the whole community.

A play has the power to make the audience imagine the supposed place where the action is taking place. The audience is able to imagine the events and scenes happening in different place sitting in a single place.

There are many playwrights who have tried their hand in tragedies and comedies and sometimes both. But the playwrights who came after the colonization wrote on the effects of colonization on the colonized countries and their people. These issues include racism, caste oppression, suppression, alienation, displacement, nostalgia, identity, feminism, etc.

There are literature of different countries and one such important country which created a history is the literature of Australia. The colonization had a great impact on the Australian people. The natives of Australia were called as the aborigines who were alienated from the mainstream society for various reasons. Australian literature includes writers who have written novels, short stories, poems and drama.

The drama of Australia is different from other genres in Australian literature. The history of Australian drama began with the oral tradition they used to pass on their oral tradition, rituals, stories from one generation to other orally.

Indigenous Australian used to perform Corroboree which is a traditional dance of the aborigines which had some aspects of theatre. At Corroboree they intersect with the Dreamtime

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through dance, music and costume. The European theatre came to Australia in 1788 with the first fleet of European settlement. The drama of Australian was similar to English style.

The first theatre in Australia began in the penal colony which was the place of punishment for the convicts and the first play was performed in the prison for the entertainment of these convicts. The most important thing to be noted here is that the actors who acted in the play were the convicts themselves. Some of the authority believed that this kind of performance in the colony would create a mess and there won't be any discipline among the convicts. So the theatres were closed and no license were given.

The earlier theatre was closed because the behaviour of the audience was very bad and it was reported by the audience that while people were busy watching the play, their houses and properties were robbed by the burglars. So, to protect the people and their house from burglary the performance came to an end. Later came many businessmen, laymen, merchants etc. who tried to get licence to open a theatre.

It was after the Gold rush during the 1850's that many immigrants took place in Australia and people started sponsoring for the establishment of the theatres. Theatre became very popular in Australia and many playwrights came to the limelight. The important playwrights of the early period were David Williamson, Patrick White, Louis Nowra, etc.

Among the indigenous playwrights Jane Harrison, Andrea James, Tammy Anderson, Jack Davis, Louis Essen etc. The playwrights focussed on the issues happening in the society like corruption, theft, harassment etc. and few of them focussed on the marginalization of the colonizer over the colonized. Among them we can find the works of Jack Davis, Louis Nowra, Jane Harrison and others as a tuning-point in the history of theatre.

"No Sugar" by Jack Davis spoke about an aboriginal group who have developed their own dialect and are kept in a refugee camp by the authority. The play focusses on the marginalization of the white govt. and the struggle of the Millimurra family to resist and fight back with them to get their rights.

MARY: No! My friend went last Christmas and then she came back boodjarri. She reckons the boss'ssons used to belt her up and you know, force her. Then they kicked her out. And when she had that baby them trackers choked it dead and buried it in the pine plantation.

JOE: What? You dinkum?

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MARY: That's true. (62)

The family fights for their rights and finally it achieves the rights but by losing one of their family members. The play is about the love, the trauma of the family, harassment of the women in the hands of the white, memory of their hometown, the life in the bush, their native language and their struggle to create their identity.

NEVILLE: Doctor Aberdeen examined the natives camped at Government well. And found them to be 'rotten with scabies', and as a result of – ah well, various submissions, it's been decided to transfer the entire native population to the Moore River Settlement. (47)

The aboriginal family was considered to be polluted and unclean. The authority decides to move them to another place. They are even denied the basic ration in the camp. The play brings out the struggle of these aboriginal family to survive in their own place.

Jane Harrison's "Stolen" play is about the life of five aboriginal children who belong to the stolen generation. The play brings out the impacts of stolen generation. The children who are brought to the home recollect their experience in the home. They struggle, resist and fight with the white authority to create their identity.

Among the five children Sandy and Jimmy is taken away forcibly by the authority. Shirley stands firmly after becoming a grandmother that she won't allow her grandchild to be taken away by the authority. Anne is the most blessed child who is adopted by a white family but when she realises that her parents are alive, she longs to find them and is caught between two worlds.

Her identity is questioned by her own self. Ruby is the most pathetic character in the play who fails to resist back and fights for her rights and ends up in asylum. Jimmy tries to find his mother but fails and dies at the end of the play. Thus, the play brings out the trauma of the Stolen generation of these children.

JIMMY: They kept saying she was dead.....

Echo of voice-over saying "your mother's dead".

.....but I could feel her spirit. Mum was alive and I waited and waited for her to come and get me, to take me home. I was just a little tacker, for God's sake..... dear Mum, forgive me. I have sinned. I've been a thug and a thief – but I've never stolen anyone's soul.... Oh, Mum, why couldn't you have lived a bit longer just

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so I could meet you? I waited so long. Brothers, don't give up fighting. Don't let it happen again. Someone's gotta fight. I just can't no more. They stuck a knife into me heart and twisted it so hard. Prison don't make you tough, it makes ya weak, ya spirit just shrivels up inside. I'm going now, to be with my mother. I can't fight. I'm punched out. My only wish is that we go to the same place. Willy Wajurri.(34)

The play thus focuses on the impact of stolen generation and how the characters struggle to create their own identity in the mainstream society.

Louis Nowra's play "Radiance" tries to bring out the life of three half -sisters who struggle in a male society and their resistance. In the play the three sisters get united in their mother's funeral. Cressy and Mae in the play bring out their experience and agony in the hands of white male and how they used them merely as an object of sex. Nona lives in her own world of imagination. She imagines a black prince to be her father and she enjoys life with the male friends.

The role of the mother is very vital in the play. Though she is not present in the play physically but through the characters memory the playwright keeps her alive. The three sisters represent the life of their mother. Mother believes that Harry wells loves her and as a token of love he has given her the house.

In the same way Mae who loves a married surgeon steals money from the nurses' fund and is punished. She feels more embarrassed when she finds the surgeon and his wife standing as a witness for his crime. She feels dejected and comes back home and takes cares of her sick mother.

Cressy who takes singing as her career stays abroad, does lots of shows but is not happy as she ends up with private personal drama. The experience is traumatic, and it suggests a mind that is disturbed. She develops hallucination and believes that someone is there with her in her room. It was during the end of the play we find that Cressy and Mae reveal the truth of their life and their hatred towards Henry wells who harassed not only their mother but abused her. Later Cressy tells that it was he who raped her and Nona was the outcome of that incident.

The life of three sisters' changes and the pain and agony of their life is brought out in the play. Finally, they decide to burn the house and set fire to it. Their happiness is seen through the following lines:

MAE: (shouting out) can you see it Harry! That's your house, Harry. Can you see it? It's going to be ashes, Harry. Burn, baby burn! (she is dancing in the mud now. then to CRESSY) Isn't this the best bonfire you've ever seen?

CRESSY: (Quietly lost in thought) yes yes, it is. (48)

The playwright become the voice of the aborigines and brought out the truth of suppression and the impact of colonization on their life which have been hidden so far from the main street society. It brings out the life of three half-sisters who visit their home for their mother's funeral. The hidden truth of the members is brought out as the plays moves on. The play thus becomes the voice of the family as well as the whole community.

Thus, play is the most powerful genre which has the power to bring out the hidden issues to the society and create an awareness among the non- aboriginal people about the life of these aborigines. Play become a voice for the suppressed and helps them to fight and create their identity in the society.

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The Women's Emotional Isolation in Shakespeare's *Macbeth* and Ibsen's *A Doll's House*

Meenalosini

Introduction

Literature grows out of life, reacts upon life, and is fed by life. Yet to define literature is an extremely difficult task. The scope of literature is so vast that it is impossible to reduce it to a formula. Generally we can say that everything in print is literature. Literary study is related with the history of civilization but then such would not be exactly literary; it may be more historical and less literary. Literature is the personal use or exercises of language. Drama is a unique literary form because they are designed to be an audience. The word 'dra' meaning to act or to do. As literature in action, drama brings a story to life before our eyes. Modern drama also focuses on different perfuming styles and aesthetics as they change form operatic styles in Europe. William Shakespeare was an English poet, playwright and actor, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called "Bard of Avon". His extant works, including collaborations, consist of approximately 38 plays, 154 sonnets, two long narrative poems. Ibsen is often considered the greatest dramatist since Shakespeare.

Representation of Women

Women who were the most dormant segment of India population have now become active participants in all walks of life. Till now, they were only unit of the family organization. Now, women are becoming not only a significant unit of the society but also influencing the course of social change in society. Women are an important element of our Society. The modern society has started recognizing the individual identity of women. She is believed to have her aspiration, abilities and qualities as a man does have and it is also agreed that she should have the opportunities to develop her faculties and to express them according to her own choice. Women can help the society in various ways. They can engage in social activities and work for the betterment of the society. In the English-speaking world today Henrik Ibsen has become one of the three major classics of the theatre: Shakespeare, Chekhov and Ibsen are at the very centre of the standard repertoire, and no actor can aspire to the very first rank unless he has played some of the leading roles in the works of these three giants.

Portrayal of Women by Shakespeare and Ibsen

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Here, I have tried to highlight the critical judgments of several critics based on the character –analysis of the two powerful female protagonists. Considering the femme fatale characters of Shakespeare and Ibsen ,the most renowned and powerful playwrights writing in English and Norwegian language respectively, especially the powerful and domineering female protagonists cum heroines, Lady Macbeth and Nora, this paper proposes to draw attention to the play-texts of both dramatists as the embodiment of the 21 st century radical feminism as well. Shakespeare de-feminizes Lady Macbeth Shakespeare’s representation of women in his tragedies to give her ambitions credibility. Such unnatural positioning created tension in the play and reflected anxiety in the Elizabethan world. Shakespeare pushes Lady Macbeth’s oddity so far as to reverse Macbeth’s gender roles. In the play Macbeth, lady Macbeth is considered nearly sinister in comparison with her husband, Macbeth, a perception that is supported by such assertions as from the lips of her character. Her husband’s weakness is not only shameful in Lady Macbeth’s eyes; his weakness is also as unnatural as her strength. Such a reversal carries with it significant social ramifications. Her possession of illicit desire in its most masculine form- the twisted ambition of the malcontent, leads directly to regicide. Positioning woman over man has not just domestic but political connotations as well. Shakespeare realizes that throughout the history of mankind, women have always been at a disadvantageous position socially, economically and politically. Through strong female characters, Shakespeare has delineated gender issues. He has given a comprehensive view of life with equal emphasis on both male and female characters. His female characters show the social stigmas they have undergone during that time. He has portrayed his personal admiration for intelligent, strong women, using virtues and strength he gives his female characters. So we can say that Shakespeare should be considered one of the pioneers of feminist movement. Actually, through representation of women characters in the tragedies, he wants the elimination of gender discrimination and advocates the true liberation of women in society.

Ibsen's concerns about the position of women in society are brought to life in a doll's house. He believed that women had a right to develop their own individuality, but in reality, their role was often self-sacrificial. Women were not treated as equals with men, either in relation to their husbands or society, as is clear from Torvald's horror of his employees thinking he has been influenced in a decision about Krogstad's job by his wife.

Women could not conduct business or control their own money, for which they needed the authorization of the man who 'owned' them - husband, brother or father. Moreover, they were not educated for responsibility. Nora falls foul of both injustices, by taking out a loan without the authority of her husband or father, and by believing, out of ignorance of the world, that she could get away with forging a signature. In a sense, single women like Mrs

Linde were freer than married ones, in that they had a right to the money they earned and did not have to hand it over to the man of the family. But the employment open to women was restricted and poorly paid, as we see in Mrs. Linde's case: there was clerical work, teaching or domestic service. Also, women's work was grindingly dull, and likely to leave an intelligent woman like Mrs. Linde "empty" inside. Marriage was a trap in another sense, too. Though divorce was available, it carried such a social stigma that few women saw it as an option. This is why Torvald would rather have a pretend marriage, for the sake of appearances, than a divorce or an amicable parting.

Nora begins the play fulfilling a role that society prescribed for women - that of dutiful wife and mother. Her role is restricted to such activities as creating a beautiful home, meeting the needs of her husband and children, and singing and dancing prettily and seductively for her husband. Ibsen does not suggest that there is anything inherently wrong with such duties, but he does point out the dangers of having an individual's life defined by society in a way that ignores their personal identity and journey. In leaving Torvald and her children, she will outrage society and stigmatize herself. This is a terrible price to have to pay for self-fulfillment, but inevitable, given that society and the individual are so much at cross-purposes. Society wishes to preserve the status quo, whereas self-fulfillment often means pushing and breaking boundaries.

The nineteenth century saw huge social and economic changes. Society shifted from a largely rural agricultural community of 'landed gentry' and land workers, to urban communities based on manufacturing. More than ever before, what defined one's place in society was one's ability to make and control money. Those who controlled the money were the bankers and lawyers, like Torvald. They were almost invariably male. Their ability to control money enabled them to control others' lives, including defining morals. Torvald, because of his position at the bank, can afford to sit in moral judgment on Krogstad and Mrs Linde, and decide which of them should be allowed a job.

The first interactions we see between Nora and Torvald are about money; she knows that if she behaves in a certain subservient way, Torvald will give her more money. She later uses similar manipulations on Dr Rank, drawing attention to the way in which women in an unequal society tend to barter sexual favors in return for money. Torvald teases Nora about being a spendthrift: this is his way of displaying his dominance over her, since he who controls the money controls the relationship. Nora's attempt to take partial control of the money in their marriage by taking out the loan ends in disaster, as Torvald feels morally shamed by her action. It has put him at the mercy of Krogstad and, it is

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implied, compromised his standing as a man and a moral member of society. The theme of morality relates closely to that of the individual and society, in that society defines the suffocating moral climate that a doll's house satirizes. Nora begins to question society's morals when she realizes how it would criminalize her for forging her father's signature, an action that she believes to be morally acceptable in the circumstances, if legally reprehensible. The most heroic action of her life, her sacrifice to save her husband's life, becomes an unforgivable crime in the eyes of society and its dutiful representative, Torvald. It is not surprising that part of her journey of self-discovery at the play's end is to consist of finding out "who is right, the world or I." Before Ibsen revolutionized drama through his embrace of realism, many plays contained a character with the role of 'moral foil', a commentator on the actions of others. Ibsen partially subverts the notion of the 'moral foil' in the characters of Dr Rank and Mrs. Linde. They arrive in the play at the same time, which alerts us to the fact that they share a dramatic purpose. To some extent, they are truth-bringers in the false setup of the Helmer marriage. Mrs. Linde decides not to persuade Krogstad to recall his letter, as she believes it is time the Helmers faced the truth about their marriage. And Dr Rank talks to Nora as the intelligent person she is, not as the silly doll-child that Torvald prefers. But these characters turn out to be as fallible and morally compromised as most people are in real life. Mrs Linde has betrayed her true love, Krogstad, by marrying another man for money and security, an act which has left her "empty." and Dr Rank is not entirely the selfless friend to Torvald that he first appears to be: he visits because he is in love with Nora.

Nineteenth-century breakthroughs in genetic science led to a growing interest in inherited disease and traits. A Doll's House contains several references to the idea that both physical disease and moral traits are passed down through generations. Torvald, after he reads Krogstad's first letter and rejects Nora, forbids her from bringing up their children as he thinks she will taint them morally. She herself is already convinced of this and has begun to distance herself from them. Torvald believes that Krogstad's children will be poisoned by their father's moral crimes. Dr Rank has inherited tuberculosis of the spine, the disease that kills him, from his father, who led a promiscuous life and contracted venereal disease.

Nora, being an individual feminine personality within the confines of a stereotyped society, strives to become a self-motivated to save the life of her husband without thinking what is right for law. She is finally confused on what is right and what is wrong and realized that she cannot live with a husband who cannot dissociate himself from the laws of society. Though she is defeated in her marital life, she is victorious as an individual. Death

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of a wife and mother gives birth to Nora as a new modern woman. Thus, Nora's transformation from a very dependent wife to an independent woman is a struggle in search of her own identity, is a struggle for woman's emancipation.

He has a unique ability to materialize my thoughts and feelings regarding society's expectations of females in his plays. The women in Ibsen's plays embodied the struggles that i experienced while growing up. That is one of the main reasons why Ibsen's women characters are so very real to me. They are rebellious, outspoken, and unique in nature and problems. I immediately felt inspired by his works although they were written so long ago. Henrik Ibsen's work on the women in Victorian times. The feminist movement was just beginning, and he had a certain unique understanding about how women of his era were thinking and feeling. He is an amazing man for his time.

Summing Up

The isolation of the two women is accomplished primarily by the character of each and by the circumstances, rebellion against recognized authority, involving them importance of the issues. It is important to note that repetition of certain issues or It is important to note again that in this study the repetition of certain issues or themes proves that Ibsen intended to focus on them. Therefore, this study proves that Ibsen was advocating women's rights and his intent was to bring about awareness. Shakespeare's *Macbeth* and Ibsen's *A Doll's House* by portraying Lady Macbeth and Nora who are representatives of Elizabethan England and the 19th century Scandinavian bourgeois society culture respectively. Through this female protagonist both dramatists wanted to expose their contemporary situation of the female community. Both Nora and Lady Macbeth have raised a fiery voice or initiated a dreadful revolution against the patriarchal rule, power, and domination with a view to attaining self-pelf, self-power, and self - domination.

In these two plays both Shakespeare and Ibsen have prioritized the female identity, revolt and dominance more than the male order and custom. This also aims to discuss the character of Lady Macbeth as the matriarchal influence upon the patriarchy, the ambitious crime, woman's idea upon masculinity, Lady Macbeth's effort to repudiate womanhood her femininity versus her unnatural resolve, her fear and remorse her sleepwalking; Nora is also viewed as a male adjusted ,neurotic, unfulfilled, unnatural woman, full of nervous energy and longings-gliding to irresistible self-destruction.

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Image of Women Projected in Nissim Ezekiel's

"The Night of the Scorpion"

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Abstract

This research paper clearly projects the image of Indian Women in Literature through Nissim Ezekiel's poem, 'Night of the Scorpion'. The mother is an image shown as an image of constant love and sacrifice. The mother is bitten by the scorpion and she struggles a lot to survive over a full night. The people come like a swan and surround her, each one tells their own opinion. The rationalist father does a lot to save his wife. After a long obstacle, the mother becomes conscious and thanks God for saving her children from the scorpion bite which proves the mother's unconditional love.

Keywords: Background - Superstition - Struggle - Mental State - Mother's love.

This paper explores about Indian culture and the Motherhood. Indian Literature mainly focuses on Indian culture and tradition. Nissim Ezekiel was born on 16 December 1924 and died on 9 January 2004 and he was a famous critic also. And he won so many awards like Padmashri in 1988, Sahitya Academy in 1983 during the post – Independence era.

Nissim Ezekiel was an innovative writer, and his writing explores the view of Indian women, and their place in post-Independence era. Now his poem was the good example for Indian motherly love. In this poem “Night of the Scorpion” it does not explain about the scorpion, but the author mainly focuses on the Indian motherhood and selfless love. This poem completely explains about the motherly love. It is the central theme of the poem. It does describe about Scorpion. The poet depicted about the village people, circumstances during that time and pain of the mother because scorpion stung her. Father thinks about the village people’s faith - superstitious belief.

The superstitious beliefs are mentioned in this poem. This poem consists of Eight stanza. Each stanza carries out mother’s emotions, superstitious beliefs. It was rainy night and

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the whole village covered with damn darkness. And the poet narrates about the small family, In the village, this poem picture type Indian mother character, this character name is not mention by the poet. And she for the parental love of child, this poem in the mode of narrative from which was done by the young boy another one minor character of this poem is the scorpion which is compared as a evil creature. That scorpion stings the mother. And the whole village people were assumed in their house, the village people killed over with the mind of scorpion superstitious beliefs get the reference from the poet's lines from the poem. "The peasants came like swarms of flies and buzzed the name of God a hundred times to paralyse the evil one". (8 lines)

The projection a Mother character is very dramatic. She gets so much pain some from the scorpion but the people those who all surrounded her the blaming her as a sinner, and the same time poet mother projects the Innocence are of mother.

The poem depicts the pain and suffering of the mother by the poet who is stung by a scorpion. The mother's reaction after her recovery is a symbol of Motherhood and its sublime nature. "My Mother only said: Thank God the scorpion picked on me and spared my children".

Nissim Ezekiel in this poem shares his childhood experience. His writing fully depicts the Indian beliefs, superstitions and sentiments in the poem Night of the Scorpion.

This article proposes a new interpretation of Nissim Ezekiel's Night of the Scorpion. This poem showcases the sense that provides Indian emotions. Ezekiel uses superstitions like Chinua Achebe's "Things Fall Apart" It's similarly connected in superstitious beliefs. Things Fall Apart" explains fatherhood, how the father carries his family and how he loves his wife and children. Okonkwo is a main character in Things Fall Apart. He wishes to lead a good life with his family, but superstition overtakes him, leading to great tragedy.

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Flair Poetry

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Abstract

Poetry is a game of imagination in which human language is used to put emotions as words. Poems often rely for their effect on imagery and the musical qualities of the language used. The theme is of universal in nature, in which Christian. D. Larson's **I PROMISE MYSELF**, is of happiness, optimism and strength. Ruby Kaur's **MILK AND HONEY** theme is based on the survival, in spite of violence love and loss, through a diverse range of contemporary experiences and medium. The main purpose of this study is that to explain everything we need is within ourselves. Poetry teaches how to live; its strength lies in its ability to shed a light on the world.

Keywords: Happiness, Optimism and Strength.

Poetry is a literary work in which the expression of feelings and ideas are given intensity by the use of distinctive style and rhythm. Poetry as an art form existed earlier than the written text. The earliest poetry is considered to have been recited in order to remember the oral history, genealogy and law. Poetry is one of the earliest records of most literate cultures with poetic fragments found on early monoliths, rune stones and stelae. The word 'poetry' is derived from Greek term Poiesis which means "making".

Some of the prominent kinds of poetry include narrative poetry, lyrical poetry, epic poetry, satirical poetry and elegy. Narrative poetry is a genre of poetry that notifies a story. Broadly it includes epic poetry, but the term narrative poetry is often used for smaller works, generally more pleasing to human interest. Narrative poetry can be considered as the oldest type of poetry. Lyric poetry is a type that is of a more personal in nature. Poems in this genre are seen to be shorter melodic, and contemplative. Rather than showcasing characters and actions it depicts the poet's own feelings, state of mind and his opinions. Epic poetry is a kind of poetry and major form of narrative literature. This genre is often defined as lengthy poems concerning events of heroic or important nature to the culture of time. Examples of epic poems include homer's Iliad and Odyssey, Virgil's Aeneid. Satirical poetry can be a powerful means for satire. They had a well-built tradition of satirical poetry, often written for political purposes. An important example is the roman poet Juvenal's satires.

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An elegy is a mournful, melancholic or poem, especially a lamentation for dead or funeral song. The term “elegy” was originally used to represent a type of poetic meter.

American poetry began to make its mark on literature during 17th century, it was the beginning of a long line of world famous poets. Christian. D. Larson was an American New Thought leader and teacher as well as a prolific author of metaphysical and new thought books. Many of Larson’s poetry remain print today. His writings influenced notable New Thought authors and leaders. His poetry includes “I PROMISE MYSELF” was an inspirational poetry. The themes are of happiness, optimism and strength.

“To be strong that nothing can disturb my peace of mind”.

“To talk health, happiness and prosperity to every person I meet”.

These lines states that how one should be strong enough to face the hurdles which need not to disturb their peace. Smile is the only key to hide every pain in everyone’s life. Promise to Smile daily and approach the person with much of happiness.

“To make all my friends feel that there is something worthwhile in them”.

“To look at the sunny side of everything and make my optimism come true”.

Good friends are vitally Important to everyone. Be good and do good, feel needed and add purpose to life. Forget the mistakes of the past and press to the greater achievements of the future. Promise to make use of the opportunities and bring changes to the life.

“To think only of the best, to work only for the best,
And to expect only the best”.

Pure thoughts lead to pure action. Action speaks more than words, step into action. And then prepare well to be surprised. promise to be positive, cautious and careful in each things.

“To be just as enthusiastic about the success of
Others as I am about my own”.
To forget the mistakes of the past and press on to the
Greater achievements of the future”.

It is good to be associated with successful people. learn from others success and use that as an inspiration. Forget the past and move forward to welcome joy in own life. To promise that your time will come, no need for jealousy.

“To live in the faith that the whole world is on my side
So long as I am true to the best that is in me”.

Faith is the integrity of inner voices. self- trust to survive situations. make oneself free and showered with many gifts and allow to experience the unmeasurable happiness in life.

Rupi Kaur is an Indian born Canadian poet and author. She is a New York Times best-selling author and illustrator, with her works at the fore front of insta poetry, a new genre of social-media centred, short and easily accessible poetry that’s particularly popular among young people. she has won good reads choice awards best poetry.

MILK AND HONEY is a collection of poetry about survival. About the experience of violence, abuse, loss and femininity. It is split into four chapters; each chapter serves a different purpose. Deals with different pain. *Milk and honey* takes readers through a journey of the most bitter moments in life and finds sweetness in them because there is sweetness everywhere we look.

What is stronger than the human heart which shatters over and over and still lives.
The way they leave tells you everything
She was music but he had his ears cut off
I thank the universe
for taking away
everything it has taken
and giving to me
everything it is giving
It is when i stopped searching for home within others
and lifted the foundations of home within myself
i found there were no roots more intimate
than those between a mind and body
that have decided to be whole.

Milk and honey is divided into four separate chapters: *the hurting*, *the loving*, *the breaking*, and *the healing*. Each chapter is a compilation of poems and each focuses on a different aspect of the speaker’s journey with love, abuse, femininity, and self-discovery. *The hurting* largely confronts the speaker’s history with trauma and abuse.

The next section, *the loving*, explores the speakers seemingly new and fulfilling relationship. A recurring theme in this chapter is self-love. Several of the poems explore the

theme of her relationship complementing the love she has found for herself. She writes, “I do not want to have you to fill the empty parts of me I want to be full on my own.”

The tone shifts in *the breaking* as the speaker explores the darkness and complexities of a deteriorating relationship. She dives into the differences between needing and wanting someone, as well as truly loving someone versus being accustomed to them.

This study concludes by analyzing these two poems is that trust yourself. Make the most of yourself by fanning the tiny, inner sparks of possibility into the flame of achievement. everything we need is within ourselves, need to utilize and act upon it.

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Thirukkural: The Scripture of Human Religion Based on Righteousness

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Abstract

Human created religions to create a social order and personal well being in the name of God, but many aspects of religion don't deal with practicality. Thirukkural the only text which preached a moral life to the whole human community through practical practice.

Thirukkural shows the way in which man can live as a human being beyond the religious teachings on which depends. Thirukkural is not only a jurisprudence but it is a biography of a civilization. The revolutionary book is not just for the man of the single millennium but for the new generation of the every millennium. The relevance of Valluvam has evolved over time, bringing new concepts and enriching human life across the boundaries, race, language and country. Valluvar a rare repository of Tamil and Tamil language following the Aram rather than Dharma seen as a universal thought and a life long vision of humanity. Human being is a social being, he formed a set of rules for himself for a moral society. Every law written for human beings, but the only law written for being a human is Thirukkural.

Keywords: Thirukkural, Practicality, Jurisprudence, Millennium, Valluvam, Aram and Dharma, Universal thought.

The human race evolved in nature to have created him with all amenities he needs. As much as a son owes to his son who raised him to a man, likewise he owes to mother nature and to the human race. God will not manifest himself in the kind of form that we see in pictures of deities but his manifestation can be felt through acts of people who try to help us, so that God made humans as social being where they will help each other and live in harmony. This is what Bhagavad gita has termed "Deva manusya rubenam" this is Aram Samugam. Thirukkural a scripture based on righteousness paves the way for a harmonious society. In the words of DR. A.P.J. ABDUL KALAM, Thirukkural provides the code of conduct for the humanity of the planet Earth for all time, which makes the past meet the present and create future. It is a treatise par excellence on the art of living.

Thirukkural is a collection of 1330 couplets organized into 133 chapters, there are three broad sections namely Aram [righteousness], Porul [wealth], Inbam [love]. The kural encompasses human life via these sections providing a comprehensive guideline to the art of living. The values , wisdom , knowledge and emotions embedded in the kural are truly unparalleled, which begs the question of the true identity of its author .Truly the author , Thiruvalluvar must have been a master of all sorts ; dutiful son , faithful husband , disciplining father , spiritual guru , political strategist , true friend , exemplary philanthropist, excellent orator and extremely knowledgeable.

The first part of kural aram deals with various aspects of leading a righteous domestic life and ascetic life. According to valluvar aram is a simple and straight forward concept.

“Righteousness is all about removing the four flaws – Envy, desire, anger and harsh words”.

Life should not be something limited and confined to a small circle. As Swami Vivekananda told you have no limits like this universe, this limitless life should be based on morality and righteousness. Mind is the birthplace of thoughts it should be pure when the mind is pure it reflects through word and deed. Human mistakes are mostly committed by word and deed, if we bounded with pure and positive thoughts it will reflect through our word and deed and our life will be moral. Lord Buddha also said these in the eight fold paths to attain enlightenment and live an ethical life.

Right understanding
Right thought
Right speech
Right action
Right livelihood
Right effort
Right mindfulness
Right concentration

All these eight fold paths are to make human enlightened one or Mahatma, but every human can lead a right and moral life. Removing the negativity within oneself and imbibing the positive values in one's life is what aram is all about. Love, compassion, use of pleasant words, having good conduct, forbearance and honesty are positive qualities that one should cultivate it one was to choose to take up asceticism. According to Valluvar, following ascetic way of life is optional and even if one where to follow such a lifestyle. One would still have to eliminate the blemishes of his mind and pursue the positive qualities.

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“Kindness is the attribute of family life and morality is the fruit of family life”

- Kural 45

It is impossible for all human beings to do asceticism, but it is possible to do asceticism in home. Thirukkural is the major scripture which provides this code of conduct, it deals with aram, porul, inbam but it does not deal with veedu [moksha] because Thiruvalluvar’s interest was primarily to help common man with his doctrine of morality.

Thirukkural speaks about aram not dharma, everyone confuses with aram and dharma. Aram is not a Tamil translation of the Sanskrit word dharma, dharma is what is right according to the situation, dharma differs from person to person. But Aram is what is right in every situation. It is common to all. eating a deer is lion’s dharma, but it is not every one’s dharma, but kindness is the common attribute like aram.

*“If he that shaped the world desires that men should begging go,
Through life's long course, let him a wanderer be and perish so”.*

-Kural 1062

If the creator of the world has decreed even begging as a means of livelihood, may he He too should go abegging and perish.

Valluvar curses the God for his unbearable sin of creating beggars. He should be neutral, if he curses the people to beg for their livelihood, I curse him to do so. The first writer to curse the God for his partiality, Valluvar didn’t feel afraid of anything even God. It is Aram. Aram is a means of livelihood, Aram is a way of life, a place of origin of valor, a cremation of wrongdoing, a source of love, a source for complete life. Thirukkural shows the way to get into the lap of Aram. It will surely protect us from every evil like our mother's lap. So sit in the lap of Aram and do righteous actions it will bring you the heaven down to the Earth.

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The Incredible Images of Modern Land in *The Waste Land* by T. S. Eliot

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Abstract

The twentieth-century English literature is often called as the modern age. The social system of the modern age is filled with money-making men and money-minded mortals. The literary fields witness the reformation in poetic tastes and treatments. The main aspect of twentieth-century poetry is freedom. Modern poets practice their hands freely in the pages of poetry. They use rhymed verse, blank verse and free verse in their poems. They can use complex structures. Imagery is the literary term used in language that appeals to our five senses. Imagery helps the reader to sense the subject matter more realistically. An effective imagery in a literary piece can create a right mood and tone. Poetic imagery often works on multiple levels, depending on the context. Poets use imagery to draw readers into a sensory experience. T.S. Eliot is a representative poet of the modern age. He attracts the modern readers with his modernistic views on the scenes of society. *The Love Song Of Alfred Prufrock* is a popular poem of Eliot which describes the exact condition of modern life. *The Waste Land* is a striking poem of Eliot on the pages of twentieth century literature. He employs a set of spiritual and social images in this poem to guide the modern men towards the peaceful path. This paper will present the interesting images available in T.S. Eliot's *The Waste Land*. It will also highlight the hidden meaning behind the important images.

Keywords: T.S. Eliot, *The Waste Land*, Twentieth-century poetry, poetic tastes, imagery, modern age , spiritual and social images.

Introduction

Thomas Stems Eliot is an eminent poet, essayist, playwright and critic of the modern age. He is an important literary representative of modern times. His critical opinions affect the modern society deeply. *The Waste Land* was published in 1922. The whole poem is divided into five sections. Namely, A Burial Of The Dead, A Game Of Chess, The Fire Sermon, Death By Water and What The Thunder Said. Eliot satirises the cruel face of the first World War. The soldiers suffer a lot mentally and physically. The modern poetry introduces the idea of imagism to the English literary world. The imagism pictures a particular object or event which creates a series of strong emotional link in the minds of the readers. Eliot is an expert who uses symbolic language. He employs a set of spiritual and historical images in *The Waste Land* without affecting its

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classical poetic structure. Ezra Pound, who is a good friend of Eliot, cuts the prolonged lines of *The Waste Land* in order to improve its understandability. Eliot adds the required explanatory notes along the actual text. Let us see the incredible images present in each and every section of *The Waste Land*.

Discussion and Interpretation

The Imageries are the literary devices which are used across the literary world. Poets, novelists and playwrights make use of imagery for many reasons. Imagery is the literary term used in language that appeals to our five senses. Imagery helps the reader to sense the subject matter more realistically. An effective imagery in a literary piece can create a right mood and tone. Eliot applies referential words and phrases in *The Waste Land* to create mental images. Eliot's objective correlative depicts that a set of objects, a situation, a chain of events can create a particular emotion in the minds of the readers.

Initially, Eliot portrays the season of April, Winter, Spring. He says that our life too has several seasons. All seasons may not be fruitful. We have to be ready to receive winter and summer with the same hands. We cannot avoid any season for any reason. We substitute life with spring and death with winter. Death is also a season. Many of us don't want to receive a season named death. Eliot says that there is life after death. The poet conveys that April which gives life to humans and trees is cruel on this modern Earth.

*April is the cruelest month, breeding
lilacs out of the dead land, mixing
memory and desire, stirring
dull roots with spring rain. (Eliot 1 - 4)*

The title of the poem itself shows the image of landscape which is empty. The cycle of barrenness and fertility is common in the land of Nature. This poem talks about the spiritual barrenness of modern society. The modern men add less importance to the spiritual enlightenment. They run behind the money. They forget the heavenly Priest who created them on this land. The modern Land is a infertile in nature. Eliot cleverly explains the broken nature of modern life using the disarrayed structure of the poem. The poetic circle does not round straight. It changes its direction then and there. It comes back to the same point with different observations on the modern life. Any brilliant man cannot say or guess the true nature of modern life. The modern trees have empty branches filled with troubled insects and we cannot see the flowing water drops on the land.

You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,

And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water. (Eliot 21 - 24)

Madame Sosostris is a fashionable woman who has a image of the fortune teller. All the people trust her words rather than their own labours. London is a popular city which is called as the unreal city in the poem. The bridge has to connect the people from one end to another end. Here, the foolish crowds move over London bridge without any aim. They destroy the bricks of the bridge with their brutal businesses. The poet specifies that the crowds over London bridge are the spiritually weak people. Their senseless actions turn London as the waste land.

Unreal City,
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death had undone so many. (Eliot 60 - 63)

Ta-Ta is an informal way of saying goodbye. The poet uses the image of Ophelia who is a young heroine of Shakespeare's *Hamlet*. She turns mad and commits suicide at the end in search of a flower. She utters goodbye to the world and rests in peace. Ophelia knows more sweet and soft women of her age. The modern women are mad at mind and unclean at heart. They cannot find a peaceful sleep like Ophelia. They do not have good nights because they are bad in days. In *A Game of Chess*, Eliot documents, "*Ta Ta good night, good night / good night ladies, good night sweet ladies, good night, good night*". (Eliot 172,173)

The poet states the famous sermon of lord Buddha. Sermon is a religious instruction from the mouth of great saints. Buddha delivers a sermon about the nature of fire. We can use the fire to burn foods and the fire can burn us. The modern world burns with hatred and hegemony. Buddha advises us to throw off the inner fire which leads us to the path of destruction. We have to reject the physical materials to be free on this land. In *The Fire Sermon*, Eliot writes, "*Burning burning burning burning/ O Lord thou pluckest me out / O Lord thou pluckest burning*". (Eliot 308 - 310)

The water is an essential part of human life. We need water to survive daily. The water is a symbol of purification and reformation. The pollution of the river symbolises spiritual impurities. Thames is a sweet smelling river of London. Spenser talks high about the Thames, but Eliot observes the pollution around the Thames. The Thames loses its spiritual waters of the past. Mrs. Porter is woman who involves in prostitution. Mrs. Porter and her daughter use soda water to attract more modern men. In *Death by Water*, Eliot shares, "*Drip drop drip drop drop drop drop / But there is no water*". (Eliot 358 - 359)

The image of thunder suggests the readers to hear the preaching of Jesus Christ. As a spiritual person, Eliot wants the modern men to follow the footprints of the ultimate God. Also we can

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say that Jesus can erase all the modern mistakes of men with his spiritual hands. He can pour rain on the dry lands.

The poet shares that a human can be a god as well as a devil. The modern men have to hold sympathy and empathy in their hearts. The poem emphasises the idea of Shantih. He repeats the word 'Shantih' for three times to showcase the importance of inner, outer and spiritual peace in the modern life. The modern men have to be silent to sense the system of life. Eliot concludes the poem with a Sanskrit quotation from the Upanishads. It shows the message of thunder to the whole world. Three is a significant number of the earthly life. We eat three times a day. An individual can take up three different roles. Namely, God, Human and Devil.

Thus, A Burial of the Dead talks about the different seasons of life and land. A Game of Chess shows the splendor of Cleopatra and a suicidal state of modern life. The Fire Sermon advises the readers not to follow materials. Death by Water shows the irony of life through the image of Water. What the Thunder said projects the message of Jesus Christ.

Conclusion

The Waste Land carries many great images about the modern world. It focuses on the eastern as well as the western philosophies of modern life. The modern men live in a world which holds a broken mirror. The broken mirror shows the split faces of the men. We come across the images of rock-like land, dead trees and dry stones. The land has a burning Sun and it is rare to see a drop of water. Even the sweat becomes dry. The lazy men never work under the Sun. The modern machines absorb all the sweats of employable labourers. The modern men give nothing to this society. They take every sources from the society and they don't return the wealth back to their community. They are uncompassionating and selfish. They don't exercise self control. Eliot perfectly showcases the present image of the modern world. He asks the readers to look at the past pages of our history. We have to learn from our mistakes to survive in the modern world.

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Moralistic Merit in Literature

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Abstract

Literary work is a form of acknowledgment of moral values in the human civilization. Literature persistent teach about the constitute values of every stage of life. Moral values are values that express ideas about the good life. Aristotle introduced the idea in his Nicomachean ethics, and there is sustain debate in philosophy and social science about which values are important and about what exactly meant by a certain value. Likewise, Robin Sharma emphasis and stressed the effective side of materialistic world. This study will carry to find out the moral values in the novel “*The monk who sold his ferrari*” it tells the extra ordinary story of Julian Mantle, forced to confront the spirituality crisis of his out-of-balance life and the succeeding wisdom that he gain on a life from sage and that empower him to create a life of passion, purpose and peace. The result based on moral values can be concluded in this novel because it fulfilled the noble teachings and helps us re-evaluate our definition of leadership, success and true happiness.

Keywords: Materialistic world, moral values, harmony in nature, success and true happiness.

Introduction

In a sense, moral is the study of what thought to be right and what is generally done by a group, society, or culture. In general, moral corresponds to what actually is done in a society. However, right or wrong is relative to be done. It means that moral is studied as psychology, sociology, or anthropology, so each society has different moral codes. The people view moral, values, beliefs, generally influenced by the way of life of their society. Morals in literary works usually reflect truth values according to the author’s view, and that is what it is delivered to the reader. As for Robin Sharma states that morality in the story is intended as a suggestion relating to certain practical moral teachings and taken or interpreted through the story concerned by the reader. In addition, moral of the story is a “clue” that the author deliberately delivers about various things related to life issues, such as attitude, behaviour, and sociable manners.

The Monk Sold His Ferrari is a self -help book by Robin Sharma, a writer and motivational speaker. The book is business fable derived from Sharma’s personal experiences after leaving his career as a litigation lawyer at the age of 25. This novel about Julian Mantle was one of the country’s most distinguished trial lawyers, who were popular for his three-thousand-

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dollar Italian suits. He was obsessed with work and with his victories. With time, his workload doubled and he aged considerably, looking older than his age. Even when his marriage failed, he buried himself deeper with work. He had suffered a severe heart attack. The doctor gave him an ultimatum either to give up his law or his life. Then, Julian decided to sell all his material possessions including his beloved Ferrari and travelled to India. A few years after, he visited his former office, and no one could recognize him. Julian Mantle's face was lineless, his eyes were bright, and he exuded a youthful vitality and peace. At his former associate's request, he shared the secrets of his new look. During his journey, he encountered the great sages of Sivana who lives in the Himalayas. These sages gave him the ageless techniques required to improve the quality of one's life holistically and to liberate the potential of the mind, body, and soul.

Literature Review

Moral is from the Latin word *mos* and the plurals is *mores* meaning custom or ways of life. Discussions about morals usually refer to ethics and morals are the same meaning, but in the daily life there are some differences. Morals or morality are used to measure values of happening, while ethics to study value system well done. According to Hurlock (1977), moral is an ethical norm, a concept of life upheld by most certain societies. Moral is primarily concerned with the understanding of good and bad. Goodness is regarded as moral, while the badness is considered as immoral behaviour. Barcalow (1994) says that moral can be evaluated with the actions and potential actions of others and may be evaluated as good or bad; right or wrong; and acceptable or unacceptable; required, prohibited, or permitted; praiseworthy or blameworthy. In relation to the values, morals are part of the value, namely moral values. Not all of the values are moral values. Moral values are related with human behaviour about goodness and badness. It is a kind of doctrine accepted by society regarding the actions, attitudes, obligations, morals, manners, and decency. Understanding certain good and bad things is relative. This means that something which is in general considered good for someone or a nation may not be good for the other people or other nations. Someone's opinion about morals and values are usually influenced by the view of life. Furthermore, moral values are the values which are associated with customs, manners, and behaviour. The word 'moral' always refers to the good or the bad people as people, so that fields of human life are seen in terms of kindness as human. Overall, the moral teachings are norms and understandings determining the things which are considered good and bad. Finally, the characteristic standards of morals and ethics are local and temporal. A moral value is the principle of rightness and wrongness that are accepted by an individual and social group. Morals arise from human consciousness to develop personal self and society, developing a means to correct errors and improve what has been good. Morals are the foundation of human life as the regulatory toward the perfection of life. Moral values arise from the human conscience, which will determine behaviour.

Discussion

A wonderfully crafted fable, *The Monk Who Sold His Ferrari* tells the extraordinary story of Julian Mantle, a lawyer forced to confront the spiritual crisis of his out-of-balance life. On a life-changing odyssey to an ancient culture, he discovers powerful, wise and practical lessons that teach us to

- Develop joyful thoughts
- Follow our life's mission and calling
- Cultivate self-discipline and act courageously
- Value time as our most important commodity
- Nourish our relationships and live fully, one day at a time

The Wisdom of Personal Change

Julian immediately started to reveal more about his personal transformation and the ancient techniques he has learned for mind control and for erasing the habit of worry that was consuming so many in our complex society. John disbelieved his statement. Julian remained calm and patience in the face of my persistence. Spotting the pot of tea I had left on the table next to him, he started to pour into my waiting cup. He poured until the cup was full but then he kept on pouring. John yelled that no matter how hard you try, no more will go in. Just like this cup, you seem to be full of your own ideas. And how can any go in when our heart and mind are stuffed with full thoughts and questions, no other good things will enter into our soul.

Learn to Guard Your Mind with The Heart of the Rose Exercise

The fable Yogi Bhanu, Julian's teacher, tells, takes place in a garden. It's full of beautiful flowers that smell great. Think of it as a calm, serene place where you can refuel your energy whenever you need to. Imagine if your mind was a garden like that. What a powerful brain! But for most of us, our mind looks like a dumpster, much more than a garden. It's littered with mental clutter, unnecessary information, ungrounded worries and anxious thoughts. What you're trying to do here is to control what even comes into your garden in the first place. Think of yourself like a guardian, standing at the gate of your brain, choosing who and what gets in. One exercise Julian learned to achieve this is The Heart of the Rose.

“To practice it you need an actual rose and a quiet space to yourself. Then, you simply stare at the center of the rose and try to fill your mind with thoughts about how beautiful it is.”

Think of it as a form of basic meditation. At first, you'll have lots of distracting thoughts, but you'll get better at keeping those out of your head over time. That's the goal. The more disciplined you become in which thoughts you accept into your mind, the easier it'll be to turn it into the beautiful, energizing garden you need.

Selflessly Serve Others and You'll be Better Off Yourself

Later in the story, the sumo collapses but then reawakens to the smell of beautiful, yellow roses. These roses represent another virtue, the idea of selflessly serving others. It's beautifully summarized in this ancient, Chinese proverb:

“A trace of fragrance always remains on the hands that present you with roses”

Which says whenever you help someone else, you get benefits for your service but you don't know when and how, but karma always comes around. This doesn't mean you have to join the Salvation Army small, simple acts of kindness and compassion go a long way. Every morning, take a few seconds to think about what good you can do today. Whether it's calling your grandma or praising a coworker, it'll bring you one step closer to what the Yogi would call an enlightened life.

Cultivate Your Mind

Some people believe that making mistakes is like making irreparable dents. It's hard to let go of negative thoughts, especially criticism. Ironically, under the grand laws of nature, our mind can only hold one thought at a time. By making negative thoughts your focus, you'll embody it, or worst, manifest it. This mentality will only hinder your personal growth. The biggest lesson from the book is how the quality of your life is determined by the quality of your thoughts. Julian Mantle transformed himself from a depressed, obese lawyer into a youthful, optimistic man all by conquering his mind. Mastering your mind means seeing setbacks as opportunities. By envisioning your dreams, you give your mind the power to cultivate it and make it a reality. So occupies your mind with uplifting thoughts. You'll come to realize, the power of cultivating a rich mentality will help you manifest the energy you'll need to attain the success you desire. Julian exclaim learn over time to not judge events as either positive or negative but to just experience them and soak in the learning. The lessons that come from these learning are what fuel your goal. The mind has two gears; imagination and memory. Focusing on memory will ensure you live in the past while spending time imagining will see you have a more positive outlook on what your world could be like in the future. Imagination allows you to design the life you want, instead of being given the life you don't want that is shaped by external forces.

Respect Your Time

Time is the most precious commodity given to humans; however, we do a good job of wasting it. According to the sages, only 20 percent of all the activities that you give your time to, will actually have an influence on the quality of your life. With this in mind, it is important to focus on priorities and learn to say NO to those that don't matter. Setting your priorities help you to maintain the much-needed balance and improve your life.

Embrace the Present

We are all here for some special reason. Stop being a prisoner of your past. Become the architect of your future.

We live in a fast-paced world, where we all wear the busy badge. However, it's important to live like a child and embrace the joys of the moment. While you have dreams and ambitions, celebrate the journey that will take you there. Love the tiny successes and the failures along the way. Practice gratitude and stop putting off your happiness for the sake of achievement.

Conclusion

In the novel, there are moral values conveyed by author where the most dominant is the values that are being conveyed explicitly, can be easily seen by the readers. Based on the analysis, the results reveal that there are moral values in The Monk Who Sold His Ferrari written by Robin Sharma which are presented through the actions and statements of characters as well as the depiction of the atmosphere in the novel. These moral values are about the issues of human being connected with materialistic world, the unfaith relationship between humans. Moral values presented in the novel troops can be used as a guide to live a life meaningfully. This novel describes how we establish a good relationship with ourselves, fellow humans, and God. Living their lives, people deal with their own conscience so that the author delivers that tenacity is something to be realized and implemented in every occasion. People are also social creatures where they cannot possibly dwell in a place without the existence of others. The author emphasizes the point of obedience as it is mostly portrayed in the characters activities when performing prayer on time. The values found in the lives of the characters teach us to be better human beings.

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Contrasting Image of Woman Towards Life as Projected by R.K. Narayanan's *The Darkroom*

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ABSTRACT

This research paper spotlights the image of typical Indian woman through the character Savitri who adores her husband in the novel by R.K. Narayanan's THE DARKROOM. The protagonist reacts to the attitude of her husband and his relationship which clearly shows the dual face of the woman who can sacrifice herself for the family by living and who tries to drown herself into the river. When the third person enters into the family, Savitri's attitude gets changed, the mental suffering is greater. Savitri's husband Ramani, is a symbol of male domination throughout the novel. The novel begins with the bright side of life and goes on with the dark side too and at the end the protagonist makes her life to be a better one. The woman character is shown both the creator of the family as well as the destroyer who aims to lose her life by drowning. This novel speaks about the women's psychology.

Keywords:

Male domination- typical image- pious- change in attitude- psyche- importance of family

The greatest quandaries of women in the patriarchal society are that they got adjusted to the male tastes and consummately forgot that they were a different gender with different nature. As a result, what the male dominated society imposed on them, the matter was not outlandish to them. They never thought that this treatment was a torture on them and they were made inferior by patriarchies. Thus, the women insensately accepted the most loquacious term in the current world "Gender Discrimination" as their lot. Narayan wanted to uphold the present deplorable plight of women.

"I was somehow obsessed with a philosophy of Woman as opposed to Man, her constant oppressor. This must have been an early testament of the "Women's Liberty Movement". Man assigned her a secondary place and kept her there with such subtlety and cunning that she herself commenced to lose all notions of her independence, her individuality, stature and vigor. A wife in an orthodox milieu of Indian society was an ideal victim of such circumstances (119)."

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Narayan's aim was to make conscious women of their own entities. That's why it is found in all of his novels that his women are modern in thought and credence though the geriatric women visually examine the traditional customs of India with devotion.

We find two generations of women in his novels: the first generation comprising of mothers and grand-mothers that are duteous and allegiant to the old convivial customs and the second generation comprise of adolescent women, who unlike the geriatric women are inculcated and assertive. They are candid and assert power whenever possible and indispensable.

'The Dark Room' is the light of feminism. It's a story of a woman, having 3 children and a dominating husband Ramani who is an arrogant husband, who never cared for the feelings of others. In the commencement of the novel we and that Savitri do not have the slightest power to do anything at home even after the 15 years of her espouse life. "How impotent she was, she cerebrated; she had not the slightest power to do anything at home, and that after fifteen years of espoused life" (6).

All decisions are taken by Ramani, even what should be yare in victuals, is withal decided by Ramani. Her husband treated her on 'other' and 'lack' terms. Feminism in R.K. Narayan's "The Dark Room" and "The Guide." When every morning Ramani leaves for office, he stands at the street door and calls who there is. It is an indirect ordinate dictation to Savitri to come there and optically discern him off. There are five female characters in this novel. They are presented meek and submissive as Savitri and Janamma or in a cockamamie manner as Shanta Bai is represented as a promiscuous female. Gangu is represented in 'lack' term as lack of cognizance, lack of resplendency, etc. For example, she wants to be a heroine, but she has not good figure or features. She withal wants to be a singer, but she has the lack of good voice. Ponni is withal represented as a lamentable wife, who kens only to misconduct with her husband. She is presented as an arrogant housewife rather than a sensible one. Impuissance of the fair sex in Indian society has been shown in the novel very efficaciously through the impuissance of Savitri. Right from the commencement her helplessness is presented. For example when Babu suddenly becomes very ill, she meekly pleads Ramani that the boy has pyrexia, so he cannot peregrinate to his school. But Ramini shouts at her to mind her own business. She can do any work, she relished in the kitchen but leave the training to grown-up boy to him. It is none of women's business. Even Savitri cannot take decisions regarding her children. She is made only for kitchen. Savitri is so much alimented with her routine drudgery that she asks herself, "Was there nothing else for one to do than attend to this miserable business of the stomach from morning till night?" (8).

In this novel women are shown as irrational being and they can do god job only in the matters of kitchen or adorning themselves. As Ramani says, Women are exasperating. Only a dunderpate would have anything to do with them. Hours and hours of dressing ... Stacks of costly sarees, all folded and kept inside, to be worn only when going out. Only silly-looking rags to gladden our visual perception at home. Our business ceases with paying the bill. It is only the outsider who has the privilege of visually perceiving a pretty dress (21). In chapter four, hawkers are selling 'dolls' in the streets; and even in the house dolls are exhibited; just as women are exhibited in our society. The doll becomes an apt symbol for women in the male-dominated society. Like dolls, women are additionally considered play things by males. For instance, in the novel, Savitri verbally expressed to Ramani, "I'm a human being," she verbally expressed, through her heftily ponderous breathing. "You men will never grant that. For you, we play things when you feel like hugging and slaves at other times. Don't cerebrate that you can fondle us when you like and kick us when you choose" (85).

Harsh and derogatory language is utilized for females in this novel. Even Ranga and the cooking support Ramani's viewpoint that a wife should not interfere in the husband's affairs. We find several instances in the novel as the cook verbally expresses; "Only once has my wife endeavored to interfere, and then I proximately broke her bones. She has learned to isolate me now. Women must be edified their place" (41). Mari is another example; he verbalized- "This was what came of sanctioning an inordinate amount of liberty to women; they ought to be kept under felicitous control, and then all would be well" (125). Even an old priest additionally used derogatory language for Ponni- "If she doesn't let you repose, thrash her; that is the way to keep women compos mentis. In these days you fellows are impotent mugs and let your women ride you about" (129).

Child imagery is utilized for Savitri- "You are a child, perhaps a precocious child but a child all the same" (12). Such types of abuses are utilized for women as 'restless rat' is utilized for Gangu, temple chariot is utilized for Janamma because of her bulky size and carriage. Ramani withal used such words for Savitri as the 'Ungrateful woman' and the 'Thankless Wretch' etc. We additionally find several instances of gender biases in this novel such as- Babu, being a boy goes to study in a superior college than the one in which Kamla and Sumati go. Somewhere in the novel Babu additionally remarks for Kamla and Sumati as- being a girl, they are a silly creature that's why they cannot understand Hollywood movies. In other words, Babu considers himself superior to Kamla and Sumati. Ramani withal gives suggestions to his daughters, how should they comport to be a good lady? He reprimands Babu for weeping like the girl. He should deport like a boy. In other words, the word weeping/cry is made only for the female not for the males according to chauvinistic males like Ramani. Thus Simon-de Beauvoir rightly verbalizes-woman is not born, but she is made through socialization.

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Human Predicament and Emotional Suffocation in Shashi Deshpande's Short Story "The Intrusion"

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Women who constitute half of the world's population are paradoxically not treated on par with men in all spheres of human activity. Women's issues have gained international importance in the last few decades as it is becoming increasingly clear that in spite of being granted legal and theoretical equality in most modern societies, women suffer discrimination, exploitation and subjugation all over the world. Gender justice is a dream which remains unfulfilled.

The patriarchal consciousness gives only a relegated, painful awareness of a woman's inferior, secondary status in the society. Sacrifice, submissiveness and tolerance are supposed to be her inherent qualities. Her individual self has very little recognition in the patriarchal society and so self-effacement is her normal way of life. As a woman grows, she is inculcated with the ideas of self-abnegation, of pride in patience, of the need to accept a lower status as exemplified through the mystical modes of Sita, Savithri and Gandhari. Often the Indian woman is passive and accepts the given role in shaping her destiny. At every stage of her life, she is dependent for her status and survival only upon man – her father, her husband, her sons.

This disturbing picture of woman is not something new or unique only to India. This is the predicament of women all over the world. In England, right from the renaissance, male-authors devised elaborate anti romances to show paradoxical self of woman as "female angel" was really a "female fiend", the lady like paragon really an unlady like "monster".

With the advent of the twenty first century a tremendous transformation is identified in women's position, employment, economic, political, social and in gender equality and gender justice. So the feminist critics as well as writer reassure, revalue and adjudge women's experience with a deep insight.

So Indian women writers through their art of writing articulate the marginalized, neglected, ignored status of Indian woman's intellectual tradition and then to fight the menace that almost obliterate the worthiness of their quest, experience, their contribution to ensure and preserve the

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rich, variegated culture and tradition of their race. They voice forth their opinions in various forms of genre.

Shashi Deshpande holds great worth as an Indian English woman novelist. She began her career as a short story writer. She is one of the Indian authors who have made bold attempts at giving a voice to the disappointments and frustrations of women despite her vehement denial of being a feminist at first.

The form of the short story provides, excellent training ground for Shashi Deshpande. The choice of the short story as a form allows the author to explore and probe issues that would have been out of place in the narrative or the plot of the novel. Shashi Deshpande talks to Lakshmi Holmstorm which was published in a journal Wasafiri. Shashi Deshpande says, “And then I think that in the short stories I hit on most of the themes that I later wanted to work out in my novels. They are all actually there” (22).

Shashi Deshpande, a sensitive and woman conscious writer unveils the subtle process of oppression and gender differentiation at work in the family and in the male oriented society. Woman is the central object of her stories. Her women characters are born out of a typically Indian situation. They represent middle-class society. They are caught between tradition and modernity, between family and profession, between culture and nature, between freedom and loneliness. The problems and conflicts faced by woman in her stories are existential in nature.

Shashi Deshpande in her works, define freedom for the Indian woman within the Indian Socio – cultural value system and institutions. G.S. Amur rightly comments in his preface to The Legacy.

Woman’s struggle in the context of contemporary Indian society, to find and preserve her identity as wife, mother and most important of all, as human being is Shashi Deshpande’s major concern as a creative writer and this appears in all her stories.” (10)

In the story “The Intrusion” the predicament of a newly married wife whose self – respect is dishonoured by the unfriendly treatment of her husband. She thinks of him as an intruder of his freedom, thoughts etc. The Variation of thought between the husband and wife and the suppression of her husband create emotional suffocation to her. The married woman is the narrator of the story explains the turmoil on the day of her honeymoon is made aware of her sexual role with which she is forced to identify herself. She feels sickened with the fear of awaiting disaster in the form of ‘sex’ with a man whom she hardly knows. Like every woman she silently accepts the marriage

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proposal. She expects a healthy relationship of friendship between husband and wife but it is lacking here. Her husband is an intruder to her thoughts.

The woman in the society is a silent damsel as she accepts the marriage proposal quite mutely. The narrator remembers her husband's mother's words while seeking bride for her son. She asked, "We are looking for a girl, simple but sophisticated" (203). The narrator is in a position to accept the proposal without any refusal. She worries that no one has asked for her acceptance. She says, "No one had asked me if I had agreed; it had been taken for granted" (203).

If the daughter is the first girl child of the family, parents think that she is the hindrance to the next children. The narrator's father forces her to accept the proposal by saying that "What's wrong with him?... I have two more daughters to be married. Why are you so silent?" (203). Being an obedient daughter, a devoted wife and a caring and loving mother are the three ideals of womanhood in Hindu society. Being an obedient daughter she prepares herself to be a devoted wife. As a devoted wife she has to satisfy her husband's wish.

Like Sita who followed her husband in the forest, the narrator follows her husband to a 'fishing village' which is unknown to her. The place they visited was not a planned one. The narrator's husband tells in a boastful manner that, "how fortunate he was to get this place for our honeymoon. What luck, he said, that one of the top executives, who was to have come here, had cancelled his visit at the last minute, so that we were here all by ourselves" (202). The narrator wonders about the place that it is suitable to come and stay with the family.

In the male dominated society women are oppressed and have no scope for identity. The story has a number of instances that she is oppressed. She says they are looking like two marionettes. She wants to create a cordial relationship. She finds him as an intruder. She narrates, "I had a great longing to go down, to scuff my bare toes in the sand, to pick up shells and sit on the rocks, ... He would swim, I thought, and call out to me in a lazy and friendly way and I would respond with a wave and a smile" (204). But she finds him as a 'nameless stranger'.

The narrator gets suffocated with the fear of impending disaster in the form of 'sex' with a man who hardly knows each other. Her thought is that, "I want to know all about you, I wanted to say. What you think, What you feel and why you agreed to marry me?" (207) But he says, "Know each other? What has that to do with it? Aren't we married now? And how will we start getting to know each other if you put on such a touch – me – not air?" (207) She tries her best to separate herself from her husband in order to create a cordial relationship. But the man proves his dominance and fulfills the reason for their visit to that place. The narrator worries that she lost her privacy. She narrates, "At last, mercifully, it was over, my body having helped him by some

strange instinct beyond and outside me. And the cry I gave was not the physical pain, but for the intrusion into my privacy, the violation of my right to myself” (208).

The story clearly depicts the means of a devoted wife submitting to the wishes of a husband who is very often, a total stranger for her and who will take her regardless of her fears and emotions.

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Contentment in Cultural Assimilation: A Study of Esther David's *The Walled City*

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Abstract

Cultural Assimilation is sometimes referred to as melting pot. It is a process of consistent integration whereby members of an ethnocultural group (such as immigrants, or minority groups) are "absorbed" into an established, generally mainstream community. This process presumes a loss and gain for many characteristics of the absorbed group, This paper Titled "*Contentment in Cultural Assimilation: A Study of Esther David's The Walled City*" focuses on the Contentment through conscious and unconscious Assimilation by the absorbed community namely Bene Israel, largest Jewish community in India as portrayed by the author in her book the Walled City, which seems to be Semi-Autobiographical. This paper attempts to bring out the multiple cultural significations in the text with Integrity and compassion runs between the host and mainstream communities in India for about two centuries.

Keywords: History, Cultural Assimilation, Ethnicity, Acculturation, Multiculturalism, Contentment.

Introduction

"A harvest of peace is produced from a seed of contentment." Inner satisfaction with society would be the definition of Contentment. Contentment and happiness are highly valued today, and that is the purpose of life, Contentment blooms in a healthy environment where there is absences of tussles and quarrels but the presence of acceptance, compassion and Integrity. In this paper, the researcher focuses on Contentment through the lens of Culture and their Assimilation. Culture is the lifeblood of a vibrant society. Still, the very concept of Culture is an assumption because of its modes of variation, on the other hand, culture provides essential social and economic benefits. With improved learning and health, increased tolerance, and opportunities to come together with others, Culture enhances our quality of life and increases overall well-being for both individuals and communities.

Cultural Assimilation is the process of acquiring the Culture of the mainstream community by the host community, which results in social inclusion. When the host community receives the qualities of dominating cultures, they are culturally assimilated. Here acquiring Culture explicitly mean adopting languages, customs, costumes and cuisines.

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According to Wikipedia, History of Jews in India reaches back to ancient times, possibly around 50 A.D. Judaism has become an integral part of Indian history, cultures, and society. Indian Jews are a religious minority of India. Still, unlike in many other parts of the world, they have lived in India without any instance of antisemitism from the local majority populace. The better-established ancient communities have assimilated a large number of local traditions through cultural diffusion. The Jewish community has often been applauded for integrating entirely with the local population. Jewish acculturation to India has many components. Most people in the community have adopted Indian mainstream cultures without ever ceasing to be Jews by religion.

Esther David, born to a Bene Israel family in Ahmedabad, the capital of Gujarat, wrote several novels about the Jews of India that are partly fictional and partly autobiographical. She writes in English and her novels are based on the Jewish experience in India. She weaves her stories around the Bene Israel Jewish community of India. Esther David received the national Sahitya Akademi Award for English Literature in 2010 from the Government of India. David's debut novel *The Walled City* is all about Jewish life in the old city of Ahmedabad at the time of independence. The wall in the title metaphorically means invisible walls that separated India's religions, languages, and castes. These walls also allowed India's Jews to maintain their identity in spite of Assimilation.

Judaism in India has its significance in Indian English writing and Indian Fiction. In the late 20th century, 150 years after Jews had appeared in Western and Russian novels, they also became visible in Indian English-language literature. These books were more widely read, in and outside India. The authors are Anita Desai, Amitav Gosh, V.S. Naipaul, Arundhati Roy, Salman Rushdie, and Vikram Seth. Many of these authors have spent part of their lives outside India, mainly in America or Britain some live permanently there, and one, Naipaul, has never lived in India. Thus they have a foot in both worlds, the West and India, yet they are quintessentially Indian. They focus on Indian problems and want to speak to the Indian public. These authors have published five books with major Jewish characters and themes. Also, there are at least five more books by these and other authors containing relevant references to Jews or Judaism.

Discussions and Interpretation

David brings out her experiences as Jews in India through an unnamed narrator, who is also a protagonist, the novel *The Walled City* set the 1940s in Pre Independent India in Ahmedabad, Gujarat. It is estimated that India's Jewish population peaked at around 20,000 in the mid-1940s and began to rapidly decline due to their emigration to Israel after its creation in 1948. Since the formation of modern state Israel in 1948, the majority of Indian Jews have "made Aliyah" or emigrated to that country. This paper focuses on the Jews who decided to stay back after the formation of new land and who proclaimed themselves as Indians.

*I look at my image in the mirror. I am but a wisp of
that memory, and sometimes I question my
Jewishness. My complexion is a deep brown like
Subhadra's and my long plait is tied with red
tassels. I could be her sister. (22)*

The unnamed narrator frequently associate herself with her Hindu neighbour Subhadra and convinces that she might be one of them.

Uncle Menachem cannot imagine lunch or dinner without gulab jamuns or pedas (13)

Accepting different cuisine is part of cultural Assimilation, acquiring other Culture does not describe a singular, fixed entity rather it is a way of thinking, that can be very productive in understanding behaviour or it also doesn't mean neglecting one and accepting another. Culture necessarily changes, and is changed by, a variety of interactions, with individuals, media, and technology.

*So we sit in the mosaic-tiled drawing room and
eat from brass thalis. I smell for hours on in fingers
the hot Gujarati dal, basmati rice, sour potato curry
and sweet and sour mandi pickle. (21)*

This research is a multi-dimensional study on Indian Jews' Culture and their Assimilation. the better-established ancient communities have assimilated a large number of local traditions through cultural diffusion. The Jewish population in India is hard to estimate since each Jewish community is distinct from different origins. The accurate historical and the enriched cultural background of the research population shall be brought to the knowledge of the general public as well as community members.

*Granny wears the nine-yard sari in the Maharashtrian style
and covers her head. She speaks to us in Marathi.
We answer her in Gujarati.
she always scolds Hannah and Naomi for not teaching us enough Marathi.
It is our mother tongue, she says. (23)*

Naomi is the mother of the narrator who is trying balance between her own Culture and the mainstream Culture and their way of life. Without hesitation, Granny, who is considered to be the

oldest member of the family knowing Hebrew is their mother tongue, scolds Naomi not teaching kids Marathi. Cultural Assimilation acquires unconsciously in most of the households, this happens when they accept their society and cultures practiced around them.

*When I tell him that we will always have Ganesh.
Samuel says seriously that all religious texts are different
but he doesn't know how and I surprise him by telling
him of the similarities between the stories of Krishna and Moses. (29)*

Conclusion

Narrator not only adopts but also accepts mainstream Culture and starts her life with acceptance yet preserved her Jewish Culture. The minority culture does change dramatically and loses cultural separateness, but the majority culture also changes during this process. The initial argument is not Cultural Assimilation but the peace and Contentment around them in their foreign land. Contentment matters, Culture is not constant, it changes when civilization changes, but harmony remains the same.

Judaism has been a subject of various literature in India but this research approaches in new dimension portrayal of Indian Jews and their culture in unique perceptive. This research focuses on the cultural and psychological aspects of Indian Jews from Indian Jewish writer's preceptive, Judaism is one of the ancient religions in India. Jews came to India and remained there since times immemorial. Although a sizeable number at its peak, the Jewish population in India has diminished drastically, leaving behind a minuscule minority who are trying to keep their traditions alive. It is often overlooked and may be deemed unimportant. This research helps people who are ignorant of one of the ancient foreign dying communities in India and helps to give them the recognition that has been ignored all these years. This research shall open up various opportunities for the community amongst in various fields and thus the minority community who happen to part of Indian Culture, society and history gets its long due recognition in literary fields.

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Krishna Priya. G., Contentment in Cultural Assimilation: A Study of Esther David's *The Walled City*

Portrayal of Women's Relationship in Chitra Banerjee Divakaruni's *Sister of My Heart*

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Writing about strong (but complex and sometimes flawed) women has always been important to me. I hope my female protagonists inspire my readers and break some stereotypes. (Mehta)

Chitra Banerjee Divakaruni portrays women as the central characters in her novels and short stories. Divakaruni's firm assertion is that women could do a lot in listening to each other's past and present and could arrive at a common consensus in combating the problems of the family. The novel has analysed the role of friendship and marriage. The post marital reality is pointed out through its principal characters Anju and Sudha.

Divakaruni writes about a Calcutta family run by three women strong and determined in nature in her novel "Sister of My Heart". She also recollects the rich tradition and culture in which she grew in the novel. It is a social commentary which delves into relationships giving a peek into the mythical urban India. The novel is set in Calcutta in the late 1980s in an old marble mansion. She has chosen ordinary characters in a traditional Brahmin set up. An attempt is made in this paper to enunciate the way Divakaruni has portrayed the strong relationship among women in the traditional Indian household.

The sisterly affection between Sudha and Anju, the cousins, is the central theme of the novel. The family is headed by Pishi – the widow aunt of Anju, Bijoy's elder sister, Gouri – Anju's Mother and Nalini – Sudha's Mother, wife of Gopal – the cousin of Bijoy. Anju and Sudha share unconditional love towards each and other. They are born on the same day and they are inseparable like twins. There is a mystery that surrounds the family which Sudha later knows from Pishi. How the women in the family bear the mystery and still manage to stay as a family is the true essence of the novel. The strength of familial relationship and the beauty of women relationship modestly unveil as the novel unfolds itself.

Love between Women in the Family: Sudha

Basudha the daughter of Nalini is portrayed as Sudha in the novel. She is beautiful 'just like the princesses in the fairy tales' (Chitra 30). Sudha holds traditional values high but in front of others, she strongly supports Anju's modern beliefs. She also believes in magic, fairy tales, demons and falling stars. She admires Gouri Ma, as she calls Gouri, and aspires to

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be a lead like her. She is very eager to know about the mystery that surrounds their family. Through Pishi she knows about the mystery that surrounds their family, and she suffers guilt. This guilt persuades her to stay loyal to Anju, leave Ashok to save Anju's marriage with Sunil and suffer a failure marriage with Ramesh.

Anju

Anjali the daughter of Gouri is known as Anju in the novel. It is Anju who called Sudha into this world. So, she calls Sudha 'my other half, The sister of my heart' (Chitra 24). They share their happiness and sorrow and are always the eye catchers for the household. She is completely in contrast with Sudha in her looks and in her believes. She understands that Sudha is after a quest and she prevents her whenever Sudha tries to isolate her saying that it will affect her physical and mental stability.

Pishi

Pishi is the old widow aunt of Anju and Sudha and the elder sister of Bijoy, Anju's father. Having lost her husband in the childhood, she has dedicated herself to the well being of Bijoy's family. She celebrates Anju and Sudha as her own daughters. She tells stories that are secret, delicious and forbidden. She takes care of the daughters more than their mothers. She knows the false motifs of Gopal in tempting Bijoy and promising him rubies and wealthy life. She never seems to rebut Nalini's pretence with her tea time friends. She gives the impression of a typical grandmother in our home.

Gouri

Gouri is a widow as Bijoy dies in the hunt for rubies. After the death of her husband, she boldly takes up the responsibility of the family on her shoulders. She is strong willed and even sacrifices her comfort for the betterment of her family. She runs a bookstore which the relatives depreciate saying that no woman in a Chatterjee family would ever dare to do. She does not show any indifference between Anju and Sudha. She later suffers heart attack and restrains the girls from convent. She arranges for their marriages. She also warns Anju to have limits with Sudha which she declines.

Nalini

Nalini whom her daughter introduces 'with guilt' (Chitra 17) is a young widow of Gopal's false intention. She always tends to sing in the praise of her glorious past in her father's home. She portrays herself as 'the suffering heroine'. Though widowed, Nalini is conscious of her physical self. But she instructs the girls how to behave and be virtuous. She even makes up rhymes with morals:

Good daughters are bright lamps, lighting their mother's name;
wicked daughters are firebrands, scorching their family's fame. (Chitra 23)

The novel portrays the pre-marital and post marital experiences of women as mother and daughter and mother-in-law and daughter-in-law. It depicts the complexities of human nature in general and women in particular. Chitra Banerjee Divakaruni said in an interview:

...that an unfair burden is put on women to be something that they are not naturally. Of course, we hope that we are good people, but we are a mix. And as women we have many challenges, and sometimes we respond to them well and sometimes not, and that is okay. (Datta)

These lines aptly suit Sudha who is ready to sacrifice her love for the safe and happy life of Anju with Sunil.

Sudha's Love towards Anju

Sudha's love towards Anju is tested in various ways but she always remains loyal to her. Love, trust and respect are the key features of their love towards each other. But it is shaken when she learns the havoc her father had inflicted in the peaceful life of Bijoy's family. When Sunil expresses his sudden thought that he would marry her if he had seen her first, she is shocked. In her first meeting she falls in love with Ashok but later rejects his proposal to save Anju's life from the sharp-tongued father-in-law who promises to send Anju back to her mother if he senses any kind of misbehaviour. She even has to stand the false charges of Anju sometimes. She is happy that Anju will lead a happy life in America with Sunil as she always longs to go far away from the family. A cold relationship prevails among the girls after marriage.

Anju's Love towards Sudha

Anju on the other side is mystified at the strange behaviour of Sudha when the latter knows the family secret. She wonders about the mystic behaviour of Sudha in love. She speculates how Sudha as a believer of magic and fairy tales fancies her love with Ashok. Later when she falls in love with Sunil, she realises that love is magical. She is unable to decipher why Sudha declines Ashok's love. When she sees Sunil stealthily takes Sudha's handkerchief, she blames Sudha for deceiving her. Even when she leads a happy life with Sunil in America, she feels as if Sudha sits between them. She does not realise Sudha's sacrifice. But she pities Sudha's unfit life after marriage.

Love between Mother-in-law and Daughter-in-law

Sunil's mother and Anju exchange warmth in their relationship. Sunil's mother respects the freedom Sunil and Anju enjoys after marriage. She even complements them by preparing tea and sharing memories about this childhood days. But, whenever Sunil's father is around, she is bent and submissive. Chitra Banerjee presents domestic violence through the character of Sunil's mother. Anju as a new bride is terrified at the sight of Sunil's father ill-

treating her mother-in-law. Anju has not experienced such atrocities in her home. She wishes to disapprove of his behaviour but Sunil's father hushes Anju too.

How humiliating it must be for her to be treated this way in front of her new daughter-in-law. I want to take her away, to wipe her wet cheeks and soiled arms and shake some anger into her so she will never allow that man to do this to her again. [182]

On the other side Sudha and Ramesh's mother doesn't share a healthy relationship. In the beginning, Sudha feels drawn towards her mother-in-law for 'this was a woman worth admiring' [188]. She promotes her as "the keeper of the household... except the double-locked steel Godrej safe" [189]. Sudha feels that a slow and steady agony mounts in her mother-in-law as the young couple doesn't seem to promise her a grandson. When late Mr Sanyal's sister Tarini visits the house, she tries to impress the guests with sumptuous meal. But on seeing Deepa, the pregnant daughter-in-law of Tarini, Mrs Sanyal breaks and looks down at Sudha with accusing eyes. Tarini even poisons her mind by telling her that if it had been her daughter-in-law, she would have taken her to the doctor and examined. This aggravates the pain in Mrs Sanyal's heart, and she takes Sudha to her daughter. She doesn't even stop when the doctor certifies Sudha is healthy. She takes her to another doctor to examine thoroughly. She later arranges second marriage for Ramesh.

In the novel, Divakaruni shows that love, kindness and service are the true signs of real life. Through her characters, she proves that living for others is always a pleasure and not a burden. The tendency to give, love and serve spontaneously flows from the inmost being of her characters. The authentic service is to help others live better and look for the welfare of others without expecting any reward.

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A. Prem Anandhi, Portrayal of Women's Relationship in Chitra Banerjee Divakaruni's *Sister of My Heart*

Quandary as a Central Theme Projected in Isaac Rosenberg's *Dead Man's Dump*

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Abstract

This research paper brings out the impact of the World War I through Isaac Rosenberg's *DEAD MAN'S DUMP*. This poem describes about the battlefield and the inhuman attitude of the human beings. The poet uses a lot of metaphor to picturize the battlefield cruelly. The biblical term is also symbolized. Through the poetic lines of the *DEAD MAN'S DUMP*. The person doesn't care the dead and dying bodies in the battlefield. Spectacular imagery is noted in the poem. Finally, the poem ends with the soldiers beg to the wagon to pick him up yet they get to him, just as he takes his last breath.

Keywords: battlefield- struggle- survival- bloodshed- death- inhumane- impact

This poem was published on 14th May 1917. The battle of Somme which claimed many destructions. This world war lead to Human Predicaments. Isaac Rosenberg is the war poet who was lived as a poet and soldier, He also died in the first world war. In the poem, "THE DEAD MAN'S DUMP" He exposed the happenings or impact of war towards soldier. This poem written during the World War I; by Isaac Rosenberg, readers clearly understand or notice the suffering the soldiers. According to the poet, the soldiers have sacrificed their life in the name of duty in the war. For a soldier's participation in a war is the only victory. That they are attaining throughout their life. They won't have any fear about death. They are showing or exposing their power, sacrifice and also grief. This poem is in the soldier point of view because, Isaac Rosenberg is also the soldier of first world war. "Dead Man's Dump itself means that The Dead Bodies of Soldiers were left in a place which is getting decay, the dead and dying soldiers are considered to be a meaningless object, the soldier or poet exposes the atmosphere around him, he notifies the sounds, grief and cries of the dead and dying soldiers.

"The plunging limbers over the shattered track"

The very first line of the poem is showed as the horrified scenario that is happening in the battlefield, -- driven by the donkeys are moving on the physically broken pieces that means the

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carriages track, these mules are moving near to the dead and dying bodies of the soldiers and also near to the unburied dead.

“Stuck out like many crown of thorns”

The above Biblical allusion throws the Light on the Jesus Crucifixion, while crucifixion the crown which is made up of Jesus and that hurts him by punching his forehead like the crucifixion, here in the battlefield, the soldiers are also attaining the same pain because of the injuries while fighting’. This line is also considered as a symbolism suggests the sufferings inflicted on the common soldier in the battle.

“The rusty stakes like sceptres old”

The objects in the war field which is twisted and broken is also carried by the limbers. In this poem, poet expose the inhuman activity of the human beings who are disguised as a soldier. Here poet exposes all these the happenings clearly as one among the soldiers.

“The wheels lurched over sprawled dead”

Soldiers or a poet exposed the shocking and unacceptable scenes that was happened in the war field the wheels of the carriage is rowing on the body of the soldiers, it doesn’t hurt them because, the body of the soldiers is an insensible object now which means, they are seems to be died.

***“Earth has waited for them
All the time of their growth
Fretting for their decay:
Now she has them at last!”***

From the above four lines of the readers could understand the mercy of the earth, poet show cases the earth was waited till the growth of the soldiers and it also saw the unacceptable death of those soldier’s body.

“Earth! have they gone into you?”

Here poet asking a question to the earth, are those dead and dying soldiers are taken by you?

***“And flung on your hard back.....
Is their souls’ sack,***

These lines are metaphorized like, the God created the human beings as a essence, but now their bodies are fallen as a hard material such as sacks in the battle field. Here, poet exposed his grief.

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***“Who hurried them out? Who hurried?
None saw their spirits’ shadow shake the grass”,***

Poet exposes the grief; he also exposes that the soul of the dead and dying soldiers was left from their bodies and no one of their souls are seen in the battle field even their shadow doesn’t shake the grass. Here, the poet says that the souls of those soldiers are really divine, in inner so only they don’t even shake the grasses.

***“The air is loud with death
The dark air spurts with fire”***

Poet says that the time is leaping but the death in the war field is keep on happening.

***“They left dead with the older dead”
Stretched at the crossroad”.***

In the above line, poet exposes some myth and also he says that the dead bodies of soldiers’ are also kept with the older one and he also states that the cross road is a land known to be a holy land where the living and the dead meet and also the poet says that the cross road as a life and death of the human beings.

***“Will they come? will they ever come?
Even as the mixed hoofs of the mules,
The quivering-bellied mules,
And the rushing wheels all mixed
With his tortured upturned sight”***

Those above lines are exposing the mindset of a dying soldiers who was half dead are eagerly waiting for the mules to take them and also poet exposes his eagerness to suggest the sound of the turn up of the wheels that riding in the war field.

***“We heard his scream
We heard his last sound,
And our wheels grazed his dead face.***

The above lines show that the dead and dying soldiers voice was heard by the mules which makes the terrific and haunted ideas in the readers mind about the battlefield. Isaac Rosenberg have clearly exposed about soldiers suffering, struggles faced by soldiers, to survive

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in the battlefield and war, that take place.

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Depiction of Women in Literature

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Abstract

Literature has always been ambivalent in its representation of women. The changing image of women in literature from past to present depicts the evolution of women. Resemblance of women in literature usually focus on a single issue with the female protagonist facing difficult situation like personal conflicts, family, parenting, friendship issues and work versus personal life conflicts. This serves as a source for writers like Tennessee Williams in shaping the ideal characters. In the memory play “*The Glass Menagerie*” portrays the protagonist Laura’s mental and emotional journey. The theme of illusions an impossible dreams offer an escape from reality. To be concluded the image of women in literature reflects the belief that feminists of both sexes can and will change the world.

Keywords: Ambivalent, Illusion, Personal conflicts, Stupor.

Introduction

Literature has witnessed the roles of women evolving through ages, but until recent times, most of the published writers were men and the portrayal of women in literature was undoubtedly biased. In the ancient world literacy was severely limited, and the majority of those who could write were male. Apart from all, there are some male writers who depict the intrinsic value of privations of women in society. One of among was Tennessee Williams a twentieth century American poet whose famous one act play, *The Glass Menagerie* exposes the hidden psychological complexity of protagonist Laura, who strived of inferiority complex, one of the major problems of today’s society and which made oneself to push in the room of alienation.

The dramatic world of Tennessee Williams, one of the most powerful of the twentieth century American dramatists, is filled up with the emotionally disturbed characters trapped in a world of repression and human frustration. The tension emanating out of psychological repression and attempts of sublimation that Williams experiences in his own life and it is clearly reflected in his creations. The study finds his plays revealing the creator's experimentation with the theme of repression with the retention to give his otherwise repressed world a more

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meaningful communication. His famous one act play, *The Glass Menagerie* (1944) in which he portrayed a declassed Southern family living in a tenement. The play is about the failure of a domineering mother, Amanda, and her cynical son, Tom, to secure a suitor for Tom's crippled and painfully shy sister, Laura, who lives in a fantasy world with a collection of glass animals. His works won four Drama Critics' awards and were widely translated and performed around the world. The writers he most admired in his early years are Hart Crane, Arthur Rimbaud, William Shakespeare, D.H. Lawrence, Katherine Mansfield, August Strindberg, William Faulkner, James Joyce, and Ernest Hemingway.

Defense Mechanism

Sigmund Freud, the father of psychology noted a number of ego defenses which he refers to throughout his written works. Many psychoanalysts have also added further types of ego defenses. Defense mechanisms are psychological strategies that are unconsciously used to protect a person from anxiety arising from unacceptable thoughts or feelings.

Why Do We Need Ego defense?

We use defense mechanisms to protect ourselves from feelings of anxiety or guilt, which arise because we feel threatened, or because our superego becomes too demanding. Defense mechanisms operate at an unconscious level and help ward off unpleasant feelings such as anxiety or make good things feel better for the individual. Ego-defense mechanisms are natural and normal. When people get out of proportion, neuroses develop, such as anxiety states, phobias, obsessions, or hysteria.

FOR EXAMPLE,

Repression: Repression is an unconscious mechanism employed by the ego to keep disturbing or threatening thoughts from becoming conscious.

Inferiority Complex: The counterpart of an inferiority complex, a "superiority complex", is a psychological defense mechanism in which a person's feelings of superiority counter or conceal their feelings of inferiority.

Selective memory: Modifying our memories or forgetting them entirely.

Projection: Ascribing our problem or fear to someone else in an attempt to deny that we did it ourselves.

Regression: Return to either to a pleasant or unpleasant past experience which is not just imagined but relived.

The Glass Menagerie: Psychological Play

Psychology is an academic and empirical discipline that involves the scientific study of mental functions and behaviors. Psychology is a science which illuminates our understanding of life and many things including literature. Sometimes works which are difficult and apparently confused can be seen more clearly in the light of the psychologist's demonstration of what is actually going on among characters. For this, some psychological thoughts have been applied in the play *The Glass Menagerie*, in which Williams uses defense mechanism in order to state the mind of characters especially in the character of Laura, the female protagonist. Williams gives detailed explanations of the thoughts and feelings of a disabled and how she is repressed? And how she suffers of her inferiority complex?

This story takes place in St. Louis. The story starts out with Tom looking back in the past. He talks about his dad and he left the family a long time ago. After him, it was just Tom, mother, Amanda and sister, Laura. Then the story goes back to before Tom left. Amanda starts to see that Tom and his father are similar. She notices that he hates his life, and all he does is slack off at work and go to movies. Laura is a disabled girl, who really doesn't do anything. All she does is sit at home and listen to records and play with her glass animals, the collection is called a "glass menagerie". Amanda asks Tom to bring home some guy from his work, so Laura can get married. So Tom brings a guy, named Jim O'Connor. Jim is a really nice guy. He acts like such a gentleman when he meets Laura. Laura remembers him from high school, and she used to have a big crush on him. They started talking to each other soon they become close. When one day they were engaged in dance, Jim accidentally breaks the horn of Laura's glass unicorn. Now that Laura has a new perspective on life (thanks to Jim) she's normal like other girls. Jim apologizes for breaking it but Laura doesn't get mad. Jim kisses Laura but realizes it was a mistake right away. Then she finds out that he isn't coming back because he is engaged to some other chick. Then her mom finds out and gets mad at Tom for bringing some engaged guy home to meet Laura. The mom yells at him and accuses him of trying to make her look stupid. Then Tom gets fed up with the whole house and leaves for the marines.

Inferiority Complex in Laura Wingfield

Tennessee Williams transformed his life into art, reshaping it in an attempt to come to terms with what he admitted to be the pressure of a life deformed by psychic confusion. His common characters are southern gentlewomen who complete with their characteristic. These female characters are far from real world, ignore the world around them, and they live in their own making world as their escape mechanism from the present world. His protagonist has difficulties to survive in the practical world of the present. In glass menagerie, Laura's desire for an escape from the world of reality into that of her own illusions symbolizes the defense

mechanism in psychology. For her, the world of illusion was more powerful than that of the reality. She tries to forget the bitterness of her life by playing with the animal figurines she had collected. Her attachment with them is absorbing because they all look like a picture of her own self. She is too fragile to move out of her narrow self. She can ill-afford to leave her own world. Her attachment to the glass pieces has been repeatedly emphasized in the play. It is actually about the shy of Laura who experiences a social anxiety, called an inferiority complex.

The inferiority complex is a form of a social anxiety or anxiety disorder. It was described as shy or peculiar. The inferiority complex is defined as a disorder characterized by serious anxiety and excessive self-consciousness in social things. While the term inferiority complex is used to describe a sense of inferiority, when a person feels inferior and think that other people are better than them. It revolves around social position, power, ego, and influence over others. This psychology has been applied in the behaviors of the characters in *The Glass Menagerie*, especially on the inferiority complex of Laura. She is presented as an abnormally sensitive and fragile person both physically and psychologically. She is a very shy and oversensitive girl. Her shyness and oversensitive nature are caused by her childhood illness, one of her legs is left shorter than the right one. It makes her describe herself as being crippled and it affects her deep personality. This condition makes her to experience on inferiority complex and this made her unable to face the reality. She has lack of self-confidence as a person and does not have faith in herself to stand on the world.

Laura: Yes, it was so hard for me, getting upstairs I had that brace on my leg – it
Clumped so loud

Jim : I never heard any clumping.

Laura: To me it sounded like – thunder.

Jim : Well I never even noticed.

Laura: And everybody was seated before I came in. I had to walk in front of all those
people. My seat was in the back row. I had to go clumping all the way up the
aisle with everyone watching

She is so peculiar of who lives in her own world. She cannot overcome her feeling of being crippled. Laura suffers very much not only by her physical problem but also by her position in the family and her mother's expectation and hope on her. She withdraws herself to her own world, the world of the glass menagerie. She makes the glass menagerie as her escape mechanism from the real world that she cannot understand. Next to that glass menagerie she considers Jim as her escape mechanism from the inferiority but soon after the revealing story of Jim's engagement with another girl made her to left herself in the world of inferiority

complex. Her heart has been broken as like the horn of unicorn and she feels repressed throughout the end of the play.

Conclusion

**Thoughts could leave deeper scars
than almost anything else**

Laura's self-confidence, self-consciousness, fear of embarrassment, and fear of being scrutinized has triggered her social anxiety that makes her experience an inferiority complex. The women role portrayed in this play had a lifetime suppression of inferiority. There are two barriers that made her to feel inferior one is her disability and another one is she was grown without the guidance of her father may be this was the reason she refuse to see the real world and stick into her own world. There are many she had been faced throughout the play. Tennessee Williams as a masculine he will clearly understood the inner sufferings of a women and he cleverly portrays the happenings of real world by using psychological aspects. By comparing to men women are facing larger amount of psychological problems. As like Laura there are many women in the society feels inferior out of their disability, race, alienation, wealth and personal problems to overcome from this the person may involve moving to a new city, being removed from a discouraging environment, or discovering a hobby or constant and consistent friendship. Through the character of protagonist author conveys the reader that women are not only the sufferers of social issues but also, they are suffering with the mental illness.

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Escaping the Funk in Toni Morrison's *The Bluest Eye*

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Abstract

The Bluest Eye examines racism i.e. the concept of double consciousness- a sense of always looking at one's self through the eyes of others. Pecola Breedlove is completely reified by the gaze of the dominant definition of her as the Other. Indeed the novel is as much about the plight of Pecola as it is about the collective internalization of self-hatred, the cultural segregation of a people and their mostly unconscious battle with what western civilization considers beautiful. Pecola thinks that she is ugly, by others' opinions of her, and want to become beautiful so she will be recognized and be the center of attention. The novel chronicles the search for beauty among the limitations of life, both from within and without. It documents the destruction of a young girl whose final push to insanity comes after her father rapes her. Pecola yearns for blue eyes as the next best thing to being white.

Keywords: Internalization, Identity, Blue Eyes, Funk.

The Bluest Eye depicts the force of beauty from the perspective of those who are not included in its traditional definition. It clearly demonstrates the negative effects of beauty that is controlled and defined by a single, ruling group in society. It condemns the Western concept of beauty and the politics of supremacy behind it; also it is intended as a warning tale to the blacks and human beings in general, not to emulate the example of Pecola. It suggests alternative concepts of beauty, and consequently undermines conventional, stable notions of universal beauty. Morrison's concept of beauty is Keatsian, "a thing of beauty is a joy forever" (Keats *Endymion* 27) and that "beauty is truth" (Keats *Grecian Urn* 169). Beauty associated with harassment and humiliation can neither be a source of joy, nor can be true. To know a person one must look inside one's heart, not at one's face.

Morrison presents the difficulty of maintaining cultural values in an environment where white images of beauty and success are installed as early as childhood. Blacks dwell on the images of beauty and success they receive, and the notion that being white is more prestigious. Morrison's reveals the evil that is caused by a society that is indoctrinated by the inherent goodness and beauty of whiteness and the ugliness of blackness. In *The Bluest Eye* Toni Morrison makes a judgment on the human condition. Pecola's story shows that people depend on the world to find their self-value and their self-worth. It's sad that the Pecolas of the world rely on others to see what they should see in themselves as "Pecola's tragedy is the ultimate expression of an entire community infected with distorted notions of worth" (Heinze 4). In fact, *The Bluest Eye* is "a wrenching account of how the western notion of idealized beauty and its penchant for blue eyes and blond hair turn self-esteem in the black community into self-loathing" (Heinze 2). It reveals the evil that is caused by a society that is indoctrinated by the inherent goodness and beauty of whiteness and the ugliness of blackness.

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Love is the key to survival, and that is why it is God's Greatest Commandment. With love, Pecola might have lived the life that Claudia does. "The novel is an indictment of twisted values and tangled lives and is Morrison's most blatant testimony to the impossibilities of love in a world of humanity" (Heinz 129-30). Pecola's misery is obtained through the touch of her father's hand and the voice of her community's struggle with racial separation, anger, and ignorance.

The novel uses the technique of contrast to reveal the fictitious world of the whites with the reality of life of black children. The primer of Dick-And-Jane present the grossness of standardised blond concepts projected as desirable. Although Dick-And-Jane exists only on the pages of that primer, yet its clean image pervades over the whole of American society - from schoolbooks to print and electronic media as the standard for family behaviour and beauty. Words have power and pictures have great impact on the impressionable minds of the school going children. They are led to believe that others are happy because they are pretty, are not noisy and are living an orderly life. They look for that line of demarcation they can see as marking the difference from their own existence. The more confusing, different, poverty ridden or depressed the child's life is, the more she will yearn for the norms the dominant society provides for beauty and happiness. Reality is compared to the visual word picture. The primer has been familiar to a few generations of Americans - both black and white.

As Barbara Christian writes:

the prose of our very first primer as we sat at our very first desk in our very first school and had our very first lesson in reading. ... Five year old children heard these words, saw these pictures across the landscape of America ... perhaps more than any other single word picture image (139).

The three version of the primer is symbolic of the three lifestyles that Morrison explores in the novel either directly or by implication. Embedded within the primer are the novels three level of narrative consciousness : the first level is the personal idealized consciousness of childhood, as demonstrated by Pecola's yearning for blue eyes, the second represent the less sedate, less naive consciousness of the novels central narrator, Claudia MacTeer, who as an adult recalls, the ambivalence that the idyllic image created by prose; the third version provides the social/historical consciousness of an objective narrator, who by repeating the prose and exposing the contrast between the ideal and the real, offers the reader no escape from her anger at the dissolution of black lives.

Finally, an equally innovative structural feature is the use of lines from the primer to head subsections in the novel, illustrating the vast differences between the fictional Dick and Jane world and the reality of Pecola's family life. Dividing the novel are small excerpts from the primer that head each chapter. They are printed without any spaces or punctuation marks and in some way, to do with the section that follows. For instant the section that describes Pecola's mother starts with an excerpt describing Dick and Jane's mother, and so on. They just go to show how prevalent and vital the descriptions of white world are in Pecola's life and actually and how immaterial and inappropriate these images really are. With regards to her first novel Morrison's stated aim was to show "how to survive *whole* in a world where we are all of us in same measure *victims of something*" (Bakerman 40).

The novel does not follow the chronological order; Morrison's uses many voices and points of view to describe the plight of Pecola. Narration comes from several sources. However, most of the narration comes from Claudia MacTeer as a nine year old child. Claudia's nearly detached and unsentimental mind provides the focal lens for gathering the diverse narrative strand. Her narration is truly based on the point of view of the inside narrator. She is within the mind and sensibilities of Pecola, whose quest for blue eyes act as the central imaginative interest in the narrative. But Morrison makes Claudia reflect on the story as an adult. Her narration moves smoothly from childhood reminiscent to the adult- reflection of the another, incorporating the pain and victimization of Pecola as a crucial factor in her need to be articulate. In the end - which is actually where the novel begins - Pecola is living on the edge of town, permanently isolated from the black community by her inability to rise above the crimes committed against her. But because Claudia's perspective is governed to some extent by love and youth Morrison tells the novels grimmer story through an omniscient narrator. Pecola is intentionally kept away from any first person narration of the story. Pecola's experiences will have less meaning coming from Pecola herself because "a total and complete victim" will be an unreliable narrator, unwilling (or unable) to relate the actual circumstances of that year (Step 17). Without Claudia and Morrison's story-telling, Pecola's marginalization and social death become a distinct possibility for anyone who challenges the present - invisibility of black feminist interpretation by speaking the unspeakable hell of Pecola's real life counterparts.

The novel is concerned with the question of survival. It is a question of survival versus disintegration in a racist society. But the question is who survives and why? One finds that there are some who retain the sense of identity in the face of disintegration. From the very beginning it is very clear that the MacTeer girls survive and Pecola does not. The MacTeers are shown as having the inner strength to withstand the poverty and discrimination of the racist society and to provide an environment in which their children can grow. Pecola's family on the other hand lacks this strength. Morrison seems to suggest that if some blacks are unable to cope with their situation, there are some who are stronger and able to preserve a sense of identity.

Pecola becomes a victim of her wrong values, which do not belong to her community. Claudia, from her youthful innocence, is able to see and relate how Pecola, idolize the "ideals" of beauty presented by white, blue-eyed movie stars like Shirley Temple. Whiteness represents beauty, middle-class affluency, popularity, and happiness. Claudia is so conscious that she is able to understand and interpret the tragic end Pecola. She looks beyond Pecola for the causes of her tragedy and speaks in metaphor: "It never occurred to either of us that the earth itself might have been unyielding" (Morrison *BE* 9). Claudia's comments clearly place the blame on society and not on Pecola the victim. The soil she speaks is the American values, which will continue to destroy certain people who are unable to adjust to a life of survival. Claudia by trying to gain maturity and understanding finally perceives the depth of Pecola's dissent into madness.

By providing two similar black girls, Morrison reveals how white Eurocentric standard of beauty and self-play havoc with the lives of these girls. Morrison also shows how conscious black

girl/women can evade the extreme effects of racism and sexism if she trusts herself. It is the consciousness on the part of Claudia and the unawareness of Pecola that allow the one to survive and pushes the other into madness. Although threatened by the presence of white standards of value, Claudia and Frieda deal with their situation very differently and grow into awareness and maturity.

The novel very clearly puts emphasis on the totally different family set-up in which Claudia and Frieda get nurturing care and rough and sustaining love. The MacTeers are also poor and black, but it offers a stable home where children are looked after. When Claudia gets a doll - produced by the mass-culture industry and are made according to the white ideals of beauty - she does not like and she vents her anger on it by dismembering it and the values it represent, very unlike Pecola who hankers after the possession of white beauty traits. By dismantling the doll, she responds with her anger, turning upside down the negative socializing the values, the doll presents. The egocentricity of the childhood causes Claudia to reject that which is alien and threatening to her. The awareness of her rejection develops an acute anger towards those who reject her. She does so because her parents have instilled in her positive self-consciousness.

What really supports the MacTeers is the understated love that forms the bedrock of the family. Claudia and Frieda do receive that emotional support. Mrs. MacTeer is poor and black, and thus is a harassed a grudging person. She is not able to show softness and tender affection to her children or anyone around her. But when Cholly puts his family outdoors, she immediately takes in his daughter and shows a community feeling which is essential for keeping the black people together. She grumbles when Pecola drinks too many milk, but one can see that she would have said the same thing if one of her daughters had drunk the milk. She is rough overworked and complaining. But it is her inner flow of true and deep love that sustains for family. When Claudia describes her family surroundings one understands what it is for the parents to bring up their children in such poverty and unwholesome surroundings where tender care for the children seems to be out of place. Our house is old, cold and green. At night a kerosene lamp lights one large room. The others are braced in darkness, peopled by roaches and mice. Adults do not talk to us - they give us directions. They issue orders without providing information. When we trip and fall down, they glance at us, if we cut or bruise ourselves, they ask us are we crazy (BE 12).

But when the mature Claudia thinks back, she understands what it was that sustained her: Love, thick and dark as Alga Syrup, eased up into that cracked window. I could smell it - taste it - sweet, misty, with an edge of winter green in its base - everywhere in that house. It stuck along with my tongue, to the frosted windowpanes. It coated my chest, along with the salve, and when the flannel came undone in my sleep, the clear sharp curve of air outlines its presence on my throat. And in the night, when my coughing was dry and tough, feet padded into the flannel, readjusted the quiet and rested a moment on my forehead. So when I think of autumn, I think of somebody with hands who does not want me to die (BE 14).

Claudia and her sister Frieda are parallels to Pecola.

Pecola grows up surrounded by voices that teach her to hate herself because she is poor and black. She wants to escape to the world of Dick and Jane to get away from her dysfunctional, impoverished family. Pecola has difficulty being something she's not as well as dealing with her own hatred. Human relation revolves around the experience of "the Look", for being "seen" by another both confirms one's reality and threatens one's sense of freedom. This holds a lot of truth in Pecola's life. She looks at others to figure out how she should be feeling and what others see of her she sees in herself. Pecola thinks that she is ugly, by others' opinions of her, and want to become beautiful so she will be recognized and be the center of attention. But the harder she tries the worse things get. The story of Pecola's obsession with whiteness and her intense desire for blue eyes is set exactly during the time that psychologist Kenneth Clark's research into the damaging effects of the white aesthetics on black children was a public issue. The discovery that many African Americans children in 1940 envied white children and like Pecola thought of them as more beautiful and more desirable than themselves made a significant contribution to the progress of civil rights. *The Bluest Eye* contributed to the growing awareness at the time of the damage inflicted on black children by a culture that exalts the white aesthetics. By exploring the forces that create a young black girl's image of herself as ugly and unlovable Morrison addresses the white reader who may wonder as to why it is necessary to insist that black is beautiful. Everywhere in the world white skin and blue eyes are taken as signs of beauty. We see how Pecola is forced to long for blue eyes like those of white children so that she would be loved and accepted by both whites and blacks. Pecola is a "little black girl who wanted to rise up out of the pit of her blackness and see the world with blue eyes. Spoiled by the seductive tug of white standards and values and humiliated by the white society, she gradually lapses into a world of fantasy. So she becomes a girl with bluest eyes, the most beautiful girl. The insanity of this flight from reality culminates with Pecola believing that she has actually acquired them. With her ubiquitous metaphor of flight, Morrison sums up the personal fate of Pecola and the novel's powerful theme:

The damage done was total. She spent her days ... walking up and down, up and down, her head jerking to the beat of a drummer so distant only she could hear. Elbows bent, hands on shoulders, she flailed her arms like a bird in an eternal, grotesquely futile effort to fly. Beating the air, a winged but grounded bird, intent on the blue void it could not reach- could not even see- but which filled the valleys of the mind (*BE* 158).

The pathos of this young girl is choking. Being the blackest among the blacks, she feels estranged from the rest. She is indoctrinated to believe that white is worthwhile and black is worthless, meant to stay back. The whole community seems to feel better. No one pays any attention to her. "We saw her sometimes . . . After the gossip and the slow wagging of heads. She was so sad to see. Grown people looked away; children, those who were not afraid of her, laughed outright" (*BE* 158).

The townspeople could have saved Pecola They could have tried to help her. Instead, they chose to despise her and to ridicule her. They denied Pecola the love and compassion that could have saved her; they left her 'drowning in the mud'. *The Bluest Eye* is not merely a melancholic story of a little black girl driven mad by the world's hostility; it also tells the story of black community and

society that persecuted her. Pecola's trauma says a lot about the socio-political and economic oppression of little black girls as they get alienated from black and white Americans. Though slavery has been abolished in American, racism has not. The language and the law changed, but actions and attitudes did not. Black people are still subjugated by whites. White ideals filtered through black society, presenting an image of beauty that black people could never attain, nor should they want to attain. In trying to attain the ideals of a society that was culturally different, Pecola destroyed in herself that which was unique to her first as a person, second as a black person. Oddly, the marginalization and the devastation of Pecola are grounded in superficiality. Pecola thought that the outpouring of aversion towards her was her fault. She thought that if she had blue eyes, the blue eyes of the accepted white ideal, she would be beautiful and therefore loved. The acquisition of the blue eyes she so fiercely covets signifies Pecola's step into madness. It was a safe place, where she could have her blue eyes, and where she could be accepted.

When we consider Pecola's miserable home life, it is not surprising that she finds Dick and Jane's white middle-class world so seductive. Whiteness does not merely connote physical beauty. It implies pretty, happy homes, pretty, happy lives, pretty, happy friends, and even pretty, happy pets.

Pecola doesn't pray for blue eyes simply because she wants to feel pretty. She sincerely believes that her whole life would change—that her parents would stop fighting, that her father would stop drinking, that her brother would stop running away—if she possessed just this one symbol of whiteness. Pecola is the product of a rancorous marriage that supplies her with no emotional support. She tries to do whatever possible to associate with the white race. She feels that the only way she will be loved is if she is white. She does not know what love is, because she cannot even love herself. She does not know what love is “Pecola asked a question that had never entered my (Claudia's) mind. How do you do that? I mean, how do you get somebody to love you?” (BE 32). She can find no good qualities in herself, because she has been told differently all her life. Pecola's parents are uncaring. How can Pecola love herself, if her parents find her ugly? How can she resist her oppression? Pecola does not know that the discrimination she faces is wrong, because her family abuses her in the same fashion. By the end of the novel this is the deciding factor of survival-love. Pecola receives no strength from her parents. They have always considered themselves ugly, and they passed on the torch to Pecola. The Breedloves are virtually caricatures - destitute, living in squalor derelict “ugly” amoral. They despise themselves because they believe in their own unworthiness, which is translated into ugliness for the women of the family. Associated with their condition are ‘funk’, violence, ugliness and poverty, symbolized by their storefront house.

Both literal and spiritual poverty manifest themselves as ugliness in the world in which beauty is equated with success - poverty is ugly. Morrison deliberately invokes cultural stereotypes as a way of calling attention to error of perception. The Breedlove family's sense of utter hopelessness and helplessness is externalized in their appearance:

You looked at them and wondered why they were so ugly; you looked closely and could not find the source. Then you realized that it came from conviction, their conviction. It was as though some mysterious all-knowing master had given each one a cloak of ugliness to wear, and they had each

accepted it without question.... And they took the ugliness in their hands, threw it as a mantle over them, and went about the world with it (BE 34).

Ironically named, the Breedloves do not give life to love-familiar, romantic or personal. Infact they destroy any semblance of it. Because of their self imposed Cloak of ugliness, Pauline and Cholly like Pecola are victimized by the “Look”.

Pecola's stillborn child is not only a symbol of his personal violence but of the shackled life she has been made to live. By likening the death of Pecola's baby to the loss of Marigolds in September, the author skillfully and beautifully provides the reader with 'a skip in the natural order of things'. The novel is about racial injustice, but it is just as much about the tragedies of incest, which are not related to race. Incest also causes the 'unbeing' of its victims. Incest also teaches the victim that he or she is 'ugly' and 'unacceptable'. Pecola's story is a compounded tragedy, since she was forced to endure both racial injustice and incest. Incest is common. Far too common and it has no respect of person. It has no socioeconomic preference. It is found in the poorest homes as it is found in king's palaces. In the first paragraphs of the novel, Morrison discloses the 'secret', one of the many reasons for the shattering of little Pecola Breedlove. She later shows how Pecola responded to a lifetime of being used and abused by the adults in her world. Toward the end of the novel, there is a brilliantly written conversation that Pecola has with an alternate personality. In the foreword of the novel, the author calls this 'hallucination'. I suppose it is a hallucination of sorts, but at the same time it is also a child-like attempt to survive in a world that fails to nurture. The story begins with its own ending, allowing the reader to be 'in' on the secret which was kept and exposed at the same time. The exposing of the secret early in the novel prevents the reader from being later assaulted by its strong truth. Incestuous homes are homes filled with fractured people who continue to break themselves and others again and again. By going back in time and filling in the earlier details of the lives of Pecola's parents, the reader begins to see a pattern and a reason for the many routine, exceptional and monstrous rejections that became a part of Pecola's 'unbeing'. Morrison tells an ugly story of an incestuous rape of 11-year old girl by her father, creating a real beauty in the process.

Virtually everyone considers her worthless. Lighter skin black children ward off this self-hatred by verbally assaulting her and proclaim this superiority by alternatively patronizing and attacking her. Maureen Peal is a perfect example of this. Maureen, who has light skin, green eyes and strait hair is perfect in the eyes of all the other students and teachers. Her appeal is based on the fact that her looks are synonymous with white beauty. She is the envy of Claudia, Pecola, and Frieda. Claudia describes Maureen as: “A high yellow dream child with long brown hair braided into two lynch ropes that hung down her back. She was rich. . .as the richest white girls, swaddled in comfort and care” (BE 52).

Morrison describes Maureen impeccably neat because she has most of the white features. Maureen's cleanliness and impeccable outfits create in her a sense of superiority towards the other children. Claudia enviously describes Maureen's "fluffy sweaters the color of lemon drops tucked into skirts with pleats so orderly they astounded us" (BE 53). Claudia's fascination with Maureen's

clothing illustrates how white culture places an emphasis on riches, affluence and material wealth. Claudia, Frieda and Pecola place Maureen on a pedestal because of her outward appearance. Maureen feels superior to them because of her resemblance to whites. Maureen tries to befriend Pecola but only to torture her. Pecola is demoralized when Maureen accuses her of seeing, “her old black daddy” (BE 60) naked. Frieda stands up for Pecola but then Maureen makes a comment on how the girls are black and therefore ugly. She claims her supreme authority by taunting: “I am cute! And you are ugly! Black and ugly black e mos. I am cute” (BE 61). In an effort to understand the unworthiness, powerlessness and irrelevance Maureen assigns to Pecola, Claudia concludes: “Maureen Peal was not the Enemy and not worthy of such intense hate. The *thing* to fear was the *Thing* that made *her* beautiful and not us” (BE 62).

In response to this psychological violence Pecola takes up a quest for blue eyes. She drinks milk from a cup with a Shirley Temple picture and eats Mary Jane candies, hoping to be transported from common black clay into white marble. The values of light skinned Maureen Peal’s sense of superiority are as damaging as the white criterion of beauty that denies Pecola a positive sense of self.

The most damaging intra-racial confrontation involves Pecola and an adult Geraldine whose life is defined by her efforts to escape the “Funkiness” (BE 68), as Morrison calls it. Maureen was not born with the funkiness which Geraldine is attempting to rid herself of. Geraldine is darker than Maureen is. Because she is precariously on the edge of bright skin, she hates any element of ‘funk’ and she rigidly maintains her home fastidiously. “Wherever this erupts, this Funk, they wipe it away; where it crust, they dissolve it; whenever it drips, flowers, or clings, they find it and find it until it dies”(BE 68). Geraldine, who does not possess any white feature, will do anything to get rid of the stigma of being black. Geraldine would like to be seen as a “high yellow dream” woman and treated as though she is close to the superior dominant race. Geraldine allows her son, Louis Junior, to associate only with the white n or colored children. Colored children were acceptable because they were “nice” and “neat,”(BE 75) whereas “niggers were” always “dirty and loud” (BE 71). Geraldine denies Louis his childhood because of her own insecurities.

In an interview with Bessie Jones, Morrison states, “Being Black is something you have to choose to be”(149). Geraldine clearly does not choose to be black, but she does not have Caucasian features that would allow her to disown her racial heritage. Morrison portrays Geraldine as a white person trapped in a black person's body. Geraldine feels as though she is being forced to wear the cloak of blackness, which is paralleled with Pecola's cloak of ugliness. Geraldine despises herself because she has been brainwashed by whites to believe black is associated with ugliness and negativity. Geraldine embodies what white culture wants the blacks to believe, that they are inferior. Geraldine's inferiority complex creates inner conflict and the need to conform to the “dominant” culture.

When Pecola enters Geraldine's home at the invitation of Louis Junior, she is a victim of a cruel, practical joke. Rather than finding the kittens she was promised, Pecola received facial scratches from a frightened cat that Junior throws at her. It is an act of misplaced aggression for he

wishes to strike out at his own mother who failed to nurture him during childhood, prevented him from playing with 'Niger's' and heaped all her love on the cat. Later, after sending the cat flying into the radiator, Junior accuses Pecola of killing it when Geraldine enters the room. infuriated by the injury done to the cat, but feeling her middle class status threatened by the presence of a little black girl in her home, Geraldine the "pretty milk brown"(BE 76), mother of Junior, expels the innocent black girl with words that cut deeper than the cat's claws : "Get out ... you nasty little black bitch. Get out of my house" (BE 75). Although Geraldine's value system provides her with "order, precision, and constancy" (BE 70) it results in an inhibited life, unwarranted child cruelty first towards her son and then towards unsuspecting Pecola. Geraldine's penchant towards achieving a perfection associated with whites victimises and scars Pecola- an erupted "Funk" that must be wiped away.

Helping in the final leap to madness is Soaphead Church, the Charlton, who comes from a long line of people who have conducted their own quest for blue eyes, separating themselves "in body, mind and spirit from all that suggested Africa" (BE 132). For generation, Soaphead Church's family had married up choosing mates for the whiteness of their skins, thus "lightening the family complexion and thinning out the family features" (BE 133). After Soaphead tricks Pecola into killing an old dog he hates, with the promise of blue eyes to Pecola, she loses her last hold on reality. Soaphead Church is more than an agent who will grant Pecola her blue eyes and who (kind of) substitutes as a dog in the Dick and Jane primer. "His personality was an arabesque: intricate, symmetrical balanced and lightly constructed" (BE 131). His story is a study in alienated consciousness for he brings from the West Indies Anglophilia and a consciousness both deformed by subjugation. The predicament of a West Indies black and that of a black American is very similar. Both have internalized the complex social, historical formation that continually vexes their identity.

If Cholly's rape of Pecola is physical, then what Soaphead does to Pecola to grant her blue eyes is a psychological rape. But there is an inherent difference between Cholly and Soaphead Church. Soaphead is an educated gentleman who has internalized the alleged superiority of the western civilization; Cholly is the poor, uneducated black American male doomed to the underclass that thus remains outside the hegemony and class privilege. The "lightly brown" (BE 132) Soaphead has much more in common with the "milk brown" (BE 76) Geraldine. Of his family Morrison says, "They transferred this Anglophilia to their six children and sixteen grandchildren" (BE 132) and the family is described as one entity, the accomplishments and convictions of the sons are the same as the fathers. Soaphead Church, or more formally, Elihue Micah Whitcomb, inherited a penchant for appending selectively to truth and "the fine art of self-deception from his ancestors" (BE 133) tendencies to attribute lies about their ethnicity and superiority. He inherited his pedophilia from his ancestors' lecherous and lascivious practices and his religious fanaticism from his own father's secret sect. His misanthropy of his owns kind enables him to understand Pecola's need for blue eyes, for whiteness. As a conjure man of the town, he gives them to her thereby completing the cycle of her insanity.

Pecola fails to understand that "beauty is not skin deep or featured wide but encompasses a black women's feeling about herself, her carriage, her style and her

heritage. True beauty is a synthesis between physical and personality attributes” (Neal and Wilson 332).

The fictional world of *The Bluest eye* focuses on racial dichotomy. The contrasts and comparisons around a pair of black girls to highlight the compounding work of racism as well as sexism and classism on the development of black girls is woven. *The Bluest eye* is a story that shows the ongoing problems that affect the black race. The story is about cultural beliefs. This story transmits patterns and problems that have a negative impact on the black girls. It not only shows these patterns and problems but also shows how they go unresolved because the blacks just accepted this way of life. The major issue in this novel is the idea of ugliness. The conviction that black is neither beautiful nor valuable is one of the cultural hindrances that blacks have had to face throughout their history in America. The five most retold fairy tales like *Cinderella*, *Snow White*, *Little Red Riding Hood*, *Hansel and Gretel* and *The Sleeping Beauty* give non-whites especially black girls the harmful impression that it pays to be pretty. Almost all the stories concentrate on looks, particularly female beauty. The stories contain so many stereotypes that they are all harmful as the lurid sexual images contained in today’s popular music videos. From early childhood girls read fairy tales about princesses who achieve vast riches simply because their beauty makes them special. This is a powerful message which inhibits girls/ women who feel they do not meet society’s expectations of what it means to be attractive. The message that these fairy tales contain is not that you need to be good but that you need to be beautiful. Morrison sees the presence of a deadly and ever present superiority in the white community based on the concept of physical beauty:

When the strength of a race depends on its beauty, when the focus is turned to how one looks as opposed to what one is, we are in trouble... The concept of physical beauty as a virtue is one of the dumbest, most pernicious and destructive ideas of the western world and we should have nothing to do with it. Physical beautiful has nothing to do with our past, present or future. Its absence or presence was only important to them, the white people who used it for anything they wanted (Morrison *The Black Book* 74)

Morrison saw the presence of a deadly and ever present superiority in the white community based on the concept of physical beauty. *The Bluest Eye* calls into question the very mood of thinking, which is authoritarian, biased and politically motivated. Morrison states that ‘physical beauty’ and ‘romantic love’ are two of the most repressive ideals in the history of any society as they leap from envy and spite, thrive in insecurity and culminate in disillusion.

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Present Life – A Journey of Blessings

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Abstract

Man is responsible for his own destiny and this present life is nothing but the result of what he has done in the past (what we call 'karma'). If man wishes to reap a better harvest, he will enrich his own life. Man must begin to study his own life and he must look into his own character. He must analyse his own thoughts and actions and very soon he will find that the effect in this life is caused by what he himself thinks and does. The present paper focuses on our life and its blessed journey. Man is responsible for his comfortable and uncomfortable life. He has light in himself. The brush is with him to draw either a dark world or bright world. While wishing goodness, man receives goodness from everyone and by realising this present life as a blessed journey, we must be ready to love and serve others.

Keywords: life, strength, challenge, mind

Introduction

The life of human being is a blessing journey and the path of life is of greater importance and significance that is mostly hidden from one within. The basic purpose of all the motivational speakers seem to instil motivation in the young graduates with their own experiences of success in adverse circumstances and turning buffets of time into blessings of life. Shakespeare in his play *Macbeth* quotes: "Life is a tale; told by an idiot; full of sound and fury and signifying nothing" (Shakespeare 54). Each one has different perspectives on life, but our life should not become an idiotic one as Shakespeare said. How we should restore a fine balance in our life? What are the steps we must follow? We must try to maintain a balance between anticipation and depression.

So long as life remains in the body, our whole life must be a struggle to serve our ideal with pure hearted and also with unselfish love. We should never mind what others say. Infinite strength is behind everyone. We are the children of Divine Mother and there lies our strength too. We must live boldly, work boldly, and die boldly. Swami Paramananda in his book *Self Mastery* clearly states: "The discipline of life is a very wonderful one. Mastery is not for those who are always trying to shirk and shun everything that is everything that is disagreeable. If keep on avoiding what is difficult, we shall never go one step forward. It is this which awakens our inner facilities." (Paramananda 5)

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Sleep is a natural gift given by God in this blessed life. Mahatria Ra converses on sleep in the life of a student as: “If you spend a few sleepless nights now, you will sleep well for the rest of your life. Don’t sleep too much now and be sleepless for the rest of your life. If you are going to be tough on yourself, life will be infinitely easy on you” (Mahatria 37). Shakespeare in his play *Macbeth* says about sleep as: “this life is rounded with little sleep” (Shakespeare 41). When we spend too much of time to sleep, the life span of human being will be shorter. Robin Sharma wants to help others at the same time he wants to enjoy his life for its own sake. He finally concludes his book, *Who Will Cry When You Die* with the words of George Bernard Shaw, the great orator and phonetician:

“I want to be thoroughly used up when I die. For the harder I work, the more I live. I rejoice in life for its own sake. Life is no brief candle to me. It’s a sort of splendid torch which I’ve got to hold up for the moment and I want to make it burn as brightly as possible before handing it on to future generations”. Before long sleep, we must try to brighten our life and others’ life. (Sharma 108)

Life itself is a blessing journey and we must be grateful to God for giving us this life in this birth. What is the difference between an extraordinary life and ordinary life? Robin Sharma beautifully answers this question in the following passage:

The difference between a remarkable life and a mediocre one is not nearly as large as you might imagine. Nope, we all pretty much start out with the same raw stuff. Most of us are cut from the same cloth. We all can be a hero if we choose. And it just isn’t that hard. Greatness comes by doing a few small and smart things each and every day. Comes from taking little steps, consistently, comes from making a few small chips against everything in your professional and personal life that is ordinary, so that a day eventually arrives when all that’s left is The Extraordinary (Sharma 72).

So we must try to live an extraordinary life but not ordinary life. By feeling the blessings of God, we must do our ordinary work extraordinarily with great effort and sincerity. The power of mind plays an important role in human beings’ life. Only with the power of spiritual force plus the power of mind, a human being can attain his goal. Sometimes, whatever we have planned in the mind will not happen so for a while. But at that time, we must be very patient enough to accept the reality and we must think that everything has happened only for our best results.

Some of the motivational speeches have been a turning point in the history and they have revolutionized the world. Some of the famous speakers such as Swami Vivekananda, Mahatma Gandhi, Martin Luther King, Theodore Roosevelt, Winston Churchill, Jawaharlal Nehru, John F. Kennedy, Patrick Henry, Nelson Mandela, Steve Jobs, Dr. A.P.J. Abdul

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Kalam etc. are still remembered for their oratorical skills as motivational speakers. These orators delivered many speeches during their lifetime but a few of their speeches are still widely read and listened to across the world. Most of their speeches come with one or the other inspirational motif for the people.

We must sow or plant good thoughts in our subconscious mind whereas it grows very young but never grows old. We must try

1. To keep the 'youth' in us alive.
2. To unload the burden of expectations.
3. Not to wait for a miracle.
4. To stop failure by attempting again and again.
5. To be unique to find a solution to the problem
6. To feel that the Power of Mind is within us and do not try to search for it anywhere else.

Once we have strengthened our mind, no problem can drown us. Walking is a good exercise so that soul, mind and the body will be strengthened. We must live a life of unbiased living like that of a water droplet on a lotus leaf, the great example shown by Lord Sri Krishna in *Bhagavad Gita*. It is worth to mention here the familiar quote of Swami Vivekananda "the whole world is a gymnasium and we have come to this world to strengthen our soul". So whatever happens in life we must try to accept it and strengthen our mind and soul. God created us with the intention that we must accept His precious gift of salvation all the way through Jesus Christ and live forever: "For God so loved the world that He gave His only begotten Son, that whoever believes in Him should not perish but have everlasting life" (John 3:16).

Our mind assumes a teeming variety of modifications. Just mere understanding of the illusoriness of such modifications will not help us. We have to develop the power to counteract them, let the modifications arise, but we should not get ourselves involved in them. At the outset, controlling the thoughts of passion comes out dreadful and impossible. We should never try to suppress our thoughts because suppressed thoughts are more dangerous, and they get stored in the sub-conscious mind in the form of seeds. On every occasion, when the conscious control is destabilized, they are apparent themselves with a bang and for that reason, the pessimistic desires should be substituted with positive ones, or sublimated by analytical reasoning and noncooperation with them. Light dispels darkness. Similarly, each higher sublime thought is a beam of light that clears the dark clouds of wickedness thoughts. Realising the power of mind and this blessed life, we must try to live peacefully.

Peace and prosperity can be made certain for the entire humanity only by generating a new thought-force. Dissemination of teachings and philosophies of Saints and Godly men

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will set out a long way towards the creation of transcendent world of grace. We must cultivate the habit of reading the literature and writings of holy men to purify our thought. Thoughts are the grounds or seeds of all our physical actions, sensation and urges.

When we have the habit of studying Sacred Books, we will have strong will power. At first, we may not grasp the meaning fully but after some days, we will begin to understand the ideas reflected in the book. Concentration plays a vital role in developing our mind power. It is also worth to quote here about duty and God, said by Swami Ramakrishnananda, the disciple of Ramakrishna:

Devote yourself to work, both physical and mental, and keep your mind always fixed upon God. It is wise to fix the mind upon a certain object, if it cannot always be fixed upon God. The mind thus trained will not find much difficulty in fixing itself upon the holy feet of Him. (Ramakrishnananda 17)

Conclusion

Even in this new technology and machine world, perhaps with little more plan and foresight, we must try to improve the standard of living and the quality of life. It is our responsibility to do something great in this blessed life, especially to help the needy. Living enthusiastically each day creates a positive effect. Here it is worth to conclude this paper with the following poem:

Challenge Life

Greater thy challenge, greater thy conquer;
Forced simple man emerges as a champion,
Do underestimate thy incapability, overestimate thy ability
Destroy self-created problems, overcome thy worries.

The one step ahead of Indian Barrister leads him a Great Mahatma!
The compassion in a teacher steps her to be a Mother Teresa!
Overcoming all his failures succeeded Lincoln, the great American President!
The unknown stammering voice's effort made Shaw, a great Orator!

Unaware of the date with confirmed return tickets...
This life journey... Where it does end?
A short span of living but a long span of feelings!
Is not human's physiology equivalent to solar system?

Is not memory stored in mind equivalent to sun's capacity?
Do Innumerable blood cells equivalent to innumerable night stars?
Challenge life, challenge life or life does challenge You...
Live enthusiastically, build this present life, a blessed journey.

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Conscious Mind of Individual Human Leads the Society with an Example Through His Life: Arthur Miller's *Death Of A Salesman*

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Introduction

In Arthur Miller's *Death of a salesman* we can see how the life man called Willy Loman has a dramatic change over the time period which makes him commit suicide and his value over his family and friends and even in work keeps changing because of the need of the society and the people. Throughout the play we can see the protagonist Willy Loman remains the same from the start but the people along with him expects a modification over his character where he fails to understand the growth of society and makes him alienated from them.

Through this play we can see the moral configuration of each human which makes him to stand on a particular place but the society expects him to outgrow his own identity and want him to copy and modify the world's need to adopt rather than accept him as himself. This society has made the man to create a different identity where he has to show different faces and has to accept, upgrade, evolve, sacrifice his own, modify, play diplomatic, try to find a place himself within the society and then run along with them. Where people like Willy Loman fails to understand and they have become the victim of the society, and the irony is people never care about them anymore and they move on to do their work to stay in the run of the society and try to hold on their places as much as possible and we the people of the society will give or frame a moral values and configuration to each depending on their values and position in the society rather than a normal equal human being.

In "death of a salesman" the protagonist Willy Loman fails to understand that the world is changing and he fails the reality of people's mind which made him believe that his name will be remembered by all like old days when he used to deliver the orders through marketing technique. This made him believe that he has the great name he once had but the truth is people keeps changing and the marketing network has developed more and people started doing the marketing work in large amount. Once there were only few and people remember their name and Willy Loman is one of them but now people of his age are death and only few left which made him to forgot among people only few were left and they also keep changes themselves to situation.

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The postmodern conditions make the lives of the people like Willy Loman a dream in itself. Miller by choosing a salesman for his central character identifies an icon of the consumer society, because a salesman always trades in hope, a brighter future. Willy Loman sells a dream of tomorrow, he sells what a salesman always has to sell, himself.

Willy Loman is a man who never finds out who he is. He believes that the image he sees reflected in the eyes of those before whom he performs is real. Willy as a salesman like an actor speaks the thoughts of other men and thinks they are real. Willy plays the role for buyers and even for his family. He gradually loses his audience, first the buyers, then his son, then his boss. He loses his confidence to perform the role he believes is synonymous to his self. Willy oscillates between awareness and denial. He discounts what he has but has no clear idea what he wants. He does not have any clear description of success and fame, also Willy has to deny the basic points of reality in order to believe in the dream. Willy tries desperately to deny that his sons were failures and that he is failing as a salesman. The entire play is basically a struggle within Willy's mind between his vision of himself and the painful reality of facts intruding upon his "dream." Perhaps the most painful and poignant moment in the play comes when his son Biff tries to tell Willy that he's not now and will never be the "success" Willy imagines for him. Willy cannot hear him. Actually, in denying basic facts each man was trying to create himself from myth. One was of course more successful at doing this than the other. Willy continually fantasizes about the farm in the west. This idea allows Willy to have the freedom of love and will allow him to break free from the restrictions and inhibitions that he has working as a salesman. Willy in one flashback says to both Biff and Happy, "You see what I been talking about? The greatest things can happen" The problem in *Death of a Salesman* is the inability of human beings to accept the changed reality and develop new attitudes compatible with one's changed circumstances of life. The problem of isolation arises in the play because of the protagonist's insensitivity to the inevitability of change. This study has tried to dramatize a situation in which the personal motives of the characters are in conflict with the arbitrary norms of society. Society forces man to put on false faces and live his life through inherently contradictory and false values. The study has made an attempt to show the individuals stuck in the limbo of modern and postmodern values. He has to encounter the dilemma of creating an image of himself out of the illusory social life he is compelled to live. In order to succeed in public life, the individual desperately attempts to put on a socially acceptable mask and performs a role before the society. In this process, he becomes isolated from his own self.

Miller by his drama conveys the necessity of a humanistic response to the contemporary world. Which all becomes identical and exists without individual identity, choice, or spirit. Miller carefully criticizes the consumer society and its capitalist logic. In fact Willy himself as salesman uses the language of advertisement to earn money. But this consumer world has harsh rules; it exploits everybody and as Willy affirms "eat the orange and throw the peel away" although "a man is not a piece of fruit" In fact man must struggle

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for survival in a consumer society, which is like a consumer industry produces not things, but dreams disguised as things. Willy by the harsh machinery of the contemporary consumer world is beaten down. He cannot get up back. Linda exhorts “But he’s a human being, and a terrible thing is happening to him. So attention must be paid”. Willy is the victim of the American Dream and materialistic condition. Willy Loman’s condition is so close to everybody in the consumer world that develops a sense of kinship to each person. He makes the audience aware of a common fatality and vulnerability.

Death of a Salesman does not simply show the predicaments of the modern man stuck in a postmodern world, but also displays the conflicting views of these two worlds. Bigsby, suggests Willy Loman’s American dream is drained of transcendence. It is a faith in the supremacy of the material over the spiritual. There is, though, another side to Willy, a side represented by the sense of insufficiency that sends him searching through his memories looking for the origin of failure, looking for expiation. It is a side, too, represented by his son Biff, who has inherited this aspect of his sensibility, as Happy has inherited the other. Biff is drawn to nature, to working with his hands. He has a sense of poetry, an awareness that life means more than the dollars he earns. Willy has that, too. The problem is that he thinks it is irrelevant to the imperatives of his society and hence of his life which, to him, derives its meaning from that society. The Loman family is caught up in mindless consumerism, “whipped cheese” and that these new products disrupt attempts at meaningful human interaction. Shockley states Miller shows the power of advertising and consumerism, and the contradictions of attitudes toward products in the Loman family by having Willy call his Chevrolet both “the greatest car ever built” and “that goddamn Chevrolet” in the space of only a few minutes, and in Willy’s remark that “Once in my life I would like to own something outright before it’s broken!” But while Willy utters these remarks, he still is completely caught up in the pursuit of the dream.

In Death of Salesman the Becoming of man is weighed through his bank balance. It is the strength of his bank account, which accordingly mirrors the importance of his existence as a being. The alienation that the industrial era brought upon men is witnessed in the character of Willy Loman. Through this alienation, Willy’s connectivity to society is severed and his tie to moral responsibility on behalf of mankind is weakened greatly. He brushes with the uglier side of capitalism, and yet seemed unable to recognize or condemn this brutal side. In competitive society the rewards of being successful for Willy is to be well liked and to be rich. To be rich also means to be “free” in the two senses above, with the added self-confidence of being admired, a model for others Miller in Death of a Salesman gives the bitterest satire on human condition in contemporary century. He writes about dehumanization result from Enlightenment. Miller criticizes the universal values of Enlightenment humanism. In the capitalism society, consumer culture shows the end of Grand narratives and western metaphysics, which bring tremendous rifts and disintegration among people. Willy represents the reduction of human existence as portrait of man crushed into nonentity, for Willy, is like

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the sea, advancing and retreating, with concealed currents, disturbing eddies that threaten his equanimity. That transiency is a vital element of *Death of a Salesman* and the competitive

The world is changing. Willy's memories no longer mean anything to his employer. The past seemingly exists to mock him. Willy lives a temporary life, a life of cars, trains, offices, hotel rooms. The rhythm of his existence is determined by timetables, appointments, and sales targets. Death lies at the end of tragedy like the ultimate promise of form. It offers a retrospective grace, flooding contingency with a meaning that can only come from its apparent dissolution. Willy dies with a smile, not relishing an irony or accepting a fate but driving to redemption. He died with the conviction that he has completed the ultimate deal with the consumer world. Willy Loman dies in the machine that has carried him daily deeper into despair and yet which is the ambiguous symbol of his culture, on the move into the future yet itself always in thrall to entropy. Willy, it seems, is defeated in his very self. There is almost no subjectivity not compromised by internalizing the assumptions of the world he believes himself to be seizing, the world he imagines to contain the meaning of his life. When he calls out his name there is no echo because there is no longer any substantial reality to reflect it back to him. Willy cannot live in a world not energized by the imagination. He goes gently into the night precisely because his death is drained of the tragic, no matter what Miller may have chosen to believe. Willy dies in hope. He dies radiant with unexamined optimism, almost an absurd hero finding meaning in his conspiracy with death, purpose in the purposeless. Willy attempts to resist by succumbing to the time, dying while still denying the finality of death. Even in the face of death, he insists, there is still a tomorrow. This situation is resulted from capitalistic condition which always promises better future. What Willy Loman finally seeks is not success but, he wants to find immortality. He wishes to pass something more than an inheritance to his sons. He wants to live in and through them, which is why he offers a death with such calmness. Willy Loman's last ride takes him out of time and into myth, where he will be immune to decay. The future, to which he had looked for resolution, but that so tormented him, will now be dissolved. He never does close the gap between what he wishes to be and what he is. Willy had always thought of Time as his friend until he suddenly finds it as enemy which causes his isolation and decay.

Throughout the play we can see Willy as a man who never wants to face the world in reality so he tries himself to avoid others and think so much of his mind about the past and imagines the things which he never achieved, which finally made him to become a tragic hero of his own imagination which leads to commit suicide, similarly in "*Mrs. Dalloway*" we can see the characters who does not want the bitter reality and they live in the dream, Septimus character shows us the thoughts of death lurk constantly of everyday work and action and this makes even mundane events and interaction of meaningful where death is predominant chapter and sometimes even more threatening

We can see the human praxis used in their own way but ultimately they use it to express the inner truth lies in the peoples heart where they cannot explain to others through this we can see their real feelings and love towards their each and every action which was slowly killed by the society because of its changes which cannot be stopped rather can go in a very mature passion without hurting the individuals. Throughout the play we can see the human values keeps changing and this is because of the people of the society who tends to forget everything easily and this leads the people even to forget the people's value and their important in the society this makes the human value reduces and they never think of the impact that has made in their life. They never understand how the human margins can change even with a slight mistakes of a society over a single person and they continues to do so even knowing the consequences to their own this makes them to fail in their real life not by analyzing the wealth rather the health of their own family and friends.

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Delineation of Persecuted Women in Anita Nair's *Ladies Coupé*

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Abstract

Violence has a devastating effect on women in the society. It is rooted in gender-based discrimination. Victimization of women happens every nook and corner even today. Anita Nair is a prominent Indian novelist. She is the stalwart marcher of feminism. Her novel *The Better Man* and *Ladies Coupé* have been translated in many languages. The novel *Ladies Coupé* presents the sufferings of women in the dominated society. The main theme of the novel is sufferings of women in an unfairly way for a long period of time. It presents a plaintive tale of six Indian Women on their journey in train. This paper intends to portray certain aspects of unfulfillment in their lives and to analyse the relationship between men and women, the concept of marriage and divorce, social and cultural and psychological issue.

Keywords: Discrimination, Victimization, Persecution, Unfulfillment.

Anita Nair is a feminist women writer who strives to uphold the rights of the women through her works. The novel *Ladies Coupé* is one such. This novel presents the life of a middle aged woman Akila as she travels to Kanyakumari. The main theme of the novel is subjugation of women. Her story swaps with another five ladies whom she meets in the ladies' compartment on her trip to Kanyakumari. Delineation means the portrayal of someone or something in a particular way. This article aims to present the delineation of persecuted women in Anita Nair's *Ladies Coupé*

“... How terrible is the pain of the mind and heart when the freedom of mankind is suppressed!”
E.A Burchianeri

In *Ladies Coupé*, Anita Nair reveals the sufferings of women when they lose their freedom in the male dominated society. Their heart and mind broke out of pain because of their vanished freedom.

Anita Nair is one of the most acclaimed writers in English. Her novels focus on real human condition on the earth. She artfully interlaces her stories in the Indian scenario. She is unique in presenting her conceptions and inventive in sharing the experiences of language. There is a wonder-rousing depth in her narration, and the main trust of her novel is confrontation between the self-actualization and family responsibilities of the individuals.

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Almost all her novels are embedded in Indian culture. The writer's story may be said to be ideological as well as practical, based on the structure of Indian middle class family.

In *Ladies Coupé*, Akila is the main character. She travels to Kanyakumari. On her travel she meets five ladies in her compartment. They are Sheelavasudevan, Prabhadevi, Janakiprabhakar, Margaret Shanthi and Marikolunthu. They all share with each other about their plight difficulties and find themselves to be united experiencing similar problem of female suppression.

Prabha Devi, in *Ladies Coupé* has a dream of being rich and married to a rich man.

With swinging hair and confident stride their lives were ruled by themselves and on one else. She power, such confidence and celebration of life and beauty
(LC 177)

Anita Nair has employed stream of consciousness technique in her novel *Ladies Coupé*. Prabha Devi dreams as she knows that she can't be ruled by anyone. In dream her power, confidence, beauty will arise. She had that sense of freedom in her dream.

The peculiar aspect in the writings of Anita Nair's *Ladies Coupé* is that she reconstructs the socio-cultural values from a women's viewpoint on the serious issue and complex issues such as sensuality, servility, subjugation and society. However, they are portrayed as potential to handle these issues with a sense of balance without disregarding Indian traditions. The main reason is that it has allowed them to create their own world and set the conditions of them being free from the direct interference of men. This novel stands as a best seller even today because, many women readers feel that they can explore wide range of experience of women characters of the world, also can identify themselves with a range of women character and variety of existence in reading this book.

Margaret, in the *Ladies Coupé* undergoes various crisis in her life. She is a compliant wife devoid of freedom. She is completely submissive to her husband. When she is forced to abort; her love towards her husband became hatred. The words of her:

*I mouthed the words; I hate him
I hate my husband; I hate Ebenzer.
paulraj. I hate him. I hate him.* (LC: 98)

She hated him completely.

Happiness is being allowed to choose one's own life

*To live the way ones wants
Happiness is knowing one is loved
And having someone to love
Happiness is being able to hope for tomorrow. (LC: 200)*

Ebenezer Paulraj keeps Margaret neglected and inadequate. Margaret was a girl of excellent academic career. She was a vibrant personality, but Ebenezer treats her as an average girl. She herself lost her charm. She has undergone physical, mental, and spiritual crisis. Throughout their life she searched for herself.

Janaki, whom Akila meets in the *Ladies Coupé*, is a believer of old tradition. She is having the beliefs that a woman must depend on men always for her livings. Comparing herself to the epic characters of Indian literature like Sita or Savitri is also one of reason for her belief.

“During the childhood a female must depend upon a father, during youth, upon her father; her husband being dead, upon her sin, is she has no sons, upon the near kinsmen, upon the sovereign, a women must never govern herself as she likes. (Rose 44)

At 18 years old Janaki gets married to Prabhakar. She leads a happy life of 40 years. After marriage, she is comfortable. But later she realizes her submissiveness. She feels some soring of revolt as her husband controls everybody even their grown-up son. Janaki says to her husband.

He just Want to control him. he wants to control everybody. You want everyone to do your bidding (LC 30)

Arrogant authority, accuracy and strictness of her husband irritates Janaki.

Sheela in *Ladies Coupé* is a sensitive girl of fourteen years old. She is blessed with deep insight. She understands the dynamics of the life because of her relationship with her mother, father, and grandmother. Her grandmother teaches how to lead a life. Because she is more attached to her grandmother until she dies. This attachment brings in a maturity to Sheela. She is matured in conversing compared to other fellow's travellers. The comprehension of three generation women can be found in Sheela. She knows that

Women turn to their mother when they have no one else to turn to. Women know that a mother alone will find it possible to unearth some shred of compassion and love that in everyone else has become ashes. (LC 71)

Sheela's grandmother pictured men very often to her, who suppressed women physically and mentally. Sheela was reproached by her father incessantly for using shit in

every sentence as she utters and for being rude. He advises her to speak every sentence, *With a razor-edged wit and a finely developed skill of repartee* (LC :70) He controls her whenever she begins to talk like a matured woman. The words of her grandmother echoes as her body are prepared for final rights.

The only person you need to please is yourself. When you look into a mirror, your reflection should make you feel happy. (LC:67)

She dresses her grandmother's dead body in elegantly with jewels.

Akila, the protagonist of *Ladies Coupé* can be called the new dictates of her family from the strength she has gathered from the female bonding in the *Ladies Coupé*. The first woman to narrate her story was Akila. Even Akila's mother never spared a thought for her well-being.

When Akila's father died; two things happened: Sunday became just another day of the week and Akila became the man of the family. Amma had Akila to replace her husband as the head of the household. Akila is considered as the head of the family as she has become the earning member. But she is not given the designated status of being actual "head of the family". Akila also thinks of the vanished hope of marriage in her life which occupies her psyche largely.

Marikolundhu's story is a story of sexual manipulation. Anita Nair skilfully utilizes the story of Marikolundhu to comment upon the sexual exploitation of Indian women from rustic background. Marikolundhu's story remembers her meeting with men and concludes that most men take advantage of women's dependence, illiteracy, frustration, loneliness and ignorance. The culture dominated by masculine society tends to lay down the law. This society eschews to think that women is stubborn as a mule to create disastrous denouement if she is completely ignored. She undergoes obloquy and debasement, which result in negating her son Muthu.

Treating women as a product is an old tradition and finds reflection in our epic. The male only inherits all the property and the power. It affects the culture as male domination is common. Male always stand as the head of the family. During those days caste system played a vital role. It exploited the production, reproduction and reproductive capacity of female. If the female is despoiled, she has to marry the man who abused her. In *Ladies Coupé* the family line is run by Akila. Though she has two brothers, she is the breadwinner of the family. She bears all the pain and struggle hard for her family.

They will tell you home is safe zone.

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*No, bitch face is safe zone.
Bitch face is cutting off the ladder,
Willing to burn in the apartment,
if it means he can't get in* -Olivia Gatwood.

All six women presented in this novel are linked by chance and circumstance. To pass time they share their life's story. At the end, the protagonist Akila's finds an answer for the million-dollar question that hovered around her head all through his adult life. *Can a woman stay single and be happy, or does she need a man to feel complete?* Though a fiction, the treatment of the theme by Anita Nair is very close to reality. Woman need man as a companion not as a ruler or saviour. Listening to the stories of all other women of her compartment Akila realises and goes in search of her love which she rejected fearing for the society.

All the characters in this novel grapple with problems under patriarchal society. Patriarchal oppression play an important role t in the novel as the characters live in a patriarchal system and Culture. Akhilandeshwari, Sheela Vasudevan, Prabha Devi, Janaki, Margaret, and Marikolanthu are the sufferers of this society. Patriarchal system is used to implement or to foreground the concept that women should not challenge or act or talk against man's authority and that women must always abide by the cultural norms.

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Image of Women in African Literature

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Abstract

The image of women in literature emerges out of the existing world. Literature depicts two images of women - first, the ascetic women in quest of truth, knowledge and spiritual pursuit sacrifice life for the society and second, the domestic women dedicate themselves to the welfare of the family. The image of women in society mostly belongs to the second category. The shadowy female figures projected by many writers mutely fulfill their traditionally ordained roles as devoted wife, obedient daughter and self abnegating mother. They are often depicted as supporting characters rather than protagonists. In addition, the tendency for African women authors has been to portray the women characters as educated yet lacking self-empowerment. Women have faced and continue to face widespread poverty, heavy labour burdens, gender disparities and economic exclusion. But education inculcated a sense of individuality among women and aroused an interest in their human rights. Over years, the age old image of the women seems to be slowly blurring and gradually shading off into a new image. Beyond the obstacles faced by female characters in the literary works, they should, as evident in reality, also be shown to experience wholesome levels of personal achievement. The paper discusses the evolution of African women from ancient to modern period.

Keywords: Image, Women, Traditional Women, Africa, War

Introduction

A galaxy of writers emerged in African literature and everyone is special in portraying the society in their own aspect. One cannot under-estimate the creative spirit of the Africans. They have presented the grandeur of their country which is not subservient to other countries. Their works are comparatively equal to that of the other writers of the colonized countries. Hostile environment, stifling atmosphere, suffocating milieu and anxiety, decadent culture and dehumanization, luxury, abuse of sex, lust for power and some more themes are concentrated on by the African Writers. The detailed study of the African literature would help the readers to understand the lifestyle of the Africans and the African writers. The writers shape their characters based on the characteristics of the common man. The joy in enjoying literature intensifies based on the understanding of the work. Every writer has used his/her own style in

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portraying the women characters and understanding becomes essential to grasp the elegance of the writers. The sociological study of the African woman would reveal the actual circumstances of the woman of Africa down historical periods.

Discussion and Interpretation

The status of women in Africa does not remain the same and changes over a period of time; the image of women depicted in African literature also goes on changing. The image of traditional African women is found in pre-colonial literature. Transitional image in the colonial period and transformation could be found in the post colonial literature. Male-writing always portrays the optimistic side of women. For them, women remain the same in an unchanging pre-colonial period. They portray the traditional women whose role is active. As a young girl they are always obedient and as a strong mother feel happy for what they are. Male writers are reluctant in dealing with the issues of women, particularly polygamy and motherhood. It is because of the dearth of women writers in the African scenario such an image prevailed until recently.

“Long ago women used to rule this land and its men. They were harsh and men began to resent their hard hand. So when all the women were pregnant, we came together and overthrew them. Before this, women owned everything” (The River Between, 18). Chege, the central character Waiyaki’s father, narrates the story of how matriarchal families descended from the nine daughters of Gikuyu and Mumbi and were transformed to the patriarchal order. These lines of Ngugi Wa Thiong’o in the novel *The River Between* is not only a retelling of Gikuyu myth but stands as an evidence to prove that in many ways the African women led an autonomous life in ancient Africa.

Kenneth Little’s *The Sociology of Urban Women’s Image in African Literature* is the work that describes the stereotypical images of women. Wole Soyinka, Sembene Ousmane and Ngugi Wa Thiong’o are some of the writers who characterize women as resourceful and determined. But women appear in their true colour and have a distinct personality only in woman author’s works. In recent times women writing in Africa have taken effort in bringing out the history of women and their experiences through the centuries.

Once, the women in pre-colonial Africa achieved superior status in the society. They were known for their traditional role and status and considered as the evidence of the opulence of the African culture. Thiong’o in *The River Between* does not find his women cultivating at the fields but he feels that they speak to the crops and the soil in a secret language. Chimamanda Ngozi Adichie in her novel *Half of a Yellow Sun* has produced the character Auntie Ifeka, in whom one can find the traditional woman enjoying economic independence. The traditional

women had right to own and acquire property. They were guaranteed rights to land use and earned separate income through the sources. They became economic partners with the head of the family to support the family expenses. They were respected and treated as an equal member. Nyokabi, the second wife of Ngotho in Thiongo's *Weep Not Child* is one such woman who performs the role of a producer equal to man in cultivating land, growing surplus crops for sale and grinding and cooking. Woman also played an active role in creating shelter. But women who played various roles in maintaining their homes and children, were disregarded after colonization.

Colonization denied women the primary status by introducing capitalist economy and granted limited rights and privileges at home and society. Besides, they were corrupted by the western culture by applying cosmetics, using wigs, wearing short dresses and getting employed in foreign offices. The bureaucrats of the government, who had to enhance the status of women, were held responsible for the decline and insensitivity displayed in attaining their needs. The authoritative as well as ordinary men continued to abuse women verbally and physically. They laid their own ethics and did not bother much about the deceit of conduct and action committed. They were careless in attending the needs of the women. An ideology of detracting women slowly developed and in adverse, prostitution spread wide. The prominent features of women were eradicated, and they were looked at only as sexual objects by the Black and the White men. Colonization had affected women and forced them into the dark shadows of subjugation. They were exploited as labourers and held to be slaves.

The new system of monogamous marriage system put forth by the colonial education was not welcomed by the male dominating society. Since the male were much attached to the traditional family system, there prevailed disharmony in the families. It could be witnessed in the case of the couple Kehinde and Albert in Buchi Emecheta's *Kehinde*. Division of man and woman arose in education. Men were provided formal education while women were deprived of that privilege. Some women, who had easy access to education, entered the fields of teaching and clerical jobs which were considered feminine jobs. Women in the sphere of education and employment raised the ego of men and they began to disrespect women. Thus colonial capitalism exploited women in three forms - their position in production, in family and in colonial society.

The patriarchal principles objectify women and they become instruments of serving the males of the family. Barrenness is the worst affliction that spoils the life of a woman. A woman is deprived of being a wife, since she lacks reproductive powers and the same is with the case of a woman who cannot conceive the children required, even if she is a mother of two or more. She is being objectified in the image of mother and she becomes complete only when she bears sons as seen in the case of Amaka in Emecheta's *Joys of Motherhood*. A woman is replaced by a

younger wife where polygamy permits a male to take many wives. Widowed women are compelled to accept the brother of her husband as per custom. Emecheta was forced to establish herself as a single parent, since her partner departed from her. Her personal experiences in life instigated her to ply on the insecure condition of women who confront sexual politics and racial prejudice in their own continent and other countries. In *The Joys of Motherhood*, Emecheta strongly criticizes the patriarchal society as it regards a woman to be a sexual partner and child bearer.

With marriage women suffered most oppression in the hands of their men and also lost their status. Mariama Ba, a Senegalese writer and feminist brought up by her traditional grandparents, is restrained from getting formal education. She is frustrated with the plight of the African women, and as a crusader pens against the social injustices, such as polygamy. In *So Long a Letter* and *Scarlet Song*, the novelist depicts the woman protagonists as victims of polygamy. In the novel *So Long a Letter*, Ramatoulaye and Aissoton are the two different sufferers who expose their agony in their own way. Ramatoulaye accepts her position as a neglected wife and stays back with her husband, but Aissoton contends with her partner and as a deserted woman walks out of home to discharge her duties as a mother. Mariama Ba has focused on the importance of self-awareness related to women in her novels, so that they may gain a prominent space in the dominant patriarchal African society. In Chimamanda Ngozi Adichie's novel *Americanah*, the married life has brought in immense difference in Ojiugo. Ojiugo's response to her husband Nicholas at most of the times was 'Yes Nicholas'. She says, "Marriage changes things" (*Americanah*, 240) and she has subjected herself to her husband like all other women. But she is not as suppressive as Beatrice in *Purple Hibiscus*; she has her own circle of friends and gossips.

In *Purple Hibiscus* the perspective of Beatrice and Ifeoma on family and marriage is conflicting. Though Ifeoma's husband Ifediora is dead, she gains much strength to bring up her children saying, "life begins when marriage ends" (*Purple Hibiscus*, 75). Beatrice could not even envision her life without her husband as she considers a "husband crowns a woman's life..." (*Purple Hibiscus*, 75). She believes that only because of the presence of man at home the life of a woman gets fulfilled. But the life of Beatrice is fraught with contradictions that arise out of her husband's doctrinal domination. Adichie has attempted to unchain woman from the bond of husband by presenting her pain of acquiescence. She details how the inability of Beatrice's experiences to save herself and her children from the nasty punishments of her husband brings in a terrific courage in her to kill him. She realizes that her husband's rule over the family is always obliterating and brings despondency to her children and to herself. Several years of brutal punishment administered by her husband on her daughter precipitates her to entail in such a vigorous and audacious act.

Adichie has produced Beatrice as an example of surreptitious feminine strength who performs her role as a passive woman throughout the novel but for her courage to kill her husband. Beatrice and Ifeoma are the vibrant and intricate paradigms of the postcolonial Nigerian woman. Adichie, as a sturdy feminist, has modeled these women characters to be imperatively opposing replica of the postcolonial feminism. Beatrice thus secures a unique place among other motherly characters like Nnu Ego who remarries in Emecheta's *Joys of Motherhood*, Ramatoulaye who dwells with her husband as a dwindled wife and Aissoton who gives up her married life in Mariama Ba's *So Long a Letter*.

While many writers have drawn attention to highlight the deprived state of women, there are also few writers who concentrate on physical, cognitive, emotional, social and behavioural defects and development of young girls. *Gwendolen*, Emecheta's most famous work, offers a critical commentary on the sexual abuse of children. Gwendolen, a young West Indian girl rises to her adolescent life which is filled only of excruciating agony. She has concentrated on young girls being snatched away from the world of innocence by the sexual exploiters. The Nigerian writer, Sefi Atta's *Everything Good Will Come* is a coming-of-age novel that tells the story of Etina. The girl grows into a woman in the postcolonial Nigeria and England. Etina struggles to cope with the demands of the patriarchal society. Being the only child, Etina feels difficult to identify herself in a disintegrated home. Her mother as a religious zealot and her father as a manipulative politician restrict her from having a normal childhood. Etina is a resemblance of Kambili in *Purple Hibiscus* who suffers under her father's strict beliefs.

The life of Kambili is a circumscribed one. Her home is silent and suffocating because her needs and wishes is never recognized. Her father Eugene determines her every minute action. He ruins the personal as well as social life of Kambili by interrupting in all her activities. Kambili kills her wishes and does not feel free to speak the truth to her father. Furthermore, when Kambili steps into the outer world, she has to face the people with authority appearing as terrifying figures, overcome the begetting coups that attack children and the public, understand the coded conversation of parents about tyranny, pass the despotic demolition of public properties on her way to school and yet more. Since Adichie has understood that the ultimate purpose of a good literary work is to provide man with opportunities for attaining self-fulfillment she makes aunt Ifeoma to support Kambili and help her to overcome the distress and fulfill her needs.

In the list of psychological, sociological, historical and other novels that focus on women, war novels could also be included. Because one could find the normality of individuals, young girls and women being affected by war. Much women writing emerged after the civil war.

Women in Nigeria bothered about the country and men during the time of the civil war. They involved themselves in demonstrations in the streets, protesting against massacres, demanding secession and condemning the Soviet involvement in the war. It expounds the misery of the Biafrans in losing their family members, money and resources during the pogroms and war. It details the struggle of women and children in attaining their basic necessities.

Women traded beyond the boundary lines and supported the army by distributing materials and supplying information. Olanna in Adichie's *Half of a Yellow Sun* experiences the threats of war when the food supply is greatly affected. She trades across enemy lines to support her family. Day-to-day food resources became scarcer that people have to starve and die. Nwapa's short story *Wives at War*, Pauline Onwubiko's novel *Running for Cover*, Catherine Obanaju's play *Into the Heart of Biafra* and Rose Njoku's *Withstand the Storm* are the few literary works that highlight the women who joined in the civilian-militia units.

Destination Biafra, a novel by Emecheta written during the period of civil war in Nigeria, paints the struggles of the Biafran people. Debbie Ogedembge, educated at Oxford University, strives to participate in the Biafran war irrespective of being a daughter of a minister corrupted by the Nigerian government. As a traditional Nigerian woman, Emecheta has produced a searing story of conflict in which Biafra rises against Nigeria and emerges as a republic country. Thus the war novels have described the horrors faced by women in the war. The role of women in the war was also commendable.

Conclusion

All the women writers discussed above have offered their own images in the works produced by them. Their pattern of analyzing women and their insight into women's situation have proved themselves to be committed writers in all the perspectives – as a woman, writer and third world person. In every aspect the works of the women writers are satisfactory but for the attention in portraying the life of successful women and providing guidelines for self-empowerment. The writers should focus on employing more optimistic characters to find a survival for the suppressed group by injecting the need for self-empowerment in their minds.

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Projection of Issues in Manju Kapur's *Difficult Daughters*

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Abstract

This Article explores the enslavement of female through Manju Kapur's *Difficult Daughters*. This paper portrays the independent women who are not in conflict with the male but accepts responsibility. It shows that women are complex cultural persons. It is revealed by the character of the Protagonist. Manju Kapur describes the life of three generations of women with various thematic structure. This paper picturizes Virmati as a woman who faced a lot of problems and who searches for her Identity.

Keywords: Conflict – Depression – Identity – Enslavement - Freedom

“What is wonderful about great literature is that it transforms the man who reads it towards the condition of the man who wrote”.

This paper concentrates on Manju Kapur's *Difficult Daughters*. The novel deals with three generations of women's life. Manju Kapur takes sympathetic view and motherhood love. The novel opens with “The one thing I had wanted was not to be like my mother” (pg no.1).

This novel is connected with the past, present and future Indian women's society. Three major female characters are presented in this novel -- *Virmati, Ida, Kathuri*. This novel is written in the background 1940's when women were fighting to get their independence of freedom for women's life. Women face a lot of problems as soon as they are born in this world. Protagonist Virmati fights to get her freedom There are many themes in this novel, like male domination, sufferings, searching for identity, enslavement, feminist issues, dowry, partition. etc. “Love can divide as well as unite. This is an urgent and important story about family ... love”. Manju Kapur lives in New Delhi. She is a teacher of English Literature at Miranda House College, Delhi University. Her first novel DIFFICULT DAUGHTERS won the Commonwealth prize.

“A woman is like bag -you can't tell how strong she is until you put her in hot water.”

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Ida is searching for her mother identity. Virmati is a young woman, and high-minded householder. Kapur explains about Indian mother's affection and importance of education. Though the women can get an equal Education in the present society, the safeguard is in the lowest point.

Education is a powerful weapon. Virmati is an educated woman. The novel opens at Amritsar and bright light of the Lahore college. Virmati's father doesn't allow her to get education. She faces the problems of Indian women in joint family male domination society. The protagonist of the novel is Virmati who is a traditional woman. She cares for her sisters and brothers. Virmati inspire her cousin Shakuntala who totally different with education. Her modern outlook is problematic. But she is helpful to Virmati.

*“Vain trifles as they seem, cloth change one
View of the world and the words new view of us.”*

Viramti falls in love with a professor, who is already married. The professor eventually marries Virmati. He insults her at home alongside his furious first wife. He helps her pursue her education which is small consolation to her scandalized family. Mostly males torture women. For example in Kamala Das' life, Kamala Das faces a lot of problems during childhood days to marriage life. We could see this in this novel's women characters. Virmati saw her mother's life, on the other side a modern girl Sankutala. Two attitudes of difficult life for women, but women are not like a sand, mud, or clay. Though women can get an equal education in the present society the safeguard is in the lowest point. Education is one of the features women should seek. Education is superior to all as it cannot be sold, stolen, destroyed. Manju Kapur made a suitable title justification as Difficult Daughters. This is the novel applicable for women who face obstacles. It intellectually explores women's position and predicament in this world.

*“Sacrifice her health
For the entire family
Her struggle starts
form early morning
Fights with utensils in the kitchen
And then goes for hazardous labor
Till the dusk”*

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Abhorrence of Racism in Harper Lee's *To Kill A Mockingbird*

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Abstract

Nelle Harper Lee was an American writer, who has published only two Novels in her lifetime. She is much acclaimed for her novel *To Kill A Mockingbird* [1960]. The novel deals with the issues of rape, racial inequality, racial injustice and demolition of innocence. The novel depicts the dilemma of racism and bright side of discrimination. In this story the author uses memorable characters to explore the civil rights and viciousness. Racial discrimination is treated based on the colour of their skin. The white Americans regards themselves of having high values. There is a major inequality between the black and waxen people. Black people were considered as inequitable, compared with the waxen people they result in exploitation and molest. This article focuses on the feeling of revulsion among the coloured race due to racial discrimination. The novel deals with the theme of coexistence of moral and wicked, significance of moral education and the existence of social inequality.

Keywords: Discrimination, supremacy, Racial injustice, Inequality.

The definition of Abhorrence of racism states that a belief or doctrine that inherent difference among the various human racial groups determines cultural or individual achievement. It involves the idea of that one's own race is superior and has the right to dominate others. Racism is also called racialism. The abhorrence means a feeling of strong repugnance or disgust. In highlighting the various forms of racism, discrimination and prejudice, this entry provides an overview of adolescent's experiences with implicit, explicit implications for their development and psychological well-being. Human racial classifications are arbitrary. Implicit racism refers to subconscious biases and attitudes towards those who are perceived to form ethnic or racial groups.

Nelle Harper Lee was an American novelist best known for the novel *To Kill A Mockingbird*. She assisted her close friend Truman Capote in his research for the book *In Cold Blood* (1966). Capote was the basis for the character Dill in *To Kill A Mockingbird*. Harper Lee's literary movement was southern gothic. Harper Lee's way of writing is accurate, realistic and quite straight forward, she uses it cleverly to create tension and suspense when needed. Harper Lee's says that 1963 is not my end, but a beginning. The most important theme of *To Kill A Mockingbird* is the moral nature of human beings, and the co-existence of moral and wicked.

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The town's black resident Tom Robinson is falsely blamed of raping a young white woman, Mayella Ewell. Despite the threats from the community, Atticus Finch agrees to defend him. Blacks are always convicted by the whites. One must not allow one's creative protest to degenerate into physical violence. The novel deals with the irrationality of adult attitudes towards race and class in the deep south of the 1930. A white has no supremacy over blacks likewise, black has no superiority over whites. "Mockingbird don't do one thing but make music for us to enjoy. They don't eat up people's gardens, don't nest in corncribs" (KMB 88). Whites do not allow blacks to be united. It takes an anti-racial approach to condemn injustices against minority groups by an overly prejudiced society. Racialization refers to the process of ascribing racial identities to a relationship or social practices (Miles,1989). Blacks are biologically "Raced" and have a history of race. In stark contrast, Whites are "Unraced" and have no history and role in racial oppression.

Antagonism is a global reality. The nation of inequality is inseparable from that of human dignity essential to each and every person. Racial discrimination continues to hinder progress and the enjoyment of rights for millions of people. Though affirmative action is intended to make equitable for ethnic and racial minorities, it is not uncommon for white Americans to claim that such policies are discriminatory against racial applicants. The fact is, in two parts of this country, a deep distrust exists with the communities of colour. Some of this is the result of the legacy of racial discrimination in this country. Most people believe that race exists. "Just as the sun appears to orbit the earth." Humans appear to belong to distinct and easily identifiable groups. All humans are really African under skin; and human diversity. But the racism is based on a misperception of reality and it as untrue as it is deplorable. Racism isn't wrong because there aren't races; it is wrong because it violates basic human decorum and modern virtuous ideals.

Discrimination means a prejudiced or prejudicial outlook, action or treatment. Racial discrimination is treated based on the colour of their skin. It comes under two forms extrinsic and intrinsic. Extrinsic states that, believe that a certain race is bad. Intrinsic states that, hatred towards a certain race. Discrimination can be verbal, including making threats or mocking others. Discrimination is multifaceted. In this novel *To Kill A Mockingbird* the word discrimination plays a essential role. Throughout the novel there is a difference between the upper class and lower class, white trash and black community. Top-drawer people have plethora money to get what they want without much struggle. They consume cooks, drivers etc... but they do not have immoderate extravagant things. They receive formal education. But the proletariat people are hurt because of the depression caused by the upper class. The working class struggles rigorously for food and shelter. These people work hard but, they had a limited formal education. The Waxen people lacked in formal education. The black community people worked hard and supported each other. The working class was proud among their community but preoccupy with fear. In the black community, only few received the formal education and have assets status. The people of May comb automatically start

calling him, scout and Jem “nigger lovers” to safeguard a black man. Atticus is giving his attestation to Tom that “she was white, and she tempted a Negro. She did something that in our society is unspeakable: she kissed a black man. Not an old uncle, but a strong young negro man. The cipher refers to Atticus, deals with taking advantages of lower class.

The term supremacy means the possessive investment in whiteness. But the whiteness has a high value among them. Ewell is a despicable character. Ewell states that hate speech is both condoned and tolerated. “The great ingenuity of interventions like affirmative action has not been that they give (white) American a way to identify with the struggle of blacks, but that they give them a way to identify with racial virtuousness quite apart from blacks” (OD 93). White people have no affirmative respect among with the black people. There is no unity among the black people and white people. There are pockets of neo-Nazis and white supremacists who rage in our society. In creating a separation between themselves, the actions of Bob Ewell , makes the audience to feel good about themselves while leaving the issue of system, white supremacy, untouched and unchallenged. In this novel Bob Radley, a white reclusive neighbour, has protected scout and other from an attack by Bob Ewell in the process. Tom Robinson after all, has been found guilty for assaulting even though it’s clear that the evidence is against him. The systemic racism works silently to uphold white supremacy by keeping people of colour at a sustained place of disadvantage. While the black verbal threats and hurt, the white people work calmly to uphold the black supremacy.

In *To Kill A Mockingbird*, the premise is specific and yet applicable to any timeline. The novel shows that the dilemma of racism, along with the dark sides of human nature. This leads to the destruction and emotional death of like Boo Radley and Tom Robinson. The unjustified and cruel prejudicial system of Maycomb destroys a person’s lives. The most evident victim of discrimination is Tom Robinson, who is declared guilty of a false charge of raping a white woman. Tom is convicted because of the colour of his skin. The premise of education in *To Kill a Mockingbird* is not only evident but also very penetrating. In Maycomb the education system leaves much to be covet. Atticus infuse love and benefit of good education in Jem and Scout. Atticus also takes pride in inculcating the roots of moral education in his children.

In the novel *To Kill a Mockingbird* there is a social inequality between the Scout and Jem of understanding Macomb’s social status. On talking about social inequality Harper Lee’s says that “Hush your mouth! don’t matter who they are, anybody sets foot in this house”. There is major inequality between the black and coloured skin people. Social inequality is an issue that the American society has been struggling to solve for the future generations. “In years to come he would be a giver of bread, not a stealer proof again of the contradictory human being. So much good, so much evil, just add water”. (BT 171). In future white people are going to be a server of bread to black, but they are not a stealer proof and they are going to opposed the black people. Experienced community echelons of Maycomb explore the differences in the community status of the people. In the novel *To Kill A*

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Mockingbird, rich finches are at the top of the ranking, the Cunningham's are at the bottom, while the Ewell's and other communities are in the middle of this hierarchal social system. Lee uses many languages techniques throughout the novel to depict social inequality. A deprived genus in Maycomb is the Cunningham's. They don't consent anything from people if they can't return it. Scout run into the Cunningham's on her first day of school, when Walter Cunningham is in her class. Walter does not have lunch or lunch money. Her classmates ask her to explain to the teacher why Walter won't take a quarter to buy a lunch and she tells the teacher about the Cunningham's pecuniary situation and how they trade goods for services. Scout and the other children have a clear understanding of the social inequalities in Maycomb.

Harper Lee in this work portrays the moral nature of human beings, especially the struggle in every human soul between discrimination and tolerance. Black people were considered as unequal compared with the white people, they result in mistreatment and abuse. To remove this veil we should take the man like Atticus Finch as a role model to pass his morality and nobility to young. Only humanity and good nature rise up our good relationships to be united. Finally, the black people require place in the hard work and effort to support the legal equality and moral dignity of all anthropoid.

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Subashitha Sahitya

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Abstract

Sahitya in the written form, began its decline with our adaptation of the term literature during the British occupation. If we use the term Sahitya in its original concept then we do not even need to add Subashitha, because Sahitya is always well spoken, well written and well presented. What we need today is not war literature, but anti-war novels and anti-war poetry. The heroes in our Sahitya should be people who prevented a war or a genocide, people who united a country, instead of murdering each other to divide a country. Our partition literature should be about the humane incidents, how people risked their own lives to save others. Dalit literature should be all Sahitya works on all suppressed and oppressed people on earth, and they should be about the non-Dalit people who are doing their best to help the Dalits to seek emancipation. If we are to bring peace and harmony among mankind, then our Sahitya should be about acceptance of the Others, instead of hating them or just tolerating them. Before greed and envy took over, human beings would have been essentially peaceful, like all other animal beings. There would have been no violence. Today we have to talk about non-violence because we do not have a word in any language for the absence of violence. Let us write for peace, for Mother Earth, for happiness for all living beings.

Keywords: Sahitya, peace, non-violence, rightful words

Subashitha Sahitya

We should have continued to use the term Sahitya, instead of adopting the term Literature. Sahitya in the written form, began its decline with our adaptation of the term literature during the British occupation.

We have corrupted the concept of Sahitya as literature to mean just the novel, and on occasion the short story and the poem. Because we want to ape the west in everything, we grabbed at their word literature, and translated it as Sahitya, degrading the entire concept, like we adopted good morning or good evening instead of Vanakkam, Namasthe or Namaskar, or in Sri Lanka, Ayubowan.

It is not easy to trace when the term literature had been used in place of Sahitya. But as far back as 1893 they had the Bengal Academy of Literature which was later changed to 'Bangiya Sahitya Parishad'. The Sanskrit term, in its most basic sense, signifies an 'association,' 'connection,' 'society,' 'combination,' or 'union'."

In Hindi, the term Sahitya came to include "prose, verse, poetry, plays, novels, champu, history, biography, satire, comedy, humor, human interest, ancient history, science, handicrafts, the arts, and as many other topics", wrote Shrinarayan Chaturvedi in Sarasvati journal (1961). However

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Daya Dissanayake, Subashitha Sahitya

Shamsunar Das, even in 1901, used the term 'bhandar' instead of 'Sahitya' to mean 'gadya' and 'padya'. Das did not include poetry, novels and plays under Sahitya. But for writings in English he began to use the term Sahitya.

P. Sachidanandan in 'What is Sahit in Sahitya' gives us Sahit as the root word of Sahitya. Sahitya means "to be together; joining together various dharmas in one deed; participation of a large number of people on equal basis in one act; a kind of kavya." 'Kavya' has been proposed as a better term for literature

Mahavir Prasad Dwivedi, when he was editor of Sarasvati, carried a cartoon 'Sahitya samachar' (literary news). One cartoon (January 1904), shows three men, one of them, Marathi Sahitya is in search of his turban, English Sahitya is in search of his coat, and Bengali Sahitya for his scarf, watch and handkerchief. All three are complaining that the items are missing or stolen. In the next page the cartoon continues, with a fourth man, Hindi Sahitya, wearing the stolen turban, coat, scarf, handkerchief and watch. He says "...how quickly I have brought about my own progress! This is the science that I have learned at the great university in Paris!!!...The guardian of 'The Times' and 'The Globe' will pardon me and serve as my fortress."

This cartoon perhaps illustrates the fate of all 'Sahitya' in our countries, producing 'Shaitya Chori', who the west now calls plagiarists.

In our country, the The Sahitya Mandala Act (No. 31 of 1958), also deals only with 'literature' and 'literary works' "including bibliographies, dictionaries, encyclopedias and other works of reference". We too have adapted the more recent idea of Sahitya as it is found in India. The Sahitya Akademi of India had been formed in 1954, "for the development of Indian letters...for literary dialogue, publication and promotion of literary activities in all Indian languages and English".

Literature in the west has come to mean only imaginative or fictional writing, which is just one river flowing into the ocean of Sahitya. Sachidanandan mentions a response by Mahasveta Devi, when someone asked about bringing Adivasis into the mainstream, "Are you asking me to bring the ocean into a canal?". That is what we are doing when we try to restrict Sahitya to a stream, serving only a limited group.

In the same manner that the flow of a river could be controlled, guided or restricted, diverted and even polluted, the Sahitya restricted to literature could be treated in the same manner.

Morality got trampled to death, when literature became a commodity. It happened long before the development of the printing press and the paperback. Writers sold their conscience to the royalty, for a pot of gold or a plot of land. The same fate befell our great dramatic creations when the idiot box invaded our world.

In the beginning creative art forms would have evolved to release a creative urge, and then such art forms would have been appreciated by others, which may later on have led to developing such arts into a form of innocent, pure entertainment. It could also have been a means of transferring knowledge and experience. There would not have been any ulterior motives of material benefits or dominance.

Two and a half millennia ago, Buddha had described the evils of commercialized entertainment. "In the past, when beings are not free from lust, from hate, from delusion, who are bound by the bondage of lust, of hate, of delusion, a dancer on stage or in a show would entertain them with lustful hateful delusive themes arousing greater lust greater hate greater delusion. Thus, being intoxicated and heedless himself, he intoxicates others and makes them heedless" Talaputta Sutta. Samutta Nikaya 42.2

Again in the Talaputa Sutra we find, "Any beings who are not devoid of passion to begin with, who are bound by the bond of passion, focus with even more passion on things inspiring passion presented by an actor on stage in the midst of a festival. Any beings who are not devoid of aversion to begin with, who are bound by the bond of aversion, focus with even more aversion on things inspiring aversion presented by an actor on stage in the midst of a festival. Any beings who are not devoid of delusion to begin with, who are bound by the bond of delusion, focus with even more delusion on things inspiring delusion presented by an actor on stage in the midst of a festival." (Thanissaro Bhikku translation)

If we use the term Sahitya in its original concept then we do not even need to add Subashitha, because Sahitya is always well spoken, well written and well presented.

In the Subhasitha Sutta (Samyutta Nikaya), "Speak only the speech that neither torments self nor does harm to others. That speech is truly well spoken. Speak only endearing speech, speech that is welcomed. Speech when it brings no evil to others is pleasant. Truth, indeed, is deathless speech: This is an ancient principle."

In a debate with the asura king, Sakka the deva-king was victorious through what was well spoken." Subhasita-jaya Sutta, Sanyutta Nikaya 11.1.5

Peace and War

What we need is peace on earth, peace among all life on earth. Yet what we have today, and probably what we had throughout human history has been either war or absence of war. Man is the only violent animal on earth. All other animal beings show only aggression, when they are hungry or when threatened. They are neither greedy nor jealous.

Our earliest expressions would have been oral, and we have no way of learning the creative poems, stories, or songs in pre-historic times. We have paintings from a later stage, paintings depicting past happenings, messages and probably artistic creations too. One very important fact is

that archaeologist Prof. Raj Somadeva who did a detailed study of Sri Lanka rock paintings had not found a single hunting scene or any violence among these paintings. That is prehistoric Subhashitha Sahitya.

By the time writing progressed from trade records to creative work man had already become greedy for wealth and power, and they needed subordinates and followers to fight, invade, grab and possess. We don't grow up even as we grow old. We still behave like children who fight over, "our school is better than yours", "my father is richer than yours" "my country is better than yours", my language is superior to yours".

All the evil deeds of greedy power hungry people were written about as heroics, poetry was in their praise. Always the victor was the hero, who was always in the right. The defeated was the villain. Mahabharatha and the Iliad became great literary works, as did some versions of the Ramayana. There has always been violence, murder, torture and destruction. Churchill got the Nobel for literature, for his "History of the World", the man responsible for the death of 3.5 million in the 1943 Bengal famine. Siegfried Siwertz of the Swedish Academy called him "a Caesar who also has the gift of Cicero's pen". Fredrich Engels called Cicero "the most contemptible scoundrel in history". If Hitler had won the war, he would have got the Nobel award for his Mein Kampf.

What we need today is not war literature, but anti-war sahitya. The heroes in our Sahitya should be people who prevented a war or a genocide, people who united a country, instead of murdering each other to divide a country. We should read Vimala Suri's "Paumacharya", or the Dasaratha Jataka, instead of Valmiki's Ramayana, We should read the Gita According to Gandhi. We should read 'First Blood' instead of watching Rambo. We could have respected Prof. David Morrel as a great anti-war writer if he had continued as a teacher of creative English literature, who could empathize with the Vietnam veterans suffering from PTSD than as a writer of violent stories for cheap films.

There are two good anti-war novels published in Sri Lanka about the ethnic war, Ayathurai Santhan's "Rails Run Parallel" and "Every Journey Ends".

Violence

In the beginning there would have been only peace and harmony and loving kindness towards all life. There would have been no violence. Today violence has become so natural among mankind we do not even have a proper word for nonviolence in our literature. Mahatma Gandhi too had to use A-himsa because he did not have a positive word. What we call literature is greatly responsible for this calamity. Not only did we forget the word for absence of violence but have failed to create a new word. Perhaps we should adopt a word.

We have a word from South Africa - 'Ubuntu' - which is a Nguni Bantu term for human kindness, humaneness, virtue. It gave rise to Ubuntuism. In Malawi the term used is uMunthu. Epilogue of the Interim Constitution of South Africa (1993) states, "there is a need for

understanding but not for vengeance, a need for reparation but not for retaliation, a need for *ubuntu* but not for victimization".

Confucius saw it as Ren or Jen in the Anglicized form. Which has been explained as "not to do to others as you would not wish done to yourself".

I believe that violence evolved before what the Europeans call 'religions'. That could be the reason for all these major religions had to preach against violence, because by then violence was already with mankind. By religions we have to mean the revealed religions or the Abrahamic religions and also the Eastern philosophies, which the Europeans tried to group along with their religions. Like we do not have words in our languages for words like, 'nation', 'God' or 'religion', the Europeans do not have words for 'dhamma', 'deva' or 'nirvana'.

That is probably why Jesus had to say, "Love your enemies, do good to those who hate you, bless those who curse you, pray for those who mistreat you." Luke 6:27 - 28. In the Holy Quran, we find - (5:8) Don't hate other people. Treat everyone fairly. "Let not hatred of any people seduce you that ye deal not justly. Deal justly." The Prophet said, "God grants to *rifq* (gentleness) what he does not grant to *unf* (violence)." (Sunah Abu Dawud 4/255)

Buddha and Mahavir had always preached peace and non-violence. Even the Vedic writings before them. "May we not hate anyone." Atharva Veda 12/1/24. "He who sees all beings in the Self and the Self in all beings, hates none". Isopanishad 6.

Those who were hungry for power and wealth, began to create conflicts. Religious conflicts are the result of the intolerance bred by man's psychological insecurity and his fanatical attachment to the symbols of his religion. This fanaticism he mistakes for the religion itself, and which, because they are exclusive to his own religious culture, he looks upon as superior.

"We have just enough religion to make us hate, but not enough to love one another." said Jonathan Swift.¹

Gautam Sen quotes Swami Vivekananda, "It is a significant fact that all religions, without exception, hold that man is a degeneration of what he was, whether they cloth this in mythological words, or in the clear language of philosophy, or in the beautiful expressions of poetry. This is the kernel of truth within the story of Adam's fall in the Jewish scripture. This is again and again repeated in the scriptures of the Hindus: the dream of a period which they call the Age of Truth, when no man died unless he wished to die. There was no evil and the present age is a corruption of that state of perfection. Patently, man's fall is the consequence of his ignorant use of his free will. Man is not bound by the shackles of a morbid and merciless Dictator, but by the fetters of his own indulgence."²

¹ Thoughts of Various Subjects.

² Sen, Gautam. The Mind of Swami Vivekananda. 1975. p. 43

Man is exposed to too much violence in all the media and most of the literature today, and that is what makes man to become more violent, and also become immune to acts of violence, why people cannot empathize or at least sympathize with the victims of violence.

Partition literature over the years has always been, what I would like to call Durbashitha Literature. A real Subhashitha Sahitya would have been about the good things that happened at the time. About how the victims were cared for, how they were protected by people at risk to their own lives. Our memories should be of such humane deeds, which could strengthen the bonds of humanity. Our attempts today should be for reconciliation, to revive old friendships, to kindle new friendships, to create trust.

Our partition literature is all about hatred and violence, like it is with the holocaust, Jallianwala Bagh or the Ethnic war in Sri Lanka. Most of the victims and the victimisers are all dead, or very old. By continuing all the violent literature and films, we continue to add fuel to the fires, to keep the hatred alive, to turn the victims into victimisers turn by turn. It is happening now in the Rakhine State, spreading into Bangladesh, India, Thailand, and even Sri Lanka. It has been happening ever since the creation of the state of Israel.

If we are to write about such tragedies, it should be about the humane incidents, how people risked their own lives to save others, how people tried to prevent the violence then and how they are trying to create a society where such incidents never occur again.

<i>Na</i>	<i>hi</i>	<i>verena</i>	<i>verani</i>
<i>sammantidha</i>			<i>kudacanam</i>
<i>averena</i>		<i>ca</i>	<i>sammanti</i>
<i>esa dhammo sanantano.</i>			

Hatred is, indeed, never appeased by hatred in this world. It is appeased only by loving-kindness. This is an ancient law. (Dhammapada verse 5)

J. R. Jayawardene, the former president of Sri Lanka, had quoted this verse, in 1951 in San Francisco, on behalf of Japan, at the signing of the Peace Treaty. Let us use our writing to solve our problems, our conflicts by loving-kindness.

Dalit Literature

Since around late 19th century, we have what has been called as Dalit Literature, to give a label to the Sahitya works by a certain community in India, who had been given names like Harijan, by Mahatma Gandhi, and Scheduled Castes by the government.

Dalit literature should be all Sahitya works on all suppressed and oppressed people on earth,

and they should also be about the non-Dalit people who are doing their best to help the Dalits to seek emancipation.

Dalit from Sanskrit, means downtrodden, suppressed, crushed. The use of the word has been traced back to Mahatma Jyotirao Phule, born in Maharashtra to a family of the 'Mali' caste, was the first Hindu to have started an orphanage for outcast children. He established a school for girls, and in 1873 formed the 'Satya Shodhak Samaj' (Society of Seekers of Truth). He started a movement against caste-restrictions in India in 1848, when he was only 21 years old. Probably Jyotirao Phule realized that it was only through education, that the downtrodden could raise their heads, to get out of the quagmire. It is the opportunity for education that produced Ambedkars, Gondanes, Iliahs, Modis and Narayanans in India.

What is required is to provide literacy to the Untouchables, and education to the Touchables, who need to learn a little biology, that Homo sapiens is one species, that there are no subspecies, and also a little morality and humility.

In India, instead of calling themselves Dalits, 'Scheduled castes' or 'Untouchables', let the writers begin to use terms like non-Dalits, 'Unscheduled Castes' and 'Touchables' to identify their oppressors. We also need writers who are now in prominent positions in politics, state administration or academic institutions, to motivate the youth who are now seeking higher education, that they need to survive, somehow, the way they had survived through their school days. They owe it to their families, who would be placing all their hopes on the youth to come through the universities and raise all of them out of the quagmire. The youth also owe it to all the Dalits around the world to prove that they are equal, and sometimes better than the 'more equal' people of the world. When Maheswata Devi wrote about Chuni Kotal, she could have highlighted the disappointment and the pain of Chuni's family and her husband. The media too should have highlighted the selfish attempt by Senthilkumar, Vemula, Bhim Singh and all the others to escape alone, leaving all their loved ones to suffer the consequences of their failure.

It is time now for the Indian Untouchables to give up identifying themselves as Dalits, or even as subalterns, and for the Indian government to do away with the labels, SC, ST, OBC, but only as human beings, Homo sapiens sapiens. Let me quote a line from Manohar Mouli Biswas, "Now it sometimes occurs to me that we were the children of the sun - the infinite power of the sun was present in us and we lived on the strength of that infinite power" May they continue to have the strength of the infinite power.

Terrorism

It had taken 152 years for the sale of two million copies of 'A tale of Two Cities', while J. R. R. Tolkien's 'The Lord of the Rings' needed only 57 years to reach the 150 million sale, and 'Da Vinci Code' sold 80 million in 8 years. When the novel and the film have become a commodity, the businessman takes over, and he wants to get the highest sale and highest profits in the shortest time. He encourages the writers to write such books full of violence and erotic fantasies, and the readers

get addicted, thus creating a vicious circle, from which we would never be able to break out.

The violent novel could give ideas to terrorists. One instance is the suicide bomber. Craig Thomas in his 1976 novel 'Rat Trap' mentions a woman who explodes herself inside a packed dance floor during World War II. The 'Last Jihad' by Joel Rosenberg was on the New York Times best seller list for 11 weeks, because it was a story of a hijacked jet on a suicide attack on the President's motorcade. But this book was written 9 months before 9/11. Tom Clancy's 'Debt Of Honor', which had a vengeful man planning to fly a plane into Capitol Hill, was published 9 years earlier. Stephen Leather's thriller 'Soft Target', about a plot to explode bombs in the London Underground was published five months before the July 7, 2005 terrorist attacks.

Boyd Tonkin, writing to The Independent, shortly after 9/11, mentioned the back cover of a comedy thriller stating, "Terrorism, it is the new rock n' roll", that it is a tale of "serial murder, mass slaughter and professional assassination", "and a bigger body count than ever before". Boyd Tonkin said, "that whatever human beings can imagine, they will in due time perform - only far more destructively." The initiative is taken by the writers. Tonkin ends his essay "Humanistic piety pretends that great art alone has special gifts of prophecy. Just at the moment, it looks as though the trash will always have the final word."

But what he considers as trash has always hit the best seller lists and always sold millions of copies and will continue to sell. "The terrorist novel feeds off the glow of the violence it condemns, and in effect turns actual terrorists into advanced publicists " said Benjamin Kunkel, co-editor of the literary journal 'n+1'.

Today there are terrorists, and novelists who write on Terrorism themes and also Terrorism experts working with or for U.S. type terrorocracies. They have been called terrorologists by Alexander George. In a way the terrorist, the novelist and the terrorologist think almost alike, in their planning, gathering of technical details, sourcing funds and carrying out the crime. The only difference, often but not always, is that in the novels, the terrorist fails in the end, and the terrorologist also tries to prevent the terrorist from succeeding. But here again, the anti-terrorist, or the state controlled terrorists win, and an oft repeated comment in most of these terrorist fiction is that the terrorist claims his opponent to be no different from him. They both kill. One in the name of freedom or whatever the cause they are fighting for. The other in the name of patriotism or loyalty or just for the money dished out by autocrats.

Yet we also get the occasional anti-terrorist novel, "Shahid's Widow" written by a former Israel military officer, Danny Bar, which we should all read to try to understand the desperate situation of the suicide cadre, and those who manipulate them.

When we look at crime novels too, the novelist has to think like a criminal to be able to write a successful suspense novel. The writer has to plan the murder, or the robbery, in the same way the criminal would, and perhaps such novels and films could have inspired criminals for their

planning, and to avoid the mistakes made by the fictional criminals. It is the same with pornography. It is the deviant mind of the writer who describes all the erotic stories, sometimes trying to hide themselves behind the cover of a literary creation.

Pornography

When writers and producers took to providing cheap entertainment to their readers and their audience, to cater to their sexual desires, producing erotica, the next inevitable step was sexual violence. Reading about sexual deviations, sadomasochism and watching them on screen creates temptation which could be one of the reasons for the increase in such forms of violence in our society today. The mass media who report such incidents in graphic detail could also be contributing to such an increase in sexual violence. Violent computer games played by children could make them immune to violence. All this has increased the threshold of tolerance for violence and would continue to increase if we do not control ourselves. Media today continue to rape the victims over and over again till they could find the next victim.

Pornography is a controversial issue. When the Europeans invaded India, they looked at several sites as sex temples, as pure pornography. Some called it "The birthplace of porn". Even today the tourist industry exploits them as pure pornography, but available uncensored. Then Khajuraho is pure pornography for those who seek them for such sexual excitement. Till recent times, no one in India had considered them as obscene, because they are religious spaces, which had been built by the Chandela kings between the 9th to 11th centuries, with some of the most exquisite sculptures created by man and dedicated to Indian gods, and influenced by Tantric philosophy.

Even Mahatma Gandhi, the great man he was, erred about the temples at Khajuraho. He wanted them destroyed. He is reported as saying, "These temples will show the whole world that we are not moral people, that we are not puritans." That is why Claude Markovits wrote in 'Un-Gandhian Gandhi', "he (Gandhi) was a Victorian intellectual rather than an anglicized one, and he himself did not realize to what extent, intellectually, he was a product of the Victorian era". (p.130).

Fortunately for the art lovers of the world, the Mahatma was prevented from finishing what the Muslim invaders did a few centuries earlier, when they destroyed about 75 of the Khajuraho temples. It was Gurudev Rabindranath Tagore who had opposed this idea and saved the temples.

True Art is not pornography and Pornography is not art. All pornography is vile, not just the 'blue' videos and under-the-counter porn magazines, but even what the male intellectuals used to give a more 'respectable' term, 'erotica'. All porn is about violation of the human body and mind, and men who created them originally targeted the female, but unfortunately now the female of the species too has entered the market, producing cheap porn targeting other weak minded females and a few men.

Perhaps man had misinterpreted the divine command, in the same way some Buddhists have misinterpreted the Five Precepts, by reading the Third precept in isolation. *Kamesu micchacara*

veramani sikkhapadam samadiyami: "I observe the precept of abstaining from sexual misconduct." The word *kama* is always taken as sexual desire, while it means sensual desire. If we take all Five Precepts together, as long as we show loving kindness to all life, do not take what does not belong to us, do not hurt or abuse any one by thought or deed, then there would be no need to impose any sexual mores or commandments, and there would never be any need for pornography or sexual violence.

It is the suppression of the sex urge which would have opened the door for prostitution, after the freedom enjoyed by the men in ancient India or Greece. Roger Just (*Women in Athenian Land and Life*) quotes from the Greek orator Demosthenes "We have *hetairai* (prostitutes) for pleasure, *pallakai* (concubines) for our daily bodily needs, and *gynaikes* (wives) to bear us legitimate children and to be the faithful guardians of our households". It is such androcentric attitudes of the human male which continues sexual and physical harassment of the female.

When man became more puritan, prostitution developed its own stigma, and visiting a prostitute was sometimes very difficult in a close knit family or in a village. Pornography would have been the next marketable product for the entrepreneur, because it could be sold and purchased more surreptitiously than buying sex with a woman. Every development in printing and digital technology made the distribution easier and easier, and today any young child could access it on his computer or even his mobile phone or at unscrupulous internet cafes.

Pornography makes the woman a sex object, a 'thing' which could be used or abused. According to Richard Brodie "... men get quickly aroused by visual stimuli, which is why today pornography is much more popular with men than with women." Brodie argues that it was "evolutionarily important" for the male to pass on his DNA.

Violent literature and pornography could be one reason for the spread of all forms of violence, political, religious, domestic, and sexual. The word we could use is Durbashitha literature. Instead what we need is real Subhashitha literature and other creative arts. We need to do away with all forms of pornographic literature, sexual, violent, social and economic.

It would be up to the experts to study the possibility of a terrorist turning novelist or a novelist turning terrorist, or a pervert becoming a novelist or a novelist becoming a pervert, if their roles had changed, if their background and opportunities had changed. There was a time, even after printing technology made major advances, distribution and sharing of written material was limited geographically, financially and politically. Yet today through cyberspace and digital technology any writing could spread around the world an airborne virus, giving us the term something has gone viral. An enterprising writer could infect the minds of the entire human race writing a few minutes, for the good or for evil.

Many people in South Asia still seems to believe there are some human beings who were not included among *Sabbe Satta* or *Lokah Samastha*.

This year too many great children of Mother India received the Padma Shri Awards last month. Let us write about such wonderful selfless human beings, instead murderers, thieves, child molesters, directly using force or fraud, or indirectly by using evil, durbashitha words.

Let us keep that in mind. Every time we use our pen or our fingers, that our words could change the world. As writers, let us incite people towards peace and harmony. As critics, let us seek Subhashitha Sahitya in all the writings from around the world. Let us pick the grain from the chaff. Then like Ashoka raja inscribed 2300 years ago, once again people would be able to mingle with the gods, pure in heart and mind.

May all beings live in peace and happiness.

The Voice for Voiceless Woman Projected by Taufiq Rafat's *The Metal*

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Abstract

This research paper at the outset deals with of young widow in Pakistan, whose voice is much painful, soulful and its beautifully expressed by the poet, Rafat in his poetry "The Metal" this paper concentrates on the entrapment of women by the society. After the world war, there is the positive impact in each field like technology, medicine, industry etc... but sufferings of the women never get changed, the widow is considered as a shabby creature of God. The society denies giving her a basic value as a human being rather the society projects her as an evil one. This paper depicts the failures of tradition which was in force to the women society also without considering her desires.

Keywords: War field, impact, sufferings, shabbily, alienation, loss of identity, unfulfilled desires.

World literature mainly divided into three, there is British, American and Commonwealth literature. Commonwealth literature is nothing but the literature from the Commonwealth nations. Pakistani English literature is one among the commonwealth literature, this kind of literature is mostly about the colonialism and postcolonialism, Pakistani literature mainly has the theme of war. The poem *METAL* was written by Taufiq Rafat. This poem is about the impact of world war II in Pakistan. Eastern country people have unique culture especially in Pakistan and in India, there is a lot of tradition and customs. In Pakistan, there is several rules and regulations for the women by in the name of tradition and moral values. This poem is about a young Pakistani widow who lost her husband in the world war II. During the world war and after the war, there was a lot of changes were happening in world widely but in women's life nothing is happened because of male-dominated society, then a few years later women are protesting against the dominant culture but yet now they are unable to get their position fully in the society. Women easily suppressed in the name of a tradition. This poem projects the sufferings of a young Pakistani widow; in common widows are treated as a symbol of bad luck. After she lost her husband, she faced numerous brooks in her life. She received a medal from the government of Pakistan for her husband who died in

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the war. She simply cries whenever she looks the medal according to her, it's not a medal is just a **metal** which never gives love to her and that bronze medal never fulfilled her any desire in her life. Before her husband's death, she was treated like a queen by her husband after his death no one can give attention towards her, why because they dump her as a shabby creature. She doesn't want to become like this without her wish, she made become like this. All the tradition and customs are made by the evil-minded males, to control the women. The poetry *METAL* begins with the painful sufferings of young Pakistani widow through the lines:

*"She rises above monamoy point
On her wake- a Tenebrae of carbon
The bolts back."*

The poet expresses a young widow stands with a blue box. She is a very young age, who is unaware of the meaning of the word widow, she resemblance to the impact of the world war. She lost everything because of war, during the wartime women were facing a lot of obstacles than the men, as a mother, sister, wife and daughter by this. Women only got psychological and physical sufferings. From the notion of society, but this male-oriented society never gives importance to the greatest sacrificing of the women. Rafat narrates the poem as a victim. He carries out the painful emotions of a young widow after her husband's death, she becomes a symbol of abandoned.

*"Careeing cross blue-balck-
through the lecent clouds of hair
from which on radii spray a diaspora of star".*

Through these lines poet showcases the widow's soulful inner voice, she lost her freedom because she is a widow. There is no space for happy things in her life. After this she leads hr life fully in the darkest place, the term 'diaspora of star' refers to the husband who is now in unreachable destiny. Not only women but also all the women in the world they unable to rise their voice whenever raise their voice through the painful situation then only the world gives importance to that voice, but that voice is not the happiest one. The voice is the collective expression of women. From this poem, the poet shoots the question and his feelings.

*"How anything so tender...?
Could expose such stome!
She eclipses the sun!"*

She commands, the sky!
She hones his steel on that!"

This soulful line explores how she tolerates everything. Society cornered her as an untouchable one. She lost herself, she carries an identity of the widow. This poem is an answer to the cruel society, it's not only the voice of Pakistani young widow but also a numeral painful voice against to the unmeaningful tradition and customs which is made by the society. This research paper brings out the evil side of tradition which is constructed by the cruel male-dominated society. This widow is not as an answer to this society, this society often raises the question against to the women. When the society stops its abusable questions to the women then the women be as an answer to their questions.

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Biased Outlook of the Patriarchal Society Towards Women and Women Empowerment in Jane Austen's *Pride And Prejudice*

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Abstract

It is a pragmatic truth that from the time immemorial till now, women were scrutinized by the society. The society never attempts to reconstruct its inculcation of pessimistic attitude in women. Women tussled to the great extent in order to achieve their goals. Struggling and striving turns to be the predestined phase in the life of every women. Women are the most suppressed creatures, fabricated with inept constituents. Patriarchal society prompts to be the paramount source of subduing women. Jane Austen's "Pride and Prejudice" entwines both the enthralling circumspections and prevailing prejudices to women. Characterizations in this Novel act as a casement through which one can peeps out to encounter the subjugation and servitude of women. It depicts the diverse images of women. This novel Illustrates manifestly the image of women as a discriminated, impotent and at last accredited women.

Key Words:

- Patriarchal Society
- Pragmatic Truth
- Self- Realization
- Impotence
- Emancipation

"It is the truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife"

- (pp 1)

In the commencement of the Novel, Jane Austen conferred the discriminative criteria in accomplishing the Marital opportunity. The novel begins with this pragmatic truth. Being wealthy and prosperous is adequate for a man to become an appropriate user of the marital opportunity opulence and affluence are the only norms in the qualitative analysis of parents in selecting ideal partner for their daughters. Impotence of the women is portrayed evidently by Austen. Women are prone to impoverishment when they didn't marry a man who is rich enough to meet all her needs. So, women have to relied on men to satisfy their basic requisites. Dependency is the provenance of Slavery. This constraint of the society results in the curtailment of women's freedom. Austen also delineates the stipulation for women to acquire recognition from the appropriate user of the marital opportunity as follows:

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“A Women must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages, to deserve the word” and besides all this, she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions, or the word will be but half-deserved. “All this she must possess,” “and to all this she must yet add something more substantial, in the improvement of her mind by extensive reading.”
- (pp 33)

To secure and clench the crown labelled “ACCOMPLISHED WOMEN”, women must be enhanced with the above-mentioned competencies, then only she can achieve the title “ACCOMPLISHED WOMEN”. This is Darcy’s expectation about how a woman should be. Women’s Freedom is cramped by their parents more than men. Men needs an efficacious woman who has dynamic views about every distinctive fields. Her parents wanted her to marry a wealthy man. So, women face a major decision-making problem in selecting their suitable partner. On the other side, the prominent determiners of men’s status are their prosperity and aristocracy, but to become even an accomplished woman. Women must possess all these calibres. Men may think their wife should be unique so that they are esteemed by the society. This unequal and biased condition is also referred by John Stuart Mill in his essay, “Subjection of women”.

I believe they are afraid, not lest women should be unwilling to marry . . . but lest I they should insist that marriage should be on equal conditions.
- (SW, 52)

So, Jane portrays the “IMAGE OF DISCRIMINATIVE WOMEN” by inculcating her perceptions about the patriarchal society in her novel.

Self-realization is the most indispensable part of the novel, and it is portrayed by Austen as follows:

“Pleased with the preference of one, and offended by the neglect of the other, on the very beginning of our acquaintance, I have courted prepossession and ignorance, and driven reason away, where either were concerned. Till this moment I never knew myself.”
- (pp 180)

Here, Jane reveals another notion about the domination of women. Women are tyrannized. She has not given the authority to prefer and neglect anything. Women should comply with what is preferred by others. She must be contented with what is preferred to her by others. Women’s suppression is a tradition from the past. It is witnessed through R.K. Narayan’s “The Dark Room”,

“This is what allowing too much liberty to Women; they ought to be kept under proper control, and then all would be well”

- (DR125)

She mislaid herself by undertaking what is given to her. She never gets the opportunity to take decisions by her own. She is always guided by her superiors. It is another sort of slavery. Her every pace in her life's phase is contemplated by others. She loses herself by adapting what is suggested to her by others. Loss of individuality is one of the greatest problems that women encountered today. Adaptation is good when it is endured for short period of time and when its consequence is optimistic. But at the same time, it turns to be the source of oppression when it is abiding. Upshots of this adaptation is Ignorance. “I never knew myself” is a self-explanatory sentence. And it is the trace of oppression. When the woman identifies her ignorance, it is the realization phase of her life; any situation in a woman's life may turned to an eye opener and made her to realize her oppression and slavery. Every girl awaits that situation. But self-realization takes part in a different way in the life of a man. When it is experienced by him, he shrieked like this,

"I have been a selfish being all my life, in practice, though not in principle. As a child I was taught what was right, but I was not taught to correct my temper. I was given good principles, but left to follow them in pride and conceit. Unfortunately an only son (for many years an only child), I was spoilt by my parents, who, though good themselves (my father, particularly, all that was benevolent and amiable), allowed, encouraged, almost taught me to be selfish and overbearing; to care for none beyond my own family circle;

- (pp, 1)

Man realizes his mistakes and shortcomings only when he acknowledges the fact that social status is not so prominent and necessary than person's manner. Authentic happiness relies on genuine love towards others, and it does not lies in social status. Self realization is experienced by men and women in dissimilar ways, women perceives the shackles around her and attempts to get out of that shackles through self-realization, but men perceives the effects being selfish through the same tactic. Women have to struggle and strives a lot to vanish her ignorance. It doesn't affect others; it shows its drastic effect on women. But the thing which makes the happiness invisible to men is harmful not to him, but to the people surrounds him. Through this, Jane depict the “IMAGE OF CONJUGATED WOMEN”.

Marriage is expounded as an adorned trap for women in the Novel “Pride and Prejudice as follows:

"Happiness in marriage is entirely a matter of chance. If the dispositions of the parties are ever so well known to each other or ever so similar beforehand, it does not advance their felicity in the least. They always continue to grow sufficiently unlike afterwards to have their share of

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vexation; and it is better to know as little as possible of the defects of the person with whom you are to pass your life."

- (PP 6)

In this, Jane portrays through the character of Charlotte Lucas, and her pragmatic view about Marriage. Marriage is an inevitable slavery in the name of ceremony that every woman must pass through in her life. According to women, Happiness is a matter of chance in their conjugal life. Marriage is the amalgamation of genuine understanding and unadulterated love. This is the conventional belief. But for women it is invalid as usual. If the temperaments of women are known by them, it is only least blissful. Women are not allowed to express their true feelings. She must pretend to please others. She has to ignore all her dreams and have to endure all the pain and agony and work hard for the enhancement of the family. Women have to work like a wife, she must not live like wife. If she expresses her feelings and emotions, it will be the most unalterable defect in her life. But woman has to know the deficiency of man and she must behave as per his deficiency. Woman must not expect any calibre or any sort of happiness from her husband, but she must behave satisfying others' needs. This marital injustice is also described by John Stuart Mill,

Marriage being the destination appointed by society for women, the prospect they are brought up to, and the object which it is intended should be sought by all of them, except those who are too little attractive to be chosen by any man as his companion; one might have supposed that everything would have been done to make this condition as eligible to them as possible, that they might have no cause to regret being denied the option of any other.

- (SW, 54)

Women are chosen by men according to their attractiveness and enticement. They are just like a object that can be chosen by anyone as their companion. As men have certain criteria in selecting women, women do not have any norms in selecting her life partner. Marriage act as a destination for women. They have to prepare themselves to achieve that destination. The vulnerability of women after marriage is clearly exposed by R.K. Narayan in his Novel, "The Dark Room" as follows:

"How impotent she was, she thought; she had not the slightest power to do anything at home, and that after fifteen years of married life"

- (DR, 6)

The sufferings and pain that women undertook cannot be translated in words. asking permissions and accepting terms and conditions for doing paltry things is the most difficult task in the world. Women are subjected to that again and again.

In spite of all this gloom-ridden perception, Jane enlightens the glory of women in this Novel. Women can recast even the stern personality and it is evidenced in the Novel *Pride and Prejudice*. Darcy, after considering only the attractiveness of Elizabeth, he states:

“She is tolerable; but no handsome enough to tempt me:” (PP 9)

Darcy made this statement when he is intimated by Bingley to dance with Elizabeth. He only saw women as an object of attractiveness. And that is clear when he utters his refusal. But later, after his self-realization phase and revelation of Elizabeth’s wittiness and shrewdness, he transfigures his statement as follows:

“You must allow me to tell you how ardently I admire and love you” (pp 163)

A woman can do anything. Knowledge and wisdom add more beauty to women. Knowledge is a conflagration which destroys the pessimistic approaches of patriarchal society. So, Jane proudly portrays the IMAGE OF DYNAMIC WOMEN, through the character of Darcy.

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Humanistic Perspective in Mulk Raj Anand's Novel *Untouchable*

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Abstract

Man and society form a polychrome structure of life. Goodness and wickedness are the imperative part of the complex social milieu. Literature is an awesome platform for the litterateur to highlight these traits of society. Many Indo-Anglian writers raise their voices to eradicate the established impairment and to install nobleness among communities. Mulk Raj Anand, being a socially committed writer, an art critic and an educationist skilfully develops a new awareness to eject the social evils like-caste and class discrimination, poverty, illiteracy and derogation of women that existed in the country from time immemorial. His humanistic approach towards those deprived people who become the victim of hypocrisy of upper class of the society is quite understandable. The themes which Anand has chosen are based on the problems of casteism and human suffering caused by political, economical, social and cultural factors. Here, this paper presents the soft corner of the novelist for the lowborn people who remain devoid of their human rights. Mulk Raj Anand's novels reflect the fast-changing social climate of the pre and post independence India. The debut-novel of Anand *Untouchable* highlights the realistic picture of existed Indian society from 1930's to 1940's during which Indians struggle for freedom was at peak. This literary works comprehends the sane readers about the physical and mental abomination of the untouchables of the society. Through the characterization of the protagonist *Bakha* Anand succeeds in exposing the harassment, inequality and tapping of the whole community of the outcast in India.

Keywords: Goodness and wickedness, Indo-Anglian writer, socially committed, discrimination, derogation, humanism.

Introduction

It is largely known that literature demonstrates the idealistic and realistic aspect of human society. Litterateur finds a ground through literature where he excretes all his perspectives to contiguous social environments. Men and society play complimentary role. All the human traits develop in society. Primarily, man is the only animal who learns culture and learns how to behave properly and live peacefully in the society. Lack of social life could not make him a social being. So, everyone is bound to some duties, rights and responsibilities. Our sacred Scriptures are also interpreted to the principal of moral values. The believer and opponent of the moral values make a man equal to divinity or animality. It is human dignity to respect all peoples. Human beings strive to get freedom and honour in

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economic, social, cultural, political and civil areas. But after so many efforts, there still exist many affinities in the social milieu that needs to eradicate them.

Humanism is a system of belief with which we can uproot the all set up brutality of human being. Mulk Raj Anand, a creative artist, belongs to a period in the history of India when the nation was struggling hard to get rid of the burden of slavery. During the British imperialism, the Indians were being behaved like dogs. On one side Dr Anand was sensitive to what was happening at the political and cultural fronts where a class suffers a lot under the grip of the colonist and high-class people in the Indian society. These factors compel the novelist to present his ideas in a framework of philosophy in his literary works.

Untouchable (1935)

The untouchable by Mulk Raj Anand deals with the theme of untouchability, child labour, caste system and other prominent issues. This novel brings worldwide popularity to Anand and places him among the leading authors of the Indo-Anglian literature. *Untouchable* follows a single day in life of the protagonist, an 18-year-old 'bhangi' boy Bakha. The setting of this fiction is in the outcast colony of Bulandshar. The novel records good and bad emotions of central character Bakha who suffers a lot because of his lower cast. Being an outcast, they are not permitted to follow the high-class society. Outcast colony is a forbidden place where they are forced to live in mud walled single room cottages. People like scavengers, leather workers, washer men, barbers, water carriers and grass cutters lived in thatched mud houses. These untouchables deprived from the basic fundamental needs and rights and also compelled to live as a gutter like worms.

From sunrise, Bakha has to bear his father's cascade of abuses. His first chor of the day is to clean the toilets of upper class. He is very responsible and dexterous workman. He is praised to do all works skilfully. His father Lakha is old, selfish and ill-tempered as well as brother Rakha who is a clever rogue and posses all qualities of untouchables. Both Lakha and Rakha share the common abrupt qualities like laziness, shirking of work and have dirty habits. Bakha works in the barracks of British regiment. He is much influenced by the living style of the white men.

The hero is extremely sensitive and wants to be treated as human being. Several incidents in the novel explain the exploitation and dejection behaviour of upper-class people of society towards him. The untouchables are not permitted even to take water from a well and have to wait all day long for the mercy of superior people to fill their pitchers with water. Bakha wants to be educated and for this he offers money to another boy to teach him read and writes. But due to the evil of untouchability, he is not allowed to go to school because it is considered a sin for the upper-class children to study with the low-class students.

One of the most pathetic scenes of the novel is the touching scene in the market when the protagonist sets forth to sweep the roads in place of his father. He buys 'jalabi' and the

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shopkeeper throws it at him like the waste thrown at a pig on the ground. This event shows that low caste people have no identity in the society. Even though, if they touch anybody by accident they will be punished. For example, when Bakha unintentionally touched a high society person, the crowd abuses and curses him. The priest also slaps him to satisfy his egoism. Bakha, though impels to return the stroke, but he is restrained psychologically. Everywhere Bakha is greeted with such words like defiled, polluted, swine, dog and brute etc.

The story, in fact, has many examples of the harsh treatment of untouchables. Bakha tries to do all efforts to uplift his social strata.

Despite being a Hindu, he is deported from Temple entry. He cannot approach any of the Hindu God. While walking outside the temple he curiously peeps into the temple. He was interrupted by the priest for polluting the temple. Soon a crowd gathers, and they all humiliate Bakha. He runs down to the courtyard and finds his sister speech-less and frightened where he comes to know the priest's attempts to molest Sohini. Though he wants to take the revenge for this harshness but both of them knows the limitations given by the social structure. Bakha is always defeated in struggle between himself and society. It seems that idea of impurity is only there to when it suits the higher caste people's desire. He comes home and tells his father about that incident. To console him, Lakha narrates him an odious experience of his life. It helps Bakha to get sense again. He decides to go outside to meet his friends.

The novelist shapes both saviour and offensive characters as a weapon to express his idea that man has the potential to improve himself. The superiority and inferiority complex are both deeply drenched in the up and low caste people. Bakha feels blessed with the kind treatment of Havaladar Charat Singh who promises him to give a hockey stick as a reward to do work well. After the noon time when Bakha goes to play hockey match, there arose a scuffle between the boys and by chance Babu's son gets hurt. Bakha takes the child to his house. But catastrophe is happened with the hero. Instead of thinking Bakha's kindness, the lady abuses him for polluting her house. The suffering hero walks away with disgust and anger. Bakha's life is filled with difficulties and humiliation and yet he has some expectation about his bright future. In despair he curses the day sitting under the tree. The Christian missionary simply offers him to get rid of 'untouchability' through the conversion of his religion. Bakha does not get the peace of mind. However, when he meets the missionary's wife, she shouts on the missionary to bring a 'bhangi' boy at home. Then the protagonist understands that religion can't change the attitude of a person.

At the end of the day, he hears the news of Mahatma Gandhi to arrive in the town. He listens to his speech on 'untouchability'. Gandhiji calls them 'Harijan' and 'The cleaners of the Hindu religion'. Bakha is highly influenced by these words. Here he comes to know that the modern technology is the genuine solution to eradicate the problematic factor of untouchability.

In this novel, Anand throws a light on different types of exploitations such as social, economic, political, religious and sexual exploitation. Social exploitation is the main root of other exploitation.

Anand wants to awaken these exploited classes of the society who are denied all kinds of rights-the right of think, speak and act. The novel demonstrates his sympathies for the speechless and right less masses. He wants to uplift them from the depth of gloomy glades by rejection of immoral Indian habits and social customs. Anand also paves an idea that man has the potential to improve himself.

Conclusion

Mulk Raj Anand believes in the dignity of man and work. His novels contain passive for justice for every deprived section of the society. The novelist has used his imagination and creative skills to present the authentic and realistic vision of life. Being a realist and humanist, Anand's fundamental aim is to establish the peaceful and cordial environment among the all sections of society. He becomes a crusader against social discrimination and manmade barriers which kills the humanity. Casteism is a crime against humanity and everyone who believes in human dignity should actively try to eliminate this ailment. His novels highlight a kind approach to wipe away social barricades and orthodoxy of Indian society. He is against and favour the ism i.e. egoism and humanist respectively and this approach make the novel *Untouchable* a historical work.

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Dual Image of Two Divergent Women Towards Life as Projected by Mahesh Dattani's *Thirty Days In September*

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Abstract

This article spots light on the image of women through Mahesh Dattani's play *THIRTY DAYS IN SEPTEMBER*. Here, the playwright projects two different women's reaction to the same issue. The protagonist Mala and her mother Shanta are molested in their childhood which is consider as an incest relationship. The former voice out against the ill deed and the latter one muted herself. Thus, this paper exposes how this play shows the psychological suffering of the molested women.

Keywords: child abuse, mental conflict, incest relationship, psychological suffering, taboo, suppression.

United Nations Organisation announced that October 11th to be celebrated as an international day of the girl which creates the awareness of gender inequality, education, nutrition, legal rights etc. And India, our country, celebrates January 24 as the girl child day started by the Ministry of Children and Women Empowerment. In recent centuries, women have proved their challenging obstacle and succeeded in various fields were the women is considered as weaker by physical and mental ability. In making of history in our country, a young girl of 26 years old Miss. Dhaniya leads the Indian Army Corps of Signals and Miss S. Deviga leads the Coast Guard Contingent on January 26th 2020. Not only in defence but also in various challenging fields like politics with High-In-Command as a former defence minister Mrs. Nirmala Sitharaman, who was the second woman and especially from Tamil Nadu.

There is a famous saying throughout the world about the children is "Child is a gift to a family from the Heaven, if the people are suppressed and they don't know how to move the life the smile of the child gives them a great hope with that energy they begin to live their life hopefully and happily. Child is one of the wealth that man can possess like richness, good health etc... Girl child is a symbol of wealth, the Indian Hindu family call the girl child as Lakshmi, the Goddess of prosperity. But there are a few humans living in this society without humane to destroy them especially sexually, a few verbally. Mala Khatri, the protagonist of the play working as a advertising model who is unwilling to marry any one. Mala is undergoing a psychiatric treatment for past three years. The protagonist is treated by herself as a nymphomaniac person as she was molested by her uncle in the age of seven for the first time and it continues till her age of thirteen, when she considered herself as a whore. Mala can't bare the injustice happened to her as soon as she searches her mother Shanta, but she never lends her ears to the daughter's voice.

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K. Uma, Dual Image of Two Divergent Women Towards Life as Projected by Mahesh
Dattani's *Thirty Days In September* 201

...you would remember that I always like alu parathas because that's what I got whenever I came to you, hurt and crying. Instead of listening to what I had to say, you stuffed me with food. I couldn't speak because I was being fed all the time, and you know what? I began to like them. I thought that was the cure for my pain. That if I ate till I was stuffed, the pain would go away.

Whenever Mala tries to share about it, she runs to her father to cry out about the taboo happens to her, but he is helpless. Shanta diverts into the other matters, as a mother she wants Mala to marry Deepak, a gentle man who loves Mala. Deepak proposes Mala from the bottom of his heart, but she refuses it. Mala blames Shanta and about her silence, she brings out the reason why her father has gone away from the family. In the party hall, Mala behaves abnormally, and she projects herself bad to Deepak, she voices out about the hell within her and at the last, Mala accepts herself to marry Deepak and she considers Vinay, a maternal uncle died.

...I remember daddy's last words to me. You know what he said. He said to me 'I married a frozen woman'. A frozen woman.

On the other hand, Dattani projects the other character, Mala's mother who also molested by Vinay, a elder brother of her in the childhood which makes herself to be silent throughout her life. Shanta has a faith in Lord Krishna who would be safeguard her from the deed. When, Mala becomes grownup to the marriage age, Shanta is busy with the alliance and she sinks herself in praying. Wherever and whenever she was blamed by Mala, she muted herself except Deepak no one understands her. As a pious woman, she submits her whole life to Lord. Shanta adjusts and bares the ill deed only for sake of Mala. The muted Shanta's outburst is unbelievable that she punishes herself by hurting her tongue.

Shanta: I remained silent not because I wanted to, but I didn't know how to speak. I—I cannot speak. I cannot say anything. My tongue was cut off... My tongue was cut off years ago..

Shanta jumps to where the pieces of glass from the portrait are and picks up a sharp piece and jabs it in her mouth.

The doll is symbolizes the character, Mala in each act with the first act the limbs of the dolls depicts the introduction of Mala. In the second act, the doll shown up to the level of neck, which projects the inner feeling of Mala and in the third act, the doll can be shown fully as Mala comes out with the whole emotions and she changes her life into the better one by choosing Deepak as a groom to her. The portrait of Lord Krishna is the imagery expresses the only solace to Shanta and she has a great faith in Sudharsana Chakra of Krishna, and she believes that this save her and Mala from the sufferings. The usage of tape record is a great technique used by the playwright and the unknown counsellor can be referred as a time which can heal everything.

Kamaraj says "today's children are tomorrow's leaders". We have to save children with humanity the role of children is essential in a family to be complete. This play plays a

vital role to teach the society about the child abuse and how the relatives has to safeguard their children and it says about the psychological conflict of victim.

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Moral Values Injected Through Nature and Literature

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Abstract

This article shows the moral values that are projected in the literature. For my findings I involve the fiction “The Selfish Giant” by Oscar Wilde. The selfishness and solitude nature of the giant without accepting any relation, paved way for the permanent winter season. Children are always meant to have joy & playful nature throughout their childhood days. The literature taught the giant a great lesson through nature. However, he may be strong and unperishable to nature and literature, two heavy deadly elements forced to make the giant’s hard stone heart melt down.

The story The Selfish Giant projects that each and every particle of nature has the great connection with life of all creation in the world. Children are shown as a symbol of joy and innocence. Loneliness can teach you many things, but the world is a cycle, we all are directly or indirectly dependent on someone or something.

Keywords: Selfish, solitude, nature, kindness, moral values.

Introduction

The story “*The Selfish giant*” is one of the stories among the collection of “The happy Prince and the other tales” written by Oscar Wilde. Oscar Wilde wrote a couple of interesting Christmas stories. It is based on the story of Christmas Eve. The tales of this collection suit the genre of children's stories of Christmas.

Brief Summary

Children are meant to play and have a fun time all over their childhood. Some restrictions can be made in order to prevent them from unexpectable bad occurrences. But it is not a lawful thing to restrict from playing, As, done by the giant in the story. Every afternoon, after school all children would sneak into the garden and have their play time. It was a lovely garden with soft grass and lining meadows, the flowers bloom with happiness and pleasant smell. The water droplets would shine like a star. There are 12 Peach trees, the birds sat on the tree and sang their melody by their own musical note.

After 7 years, the giant returned from a long stay at his friend’s house, A Cornish Ogre. The Giant is the real owner of the garden, he restricted the trespassers. The presence of the children in his garden took his rage to its peak. No sooner had he chased away the children

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and built a great wall around the castle. The winter season came, though the giant loves solitude, he can't bear the loneliness in winter. The winter persisted and there was no spring in any corner of the Giant's garden. This made the giant feel very bad about him. Surprisingly, one day he saw sunlight and spring in the small corner of the garden. There was a small hole in the wall of the garden from where a small child crept into the garden. When he went to investigate the change in the particular area. There he found a child on the branch of the tree. Only that tree had sunlight, then he understood that even nature is the indication of happiness.

Then he realised the reason for the fall of the spring season. So, he made a word that he would lift the children on the tree and then immediately he would knock down the walls of his garden. He did everything as he said, later the garden became the place for children and the Giant to have a happy moment with the children. Till the last moment in his life he had a memorable joyful memory given by the children.

Nature a Media of Moral Values

Nature has an immense power that it can either create or destroy any being on earth. It doesn't stop with physical cause, also make its change in mental and moral values of the being. Nature is the reason for the living of all beings in the world and their death is also a natural occurrence. Such nature with a heavenly power which can also teach moral values to those who need it.

Giant is a creature with unbeatable strength, and no one dares to fight or raise his voice against him. But once he seems to go wrong with nature, the supreme power immediately comes forward to make the giant understand what is right and what is wrong. The Giant lives on the basis of nature but still doesn't show any interest towards it. He loved the independent solitude life and had an imaginary circle around him. But through the children nature broke up the giant's circle of restriction.

Literature as a Moral Carrier

Literature is a vast field of life and life science in various points of view. It brings many positive moral ideas through the optimistic and pessimistic way of working. Literature basically gets the idea of nature to develop its own tree. So, all authors use nature as a part of their key. Oscar Wilde here uses nature as a carrier of moral values. Here Wilde indirectly brings the idea of Karma. Once the children were sent out, all of them would have felt and suffered as the giant did during the winter season. Yes! The fact "Karma is a Boomerang" is proven by Wilde through Nature.

Conclusion

This is the creation for Christmas. So, it goes with the concept of Christmas, 'The purity drives away evils and impurities. The happiness (Children) bring the pleasant spring and drives away the confessing winter. Though the purity of winter snow made him more suffer and feel it uncomfortable and bad. Too much of anything is good for nothing.

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Oscar Wilde
The Selfish Giant

Depicting the Racial Prejudice in Harper Lee's *To Kill a Mockingbird*

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Abstract

The research is a qualitative study applying the content analysis method. The object of this study is Harper Lee's *To Kill a Mockingbird*. The data collected are words, Phrases, clause and sentences related to the racial prejudice presented in the novel. The result of the study covers four major points. They are racial prejudice in the novel, the causes of the racial prejudice, the importance of racial prejudice, and racial prejudice in the novel reflecting the real condition of racial prejudice in Alabama.

Racial prejudice things are expressed through the attitudes like showing dislike or distrust of certain racial group or people and addressing black people as niggers. That is based on fear or false message rather than on reason or experience. Racial prejudice was a crucial problem in early twentieth century. It has been a problem all around the world. As a social issue, racial prejudice has a correlation with literature because literature is a kind of documented social product and it takes place in the society. And the novel "*To Kill a Mockingbird*" talks about racial prejudice with a deep thought.

Harper Lee's *To Kill the Mockingbird* tries to talk about the racial prejudice and discrimination. The author wants to show her reader that racial prejudice is seen everywhere and every time in social life. Probably even we all sometimes become the actor of racial prejudice in society consciously or not, even when we do it toward our neighbor in the next door.

Humans are observers of their environment and watch over every social event which inspires them to criticize, analyse and protest against social condition in society.

Harper Lee is a humanist. She uses contemporary characters and social issues to portray or convey the message of her novel. She uses interesting mix of characters to make the point that race should have nothing to do with the way persons choose to act toward others. But racism is practised by people all around.

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Harper Lee shows that racism is practiced in hidden way even in judicial courts. When people were in the court all the white people got seats to sit downstairs where it was cooler, while all the black people had to sit upstairs and felt hot. People like judges or juries seemed to support their injustice against the blacks.

Some people who refused racial prejudice and who used straight against this criminal action like Atticus kept struggling their role to achieve racial justice. Atticus Finch, a country lawyer in Maycomb, took the risk by defending Tom Robinson. Atticus had to suffer much for this. And on days defending blacks were called as shame. And this case made Atticus labelled as "Nigger-lover" by his own people. Most of the Blacks disagreed against the practice of racial prejudice in Maycomb. This case strengthened white people's opinion that black people were trouble-makers.

To Kill a Mockingbird become a mirror of racial prejudice condition in Alabama. Many events happened in Alabama that became the inspiration for Harper Lee's To Kill a Mockingbird. There were unfair treatments in a lot of places because they were black people.

Racial prejudice can happen to anybody, everywhere and every time. It can happen in society, because many people in society cannot accept differences between one another. Yet this is one common thing that difference will always be in human life because nobody is created similar. Actually difference is everywhere. People just need to accept the difference in society and need to tolerate each other.

Social Harmony as Delineated in Literature

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John Dryden begins his poem “A song for St. Cecelia’s day” with the line “From harmony, from heavenly harmony the universal frame began”.

He believes that the universal frame began with divine music. He lays stress on the power of music. St. Cecilia is the patron St. of music. Hence, she is represented with a harmonium a musical instrument like a small organ. Air is forced through metal pipes to produce the sound and different notes are played on the keyboard on which there are many reads fixed in harmony. Pleasant music swells from the organ when played to regale our ears.

Harmony means music. It also means STATE OF PEACEFUL EXISTENCE AND AGREEMENT. Life becomes livable when the humans live together in perfect harmony. Blessed is the society where the people live in harmony with their environment. We eat to live and live to enjoy our existence till we quit ‘this stage’.

We eat in our houses, live in the public places and grow in educational institutions. We have to grow in wisdom and stature and in favor with God and man”.

Father Gerald Manly Hopkins in one of his poems says, “No man is an Island”. We cannot live peaceful without the company of others.

A Psychologist defines intelligence as the ability to adjust with the environment. Hunger is appeased when we eat. Peaceful joy is born when we live together with our friends and relatives in unity. Literature is ‘a lamp to our feet and light to our path’. Psalm no 133 in the book of books given below stresses the importance of unity. “Behold, how good and how pleasant it is for brethren to dwell together in Unity!..... It is like the dew of Hermon, descending upon the mountains of Zion; For there the lord commanded the blessing-Life forevermore.

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Unity paves the way to harmony, Consider the fowls in the air. The birds of a feather flock together. There is no animosity among the sparrows or swallows. Turtle doves do not have friction with the pigeons. Similarly we human beings should live in unity. Non-interference is the best policy. If we are not involved in other people's disagreement, we will be safe. Our unity will be safe. We should not get involved in or try to influence a situation that does not concern us.

If we do not poke our nose in another man's affair, we will be safe. Poet Alfred Lord Tennyson in his poem 'Ulysses' stresses the importance of non-interference. Ulysses the king of Ithaca says, "He (i.e. Telemachus his own son) works his work and I mine" Ulysses does not want to interfere with the affairs of his prince. Therefore the unity in Ithaca will never be affected.

Oliver Goldsmith said, "Charity begins at home". Similarly unity begins at home. A house that is divided cannot stand long. If there is unity in a house there will be unity in the land. People in general will enjoy the benefit of harmony.

The heartless French Lords were torturing their own countrymen. "The worm turned". The affected people promoted unity, revolted against the Lords and attained freedom in the Year 1789. The people enjoyed the benefit of harmony.

The nature poet William Wordsworth was fully aware of how the poor were tortured and how the Lords were punished. At that time he wrote a short poem titled 'Lines written in the early spring'. One day Wordsworth sat reclined in a grove. The birds were hopping and walking. They lived in harmony. They were not blood thirsty. The creepers that bore primrose and periwinkle got intertwined with each other. In the front of PAX cottage at Ellis Nagar the vines intertwine with Mullai creepers. They enjoyed their existence. They grow in harmony. Why should human beings alone fight and shed blood? Hence Wordsworth asks,

"Have I not reason to lament what man has made of man?"

Man calls himself the crown of God's creation. But they do not live in harmony. Harmony is spoiled because of the bad feelings and blind thoughts of selfish people. There will be perfect harmony in a family if the man and his better half are constant through thick and thin. Balthazar in the Shakespearean play 'Much Ado About Nothing Sings'.

Sigh no more, ladies, sigh no more, Men were deceivers ever, one foot in sea, and one on shore; to one thing constant never. The sad and bad time coming for us to accuse one or two ladies too. If one of the wheels is small no chariot will run. The bad hour is come to our shock. A

few women have become bold enough to kill their husbands for reasons more than one. This is the error of time.

When we read John Keats 'Ode on Grecian urn' we see the figures of a lover and his sweet-heart engraved on the urn. The youth goes near her, but he cannot kiss her. Keats says, "Forever wilt you love, and she be fair". If he and she are constant there will be perfect harmony in a family. But so many factors in the modern society like liquor shops, Television and political feuds are spoiling social harmony.

Literature is an ointment to the soul. It teaches us how to live life. Most of us are away from it. Not only 'desire' and 'love of money' but also poverty and addiction to alcohol and drugs are the roots of all evils that multiply in the modern society. The scripture advises us not to labor to become rich. But powerful people turn a deaf ear to this advice. They are unaccountably crazy after shoreless wealth. They turn a deaf ear to the saying 'Better is little with the fear of God than great treasure with trouble (Proverb 15:16). Belly has become important than mind and heart. Justice is perverted. The sole aim of most of us is to run after fleeting pelf and futile political power.

P. B. Shelley one of the Romantic poets sang 'we look before and after and pine for what is not; our sincerest laughter with some pain is fraught. Our sweetest songs are those that tell of saddest thought'. It is true that we are pining for social harmony that is rare to find.

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