

St. Joseph's College for Women, Tirupur, Tamilnadu

R. Rajalakshmi, Editor

Select Papers from the Conference
Reading the Nation – The Global Perspective

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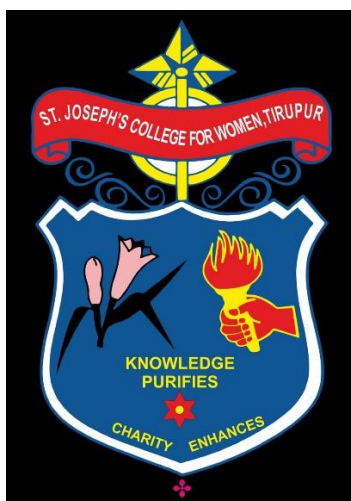
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**Greetings from
Rev. Sr. Dr. Kulandai Therese. A
Principal
St. Joseph's College for Women, Tirupur 641 604, Tamilnadu, India**



I congratulate and appreciate the faculty, staff and students of English Department, St. Joseph's College for Women, Kangeyam Road, Tirupur for organizing a two-day International Conference *Reading the Nation – The Global Perspective* on August 3rd and 4th, 2018.

This book is a compilation of select papers presented in the conference. The basic purpose of any conference is to bring out the findings of the researchers in the form of papers on a theme to provide a platform for further discussions and to extend the knowledge among the participants.

In keeping with our mission to nurture intellectual curiosity and to develop a holistic personality, our college is devoted to equip the students and staff with knowledge and attitude that continuously improve and help them to face the challenges.

I am sure the participants of the International Conference have gained extensive knowledge. On behalf of the college, I wish the organizing committee and participants

Best wishes and God's Blessings.

Editor's Note

Department of English, St. Joseph's College for Women, Tirupur conducted a two-day **International Conference** focusing on the theme *Reading the Nation – The Global Perspective* on August 3rd and 4th, 2018. This special issue of the International journal *Language in India* www.languageinindia.com includes select papers presented by faculty members, research scholars and students from various colleges and universities.

Education without innovative research and development is meaningless for the community. We are intertwined globally, and contribution to global knowledge is the call of the day. The papers presented in the conference focused on a variety of topics including Caste and Nation in Indian Society, Expatriate Immigrants quandary, Men and Women relationship, Nationalism and Post-colonial Literature, Racism, Parent-adolescent Interconnection in Modern India, and so on.

Thus, the papers presented the confluence of divergent ideas on the construction of nation. We believe that such discussion carried on by the Faculty, Research Scholars and Students would help us in the process of nation building. In addition, this would also help the researchers to fine tune their research skills and expand their intellectual horizons.

The Department of English in St. Joseph's College for Women, Tirupur is focused on regional, national and international literatures communicated through the medium of English language. We are committed to the effective teaching and learning of English language as well so that graduates of our college will do well in their future professional career. Thus, this International Conference focused both on the literature and language use.

The Conference papers are available as individual articles as well as in the form of a single volume with all the published papers put together. We do hope that these articles and the volume will be found very useful by the teachers and students of English.

On behalf of St. Joseph's College for women, Tirupur, I would like to express my sincere gratitude to all contributors and participants in the International Conference: *Reading the Nation – The Global Perspective*. Our special thanks are due to *Language in India* www.languageinindia.com.

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Caste and Nation in Indian Society

CH. Chandra Mouli & B. Sridhar Kumar

Caste and the Writing of History

Caste is seen as both the most archaic and the most contemporary reality of India – a persistent but paradoxical presence in historical time. Perhaps for this reason, caste seems to act as a challenge to the writing and teaching of history. This essay seeks to understand the ways in which caste as a category has, for a long time, escaped history as a discipline. It also explores the newer ways in which historians today try to interrogate and renegotiate history itself, in their effort to fashion modes of writing adequate to the workings of caste in India. This essay therefore is as much about history-writing as it is about the category of caste.

Caste and Nation

History, as we practice it today, emerged in India in the second half of the nineteenth century, as a colonial, modern form of knowledge that sought to reinvent time, both as concept and as experience. One of the many ways in which time was reconstituted – as past-present continuum, as empty numerical chronology, as unidirectional progress and so on – most crucial was a new way of imagining the past.

1. I (Chandramouli) have written about this reconstitution of time and history in *Politics of Time: 'primitives' and history-writing in a colonial society*, Delhi, Oxford University Press, 2006. Discussion on this aspect is also found in the following selected works:

2 Akshay Chandra Sarkar, *Sanatani*, Calcutta, 1911, pp. 52-5, 135-36.

3 Jogen Ghosh, *Brahman and Shudra or the Hindu Labour Problem*, Calcutta, 1902.

4 Bhudev Mukhopadhyay, 'Samajik Prabandha', 1892, Bhudev Rachanasambhar Calcutta, 1957; Brahmamadhav Upadhyay, 'Varnashramdharma', *Bangadarshan*, phalgun, 1901.

Most crucial is the new way of imagining the past.

In history, this past, to make any sense, had to be represented in its entirety, as a single story of necessarily a single protagonist, namely the nation. In this imagination of history as always already 'history of', the past appeared comprehensible only in a totalized form, only by virtue of its identity with a unified entity. Once the past thus became a singular narrative and an undifferentiated space, categories like that of caste emerged as a problem for history-writing, for

such a differentiating element as caste could only reappear as a dangerous contaminant that threatened to undo the unity and coherence of the nation's, and the historian's, story.

Early texts of history, written by the early beneficiaries of colonial education, namely upper-caste, middle-class male professionals, took great pains therefore to make caste into a benign category. Many histories, for instance, did not acknowledge caste as a differentiating element at all, arguing instead that the caste structure served to keep Indians together, despite economic inequalities, in a systemic whole – this being what made Indian society superior to western societies fraught with class antagonisms.

Some historians reconfigured the caste system as a rational division of labour and occupations. Others saw caste as a spiritual hierarchy, and therefore superior to hierarchies generated by crass material parameters like wealth and state-power.

Of course, there were historical facts which did admit that caste actually prevented the rise of national unity. Yet many of these saw specific caste practices like untouchability as recent corruptions of an earlier and more rational and justifiable ancient varna system. Gandhi himself, till the 1940s, was one such thinker who sought to fight the 'evils' of caste while expressing faith in the varna system as a fundamental historical institution of the Indian civilization.

(Susan Bayly, *Caste, Society and Politics in India from the Eighteenth Century to the Modern Age*, Cambridge, Cambridge University Press, 1999, p. 251.

Rosalind O'Hanlon *Caste, Conflict and Ideology*, Cambridge, Cambridge University Press, 1985, especially Ch 10; Mark Juergensmeyer, *Religion as Social Vision: The movement against untouchability in twentieth century Punjab*, California, 1982.)

In the context of Bengal, a re-historicization of caste status was found among the Ranjbansis, who claimed that they were originally Kshatriyas, who had to hide from the wrath of Parashuram in the dense forests of north Bengal, and thus forgot their high-caste practices and customs. (Harakishore Adhikari, *Rajbansi Kulapradip*, Calcutta, 1908, in Sumit Sarkar, *Writing Social History*, Delhi, Oxford University Press, 1997, p.34.)

The following works are also very important for discussing such issues:

Nicholas Dirks, 'The invention of caste: Civil society in colonial India', *Social Analysis*, Sept. 25, 1989, pp. 42-52; P. Constable, 'Early dalit literature and culture in late nineteenth and early twentieth century western India', *Modern Asian Studies*, 31(2), 1997, pp. 317-38.

Sumit Sarkar, *Swadeshi Movement in Bengal, 1903-8*, New Delhi, Peoples Publishing House, 1973; also 'The Many Worlds of Indian History', in Sarkar, *Writing Social History*, p. 34.

Bhiku Parekh, *Colonialism, Tradition and Reform: An analysis of Gandhi's political discourse*, New Delhi & London, Sage, 1989.

However, already by late nineteenth century, these historicist strategies to gloss over caste for the sake of the nation seemed to be failing decisively. For one, the very act of history-writing was now appropriated and redeployed by lower-caste groups, jeopardizing the objectivity-claims of history itself. A very large number of lower-caste counter-histories began to be written and published, which defined caste-status – neither as an ancient and immutable tradition nor as a permanent birth-mark on the individual – but as a contingent and arbitrary attribute, acquired by a people at a certain historical moment in the past, at the moment of defeat or fall, so to speak. For the other, there was also the emergence of numerous lower and middle-caste associations, fighting for greater power and enhanced status, which challenged the upper-caste monopoly of public space and civic institutions. And there was, above all, the gross failure, by early twentieth century, of nationalist organizations to mobilize, in the name of a united nation, lower caste (and Muslim) peasantry in a united anti-colonial activism. 8 Needless to say, all this forced a recognition of the ‘caste-question’ onto mainstream history-writing by early twentieth-century.

Yet, even as caste began to be acknowledged as a question before history, caste was incorporated into the discipline through a strategy of subordination. Caste in history-writing was relegated to a ‘social’ category, different in conceptual status from self-evidently political categories like the nation (and later, in the Marxist tradition, class). It is well known that the crucial point on which Ambedkar and Gandhi fell out was precisely this.9 Ambedkar alleged that Gandhi, by reducing the issue of caste, to issues of social reform and ethical protocol, was actually seeking to prevent caste from becoming a full-blown political question, which would determine ways in which independent India would imagine the state and the region, rights and representation, even marriage and succession. This conceptual distinction – between the social and the political – that was produced by nationalist politics – would be later institutionalized in terms of academic domains and departments in independent India.

Not surprisingly, therefore, in academic locations of the newly independent nation, it was sociology that would become the ‘natural home’ for the study of caste. History as a discipline would have very little place for it, preoccupied as it was with what it saw as clearly political categories like the state (colonial and pre-colonial) and with political economic categories like class and modes of production. Political and political economic categories, it was implicitly and sometimes explicitly argued, functioned through a structural and impersonal logic of change. All that which did not follow such a consistent and rational transformative logic, all that which persisted against reason, all that were local and particular, all that could only be explained in terms of customs and culture and not in terms of generalizable laws of history and causality seemed to fall in the messy, everyday domain of the social. This was a domain that was amenable to empirical description, perhaps even to empathetic understanding and occasional policy intervention, but not quite to whole-scale politicization in terms of a national agenda and a national future. In so far as history and historians were concerned, caste resided in just such a domain, the domain of disciplines like sociology and in some cases, anthropology, against which history as a discipline sought to define itself.

In other words, caste as a category remained repressed within texts of history precisely because history above all was the narrative of a nation and its political development. It is not surprising, therefore, that mainstream political language, today as in the first half of the twentieth century, has often judged caste mobilizations precisely in these terms, of being either national or anti-national. The Dravidian movement in Tamil Nadu had once faced the charge of anti-nationalism as did Ambedkar himself, for his stand on separate electorates and what was seen as a pro-Muslim League position on federalism and regional autonomy. Even today, the pro-liberalisation polemic of Chandrabhan Prasad, or the global presentation of caste as a human rights issue in the UN are positions that are overwhelmingly accused of being anti-nation. Could one then go on to argue that caste can be adequately historicized only when the nation as a territorial integrity is decisively put to question? This is not merely to argue that historians must expose the limits and dangers of nationalism as ideology or go beyond nationalist historiography. Most serious historians have already successfully done so. This is to make a more difficult proposition – that history in our context can no longer be simply written as Indian history – which all of us seem bound to do in terms of disciplinary and institutional definitions – if historical understanding could do justice to caste as a category.

Chandrabhan incidentally has a rather nuanced and discriminating position vis a vis liberalization and nationalism; see ‘Interview of Chandrabhan Prasad by Siriyavan Anand’ posted in www.ambedkar.org/chandrabhan/interview.htm.

I (Chandra Mouli) have in mind the United Nations Conference against Racism, Racial Discrimination, Xenophobia and Related Intolerance, held in Durban in August-September 2001, where untouchability was presented by some dalit activists as a case of race injustice.

I thank G. Arunima for forcefully putting this point across to me. The following resources discuss the above-mentioned issues.

G. Arunima, *There Comes Papa: colonialism and the transformation of matriliney in Kerala, Malabar, c. 1850-1940*, Delhi, Orient Longman, 2003

R. Jeffrey ‘The Social Origin of a Caste Association, 1875-1905’, *South Asia*, 4, 1974, pp. 39-59

K. Saradamoni, *Emergence of a Slave Caste: Pulayyas of Kerala*, Delhi, People’s Publishing House, 1980.

Robert Hardgrave, *The Nadars of Tamilnad*, Berkeley & Los Angeles, University of California Press, 1969.

E. Zelliott, *From Untouchable to Dalit: essay on Ambedkar movement*, Delhi, Manohar, 1992.

Juergensmeyer, *Religion as Social Vision*; Nandini Gooptu, ‘Caste and Labour: Untouchable social movements in urban Uttar Pradesh.

There are two dimensions to this proposition, one that is already being worked upon by historians and another that is not yet fully formulated. The first dimension is to acknowledge the

‘region’ as a crucial location for historical studies. This is something, which mainstream coalition politics has already made us admit in the electoral arena in the last couple of decades.¹² Historians, primarily of the south but also elsewhere, now argue that understanding caste and caste-movements is only possible if we set our study in context of the region, where the region becomes more than and different from merely a geographical or cultural unit of national territoriality. The region in such work must be recovered in its full autonomy, in its defiance of the hegemonic national story, and in its contingent and changing relationship with the national. It is in this mode that we must draw upon historical works done on caste, in terms of the regional stories of the Nairs and Namboodris and the Iravas and Pulayas of Kerala, the Nadars of Tamil Nadu, the Mahars of Maharashtra, the Chamars of Punjab, UP and Chattisgarh, the Balmikis of Delhi, the Namasudras of Bengal and so on.

The following works throw some light on the issues mentioned above with data and analysis:

Twentieth century in Dalit Movements and the Meaning of Labour in India, ed. Peter Robb, Delhi, Oxford University Press, 1993.

Saurabh Dube, Untouchable Pasts: Religion, Identity and Power in a Central Indian Community, New York, State University of New York Press, 1998.

Shekhar Bandopadhyay, Caste, Protest and Identity in Colonial India: the Namasudras, 1872-1947.

Richmond, Surrey, Curzon Press, 1997; Vijay Prashad, Untouchable Freedom: a social history of a dalit community, Delhi, Oxford University Press, 2000.

Sugata Bose, A Hundred Horizons: the Indian Ocean in the age of global empire, Delhi, Permanent Black, 2006, especially Chapter 3.

Nicholas Dirks, ‘Castes of Mind’, Representations, winter, 1992, pp. 56-78.

For a lucid argument against seeing caste and religion as primarily products of colonial governmentality, see Sumit Sarkar, Beyond Nationalist Frames, Delhi, Permanent Black, 2003.

Such histories have served to irreversibly disaggregate the dominant national story. At the same time, we must also take note of another kind of regional history that has emerged recently, which actually helps us imagine alternate extra-national regionalisms. I have in mind as example a work on the Bay of Bengal caste-network of the Chettiars or the Indian Ocean caste-network of the Gujrati bania, stretching as far as the east coast of Africa, or the caste dynamics of labour migration, say from Bhojpur to Mauritius or from Jharkhand to West Indies.

In fact, once seen through the speculum of caste/region, the question emerges whether one can talk of a nation at all that pre-existed the emergence of the fundamentally caste-inflected identity of the Maratha or the Dravidian or the Bengali bhadralok. Or whether we must indeed talk of a nation-effect that was produced in late nineteenth-century onwards, out of the conflict

and consolidation of jati-s, where the term jati actually worked to ensure, significantly, the critical slippage and oscillation, as context would demand, of identity between locality, nation and caste.

There is however another question about caste and the nation which is yet to be formulated clearly by historians, and I believe, the reason behind this is that writing the history of India, till today, always takes the form and practice of Indian history. This is the question of the place of caste in the definition of India – that is, the question of whether caste as a form of stratification is peculiar to India as a nation and if so, is caste then really for us the national form of inequality. In other words, is subalternity experienced in India in a unique, different and over-determined manner – that is, via caste – which sets India apart from the rest of the world and thus historically makes India a nation? (Responses such as there is caste also in south east Asia and in a different form in Japan, I think, only postpones the question) the difficulty, perhaps the impossibility, of this question is apparent, recent historiography argues that what we see as caste in today's India is really a very recent invention - the product of the orientalist discourse, of colonial ethnology and the modern technology of census and governmentality¹⁵ the argument goes as follows: that caste was neither an over-determining category in pre-colonial times, nor were the categories of jai and varna exactly the same as what we experience as caste in contemporary times. Caste, therefore, has never been a quintessential national trait, and that, it was argued, contemporary caste experience is really the product of a very specific and contingent kind of colonial, modern encounter and should never be seen as the primary way of defining ourselves as Indian. There is no denying the strength of this argument, and yet this position also invites the criticism – both from historians and activists – that such an argument really functions as a kind of disguised nationalism, which seeks to exonerate pre-colonial India from owning up to the evil of caste and gets away by blaming, as it were, the colonial masters for everything. The critics point out that the very long-term and historical nature of caste injustice in India is thus vicariously denied in this argument, defeating at the outset the ongoing political struggle against caste in our times.¹⁶ The paradox, of course, is that this critique itself ends up equating caste and India, in a kind of eternal national formula, which in turn defeats the equally political struggle of making caste appear historically contingent and thus, amenable to immediate change and even abolition.

Our argument is that this strange impasse about caste within history-writing is an impasse inherent in having to necessarily think history via the nation – which disallows the staging of the question of caste in any way other than in terms of its being, or not being, a national reality. Despite powerful critiques by historians of nationalism as ideology and framework, the nation as hegemonic category thus continues to throw its shadow over, and thus keep repressed, narratives of caste. The following works vividly present the related issues:

G. Aloysius, *Nationalism without a Nation in India*, Delhi, Oxford University Press, 1997.

The Construction of Communalism in Colonial North India, Delhi, Oxford University Press, 1992.

Caste and Religion

One way in which history-writing in India has rendered caste somewhat invisible is through its particular way of foregrounding of religion. At the most obvious level, we must admit that Indian historiography till date has generally been seen as the religious/communal division between Hindus and Muslims as the main question before the nation, and the problem of caste therefore as somewhat secondary. This was of course the case with conventional nationalist historiography. However, this way of problematizing the nation via religion and identity continued well into the 1990s, when, with the rise of Hindutva forces, ‘communalism’ reappeared in a new way as the most popular theme for history-writing in India. This long-term dominance of the question of religion/secularism resulted in a sub-sumption of caste as a question under the question of nationalism/communalism.

The critique of nationalism as ideology that was developed by historians of communalism like Gyanendra Pandey¹⁸ in the 1990s was indeed pathbreaking – in that it showed up communalism and nationalism to be continuous rather than oppositional phenomena, as nationalist history had argued till then. In the process, nationalism and its apparently secular-modern rhetoric was exposed for sharing in the very same self-other logic which fuelled communalist mobilizations – working to constitute the Muslim (or Pakistan) as an external, and yet paradoxically, also as an internally threatening, other. While studies like these changed the nature of Indian historiography for good, they, however, stopped short of setting religion up as a category for problematization (beyond recording that the modern notion of Hinduism as a unitary doctrine, with a scriptural foundation and with a historical antagonism with Islam, was indeed a colonialist, Indological construction). This silence about religion itself – even in studies of religious mobilization – is particularly significant for us, because religion as a central question had been placed on the table, as it were, by theorizers and critics of caste very early in India’s colonial history.

By the early decades of the twentieth century, when the phenomenon called communalism had consolidated as a recognizable form of modern political mobilization in India, we see Ambedkar offering a re-definition of religion as a category through his work on Buddhism and through his arguments surrounding marriage as an institution. We also see Periyar debating religion and atheism. There has been a great amount of historical discussion on Gandhi’s political use of dharma, yet there is this strange silence about Ambedkar or Periyar’s general commentaries on faith and religiosity – clearly because their experiments with religion were perceived as part of the caste question rather than as a question before the nation. Very similarly, the early twentieth-century debate about representation via separate electorates has almost always been reduced to the question of religious representation in Indian history-writing, even though separate electorates were as importantly a part of the question of dalit representation. Again, while Partition is seen as the crucial closure to India’s colonial history and

colonial-modern experience with religion, Ambedkar's conversion to Buddhism only a few years later, along with a mass of his followers, appears in Indian historiography as a relatively minor incident, even though this moment could as well be formulated as another community's spectacular exit from the nation itself. In other words, the framing of Indian history in terms of the Hindu-Muslim question has resulted in a glossing over of the fact that religion as a question in itself was being radically re-theorized through the caste question in the twentieth century.

Recently, however, some historians have argued for a simultaneous re-writing of the caste and the communalism problematic. In the context of Bengal, for instance, P. K. Datta¹⁹ has shown how the fear of an impending Muslim population explosion caused upper caste Bengali men to campaign for a numerical expansion in the ranks of Hindus. It was this imperative of creating a Hindu majority, which brought the caste question centre-stage, as it began to be strongly felt that untouchables and tribals, who were till then seen as outside the pale of varna samaj, must be 'Hinduised' and brought into the Hindu fold. Shekhar Bandopadhyay's work on the Namasudras of Bengal²⁰ and Sumit Sarkar's essay on Bengali Muslim peasantry²¹ also show how resistance by the rural underclass produced amongst the literate classes of Bengal, both Hindu and Muslim, a nationalistic polemic about communitarian identity, self-improvement and religious emancipation. M. S. S. Pandian shows for Tamil Nadu how the rise of the Brahmin as a dominant, and therefore, a deified figure happened through exchanges about religion, in a public sphere constituted both by missionary and civic and judicial institutions. Refer to the following works relating to the above-mentioned issues.

Carving Blocs: Communal ideology in early colonial Bengal, Delhi, Oxford University Press, 1999.

S. Bandopadhyay, 1997; also 'Transfer of Power and Crisis of Dalit Politics in India 1945-47', *Modern Asian Studies*, 34, 4, 2000, pp. 893-942.

Sarkar, *Beyond Nationalist Frames*.

Brahmin and Non-Brahmin: Genealogies of the Tamil Political Present, Delhi, Permanent Black, 2006.

The Blindness of Insight, Chennai, Navayana, 2006.

More directly, historians like Dilip Menon have proposed a straight and almost unmediated connection in modern Indian history between instances of caste and communal mobilization. According to Menon, this can be shown as a trend from late nineteenth to as late as the end of the twentieth century. If there were a series of communal riots in the 1890s, he argues, it was the direct outcome of lower-caste associations and lower-caste movements that had mushroomed in India in the 1870s and 1880s. At the other end, the rise of Hindutva in the early 1990s, the Babri Masjid demolition and the following riots were also events directly responding to the backward caste mobilization that happened in north India after the 1989 Mandal Commission. He also tries to demonstrate similar connections for the 1920s communal riots and the 1940s Partition violence. Dilip Menon's basic argument is that the structural violence

inherent in a caste society such as India has been repeatedly sublimated in Indian history into violence against an external other, namely the Muslim – as a way of saving the nation-ness of the country, as it were. The nature of lower-caste participation in communal violence– whether it be the Namasudra involvement in the 1946 riots or the so-called tribal and low-caste involvement in the Gujrat anti-Muslim violence of 2002 – shows itself up precisely, therefore, as a displacement of potential caste conflict in local contexts.

Whether or not one agrees with such an unmediated link between caste and communalism, one thing seems undeniable in the light of the above body of work – that there is need for a re-formulation of the problematic of religion from perspective of caste. There has of course been a long-standing debate in mainstream academia about caste that poses the caste/religion question as follows – is caste to be seen as a religious (a la Louis Dumont) or as a socio-political (a la Nicholas Dirks) phenomenon? In context of the above discussion, this now seems to be the wrong kind of question. While nobody seriously sees caste any longer as an articulation of the encompassing spirituality of Indian society, to dissociate caste from the workings of religion in modern times is also to avoid taking the bull by its horns. It is also a refusal to take seriously the concern that critics of caste – from Bhimrao Ambedkar to Kancha Ilaiah – have always spoken out about the problematic of religion and religiosity. In other words, newer kinds of history-writing must rescue the question of religion from the communalism paradigm, for communalism has been the only way in which the nation, and therefore modern historiography, has admitted, and at the same time neutralized, the question of religion, as it were. It is only thus that we can also restage the question of caste in all its centrality.

There is still very little work in this direction in India, if only because our historical and political common sense continues to understand the functioning of religions through a very simplistic self-other formula, borne out of Christianity versus Islam, Islam versus Hinduism and such stories of civilizational encounters. Clearly, such a formula sits easy with the framework of culture/civilization/nation that structures politics as well as the discipline of history globally. What remains underplayed, however, in this version of religion is the long history of the fashioning of the self, the community, and everyday practices thereof, that has marked religion as a changing domain – a domain in which questions of morality and purity, death and sexuality, suffering and liberation, authority and subjectivity, law and custom have been negotiated through time. In ‘our’ religions (and I say religions in the plural to indicate Hinduism, Sikhism, Islam and Christianity, all of which harbour caste, even when professing formal equality), caste, and resistance to caste, seem quite central to the history of this fashioning of the self/community and its internal, transformative dynamics. There is of course interesting work on Gandhi and his practices of the self – and on the place of untouchability (and sexuality) in it. However, the myth of Gandhian exceptionalism somewhat nullifies the significance of such work. Taken further – perhaps through a study of various lower-caste sects and alternative faiths, both of colonial and non-colonial times – a history of practices of selfhood, community and conflict might emerge that would bring back caste into serious reckoning.

Caste and the Body

Talking of caste and practices of the self brings to the fore the question of caste and the body. It is particularly important to raise this question because with it comes the question of the materiality of caste as a category, the precise nature of which has till very recently escaped history-writing. Caste is a very particular form of structural inequality, no doubt, but discourses of modernity have always sought to subsume caste under surrogate categories, namely, either class or race. It is this which has ended up displacing from centre-stage the specific and peculiar materiality of caste itself.

We all know the history of this century and more long process of sub-sumption of caste. It began with the ethnologization of caste by colonial governmental agencies in the late nineteenth century. What emerged was a regime of colonial-modern biopolitics which sought to fix and count caste groups in India as instances of ethnic identity and products of ethnic intermixing. The very fact that the traditional Brahmanical versions of caste also emphasized control over marriage and demonstrated a strong fear of miscegenation only seemed to confirm the colonizer's argument that caste was actually biological race. But more importantly, this ethnologisation also allowed sections of colonial indigenous elite to 'primitivise' so-called tribals and untouchables, and thus both to create a temporal distance from and impose a modernization regime upon them.²⁴ Even more importantly, this technique of racialization of caste was on occasions even turned around, as in Maharashtra and Tamil Nadu, to the advantage of lower castes themselves –when the myth of Aryan conquest was re-presented historically as a process of establishing Brahmanical control over indigenous races of the country. True, the understanding of race in the latter case was more cultural-linguistic rather than biological, yet the equation of race-culture-civilization-caste was unmistakable in it (Prathama Banerjee, *Politics of Time*).

As unmistakable was the fact that the mobilization of lower castes against the alleged Aryan-outsiders resulted in a conflation of caste solidarity with a form of nationalism – whether it be Tamil linguistic nationalism in the south or the Maratha tradition of kshatriya valour in the west.²⁶ Needless to say, the strategic advantage of reducing caste collectivity to a kind of counter-nationalism was not available in all parts of India. But even more significantly, the identification of caste with race, and thus with a nation, produced a new kind of identity politics, that in turn caused a new kind of exclusion of the dalits by dominant backward castes both in the south and the west of the country. Check the following works relating to the issues discussed above.

Pandian, Brahmin and Non-Brahmin.

Prachi Deshpande, *Historical Memory, Modernity and Regional Identity, India 1700-1960*, Delhi, Permanent Black, 2007.

Jyotirao Phule, 'Slavery', 1873, in Selected Writings of Jyotirao Phule, ed. G. P. Deshpande, Delhi, Leftword, 2002; also, Gail Omvedt, 'Jotirao Phule and the ideology of social revolution in India', Economic and Political Weekly, 11 September 1971, 6, 37, pp. 1969-79.

Almost simultaneous to the racialisation of caste late nineteenth century onwards, therefore, there also had to be another representation of caste. This was the parallel mode of constituting caste as primarily a form of economic inequality. Phule himself reconstituted the lower caste question as a peasant question, and the upper-caste/lower caste binary as a form of primordial class antagonism.²⁷ In fact, even as he worked on his historical understanding of Aryan invasion, he foregrounded caste-exploitation through the then globally available political economic category of slavery. In Tamil Nadu as well, as M. S. S. Pandian, shows, despite its articulation through the Dravidian movement, 'backward' caste mobilization had also to be articulated on the ground that lower castes were the ones who really provided the resource and the labour for the Brahman, the temple and the landlord. In other words, the lower castes were really the productive classes of society and their exploitation and subordination was, therefore, really a structural form of resource extraction. And even as Martin Macwan, in 2001, argued that untouchability should be broadly seen as a kind of racialism, he put land reforms first on his agenda, almost in the same way as the Indian communists had traditionally done. In other areas, this caste-class equation became the mainstay of radical politics of change. Bihar is the best instance of such an equation, where the fight for minimum wages for rural landless labour and the fight for the dignity of the dalit appeared one and the same thing in the 1960s and 70s Naxalite movement. Twentieth century history-writing, especially people's history of the Marxist variety, we know, worked further to institutionalize this caste-class conflation, in which caste sensibilities were seen as a pre-modern and displaced form of consciousness of economic interest, which the right politics and the right narrativisation could eventually purify and resolve into modern class consciousness.

I believe that this incessant vacillation of caste as category between these two categories of race/nation and class is particularly significant. It of course explains why caste remains somewhat repressed in dominant historical common sense even today. But to say this is not really to adequately interpret the issue. My argument is that the tense positioning of caste between the categories of race and class is actually an expression of our inability to truly grasp the materiality of caste as category. In the conventions of modern history-writing, in fact in social sciences in general, materiality is recognized primarily in the form of economic interest, in the language of hunger and its satisfaction, disease and its remedy, and debt and its remittance, as it were. This is not merely the local problem of materialist/Marxist schools of thought, which have been repeatedly accused of being economicist and reductionist in their understanding of social reality. It is actually a far more generalized position, shared across ideological divides, which understand materiality as a domain, in which the human body becomes the locus of the operations of larger historical forces. The body – whether starved, bonded, sick or violated – becomes proof and product of material processes. The body is recognized precisely because it carries the mark of such material histories. By itself, however, the body is seen as bare life, biology, opaque, merely a receptacle, and therefore, not quite thematisable through history.

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CH. Chandra Mouli & B. Sridhar Kumar

Caste and Nation in Indian Society

This understanding of the human body as irrelevant, except in biographical intimacy of disease, death, sex and hunger, is something that fails to make sense of the material experiences of caste and above all, of untouchability – wherein matters of touch, sex, food, filth, flesh, skin, work, worship, bondage and mobility all come together to produce the socio-political realm via deployment of the body, and above all, the body. Which is perhaps why, in response to class formulations, it appears attractive to a large number of critics of caste to invoke the idea of race. For in colonial modernity, race seems to be the only mode through which the body is admitted into public political discourse. It is only through discourses of race justice and human rights against violence that claims to autonomy and rehabilitation of the body appears possible globally. The telling case, already mentioned above, is the debate that emerged when dalit activists sought to present caste injustice as a case of race discrimination and human rights violation on the international forum of a the United Nations Conference against Racism, Racial Discrimination, Xenophobia and Related Intolerance, held in Durban in August-September 2001.²⁸ I do not quite believe that dalit activists actually innocently understood caste as race, nor do I believe that they saw the invocation of a universal humanity and human rights as the ultimate way towards abolishing of caste in India. I see the caste-race conflation here as really a deliberate and strategic reminder – that the materiality of caste is above all that it is a politics of the body – to all those who talked of an abstract notion of democratic equality and empowerment, including existing dalit political parties like Bahujan Samaj Party and the Republican Party of India, big electoral players who had maintained an uneasy silence all through this controversy.

²⁸ For a good summary of various views on the issue, including that of Martin Macwan, who was one of those instrumental in ‘internationalising’ the caste issue, see ‘Exclusion: a symposium on caste, race and the dalit question’, Seminar, 508, December 2001.

The following works also may be seen:

Uma Chakravarty, ‘Reconceptualising Gender, Phule, Brahmanism and Brahmanical Patriarchy’ in Gender and Caste, ed. Anupama Rao, New Delhi, Kali for Women, 2003; G. Arunima, There Comes Papa.

B. R. Ambedkar, ‘Castes in India: their mechanism, genesis and development’, in Essential Writings of B. R. Ambedkar, ed. Valerian Rodrigues, Delhi, Oxford University Press, 2002.

S. Anandhi, ‘The Women’s Question in the Dravidian Movement, c. 1925-48’ and V. Geetha ‘Periyar, Women and an Ethic of Citizenship’, both in Gender and Caste, edited by Anupama Rao.

Not surprisingly, if there has emerged today any recognition of this problematic of the body vis-à-vis caste it has come from feminist writers, and not all of them historians. To begin with, there is the clear assertion being made by feminist writers today that caste as a structure is centrally reproduced through a patriarchal enforcement of endogamy, where marriage and the control of women’s sexuality are paramount. Uma Chakravarty’s work, both on ancient India

and on the 18th century Brahmanical Peshwa regime of Maharashtra, shows this clearly, as does G. Arunima's work, on the restructuring of patriarchy through a forcible transformation of Nair matriliney into the 'modern' form of patrilineal family in Kerala in colonial times. This perhaps explains why Ambedkar emphasized so much on the centrality of marriage in his understanding of the genesis of caste³⁰ and why someone like Periyar needed to fashion an alternative form of man-woman partnership in his version of Self-Respect marriages.³¹ Though neither of these thinkers formulated this issue as a feminist problematic, they clearly had an intuitive understanding of the centrality of women's body in discourses of caste – an understanding that later theorizers would build on.

Other writers, in turn, have sought to narrate the experiential dimension of caste in everyday life to show how central the presence and movement of the body has been to the workings of this form of inequality. One could present numerous instances of this centrality of the body vis-à-vis caste – namely, the questions of proximity and distance through which upper and lower caste bodies are spatially located, the matter of differential clothing, posture and deportment of bodies allowed in conventions of social etiquette, notions of ablutions and defilement that mediate occasions of touch, issues of differential sexual access, by which upper-caste men appropriate lower-caste women's bodies while lower-caste men and upper-caste women are denied contact, forms of labour, enslavement and debt bondage that must produce particular and specially inflected questions of freedom, mobility and control of bodies, even matters of association with beastly bodies by which the cow becomes the Brahman's and the pig the dalit's symbol and so on. Some of these bodily conventions have of course been jeopardized by the contingencies of modern life – public transport, urban migration, rise of caste-neutral institutions and professions, legal intervention etc – as also by successful resistance against them. Yet there is no denying that even today, in cities and in offices, the sweepers and cleaners are almost always dalits, that marriage advertisements are still caste-based even amongst the most elite and educated, that despite reservations, public institutions effectively function through informal procedures of segregation. In other words, attitudes towards the body still strongly inform the materiality of caste. Note, for instance, the telling reports that P. Sainath had filed on dalit daily life across the country some years back, where the organizing principle of caste till date clearly appeared as the opposition between clean and defiling labour.³² Note also the stark way in which feminist sociologist Anupama Rao captures the body politics of it all:

32 'Unmusical Chairs', *The Hindu*, March 14, 1999 and 'Head-loads and Heartbreak', *The Hindu*, October 3, 1999, both reproduced in *Gender and Caste*, ed. Rao.

33 Introduction', *Gender and Caste*, ed. Rao, note 51.

Ironically, the dalit women's physical intimacy with this most abhorred and defiling of acts, excretion, gives them a kind of secret knowledge of the domestic economies from which they are excluded. If the Brahman's access to the secret knowledge from which others were to be excluded formed the psychobiography of his caste mark, the gendered reversal that is performed by the dalit woman's access to the intimate gastrointestinal economies of the household is then a

poignant reminder of the knowledge – of what the upper castes eat, how their shit smells, and so forth – that defiled labour produces.³³

It is this specific kind of materiality of caste inequality – and the centrality of the (gendered) body in it – that history-writing must admit into its narratives. However, it will be a gross error to understand this version of caste as embodied inequality in terms of the primordality of the phenomenon. In fact, this precisely is the problem with our sociological and historical common sense, a common sense which is the product of a colonial-modern historicism that can grasp caste only in terms of its being age-old, archaic, non-modern, a residue of the past in the present, as it were. The task of a history adequate to the category of caste, therefore, would be to show up the changes, through modern times, in the forms of embodiment and materiality of caste – changes that have come about through changing discourses, changing governmental technologies, and above all, through changing forms of resistance and politicization.

Let us end this essay, then, by provisionally suggesting what seems to me one productive way of approaching the problematic of caste, body and history (surely there could be many other ways, and in any case, we are constrained by being a historian of only the nineteenth-twentieth centuries). We think that there is a consensus today that the question of untouchability must be seen as distinct and different from other general questions about caste. This position is understandable because erstwhile untouchables remain even today the most physically exploited and marginalized peoples of our society, and their question is undoubtedly therefore the most urgent of all. However, beneath this admittedly ethical/political position lay hidden a number of specifically historical questions that throw up the connected genealogies of caste and the body. Namely, questions such as when and how does the question of untouchability, and the associated question of touch and the body, get dissociated from the potentially totalizing structure of caste practices in general? Does the separating out of the untouchable happen because mainstream nationalism and its leaders like Gandhi strategically made untouchability into a distinct, localized and therefore containable evil, thus exonerating the rest of caste society from the taint of unjust bodily practices? Does the question of the ‘untouchable’ emerge as a separate question also because of the way other ‘backward’ castes mobilized and consolidated, as they did in early twentieth century in the south and the west and in the late twentieth century in north India, really at the cost of the dalit? In other words, does the special loneliness of the dalit emerge out of newer kinds of hegemonic political practice by which caste gets resisted and reconfigured in the modern nation – making the dalit into an exceptional and residual untouchable body? And does it also signify that the struggle against untouchability and defilement – the embodied form of the experience of caste – becomes the struggle for rights and recognition of a special and specific community of ‘untouchables’ rather than a general struggle for abolition of caste as a totalizing system? Or as importantly, is caste not or no longer a totalizing structure at all, only a Brahmanical fantasy?

Other associated questions also emerge – how does the metaphor of the body work in the history of naming and renaming of the untouchable-the harijan-the broken people? How do we see the figuring of Ambedkar since the 1950s – through the setting up of his many statues and

the occasional desecration of them? What does the politics of language produced by the dalit literature movement, 1970s onward, tell us about the deployment of so-called vulgar, physical, crassly material usages against a sanitized and elitist imagination of the literary and the aesthetic? What does the recent centrality of the autobiographical mode of writing in dalit self-representations say about our conventional knowledge systems and the space they offer, or do not offer, for the articulation of an embodied subject? And above all, what is the role of structural violence – in its bodily immediacy – in the primary recognition of the dalit or the ‘untouchable’ as a subject? Anupama Rao, the feminist sociologist whom I had briefly quoted above, has done some significant work on this last question, which must be mentioned here, for from its history as a discipline has much to learn. (Understanding Sirasgaon: notes towards conceptualizing the role of law, caste and gender in a case of “atrocities”, in *Gender and Caste*, ed. Rao; ‘Death of a Kotwal: Injury and Politics of Recognition’ in *Subaltern Studies XII*, eds. Shail Mayaram, M. S. S Pandian and Ajay Skaria, Delhi, Permanent Black, 2005.)

Anupama Rao argues that if in the twentieth century, the rise of the dalit as identity happened through a politics of representation and reservation, no less important has been the parallel process of reconstituting the dalit as subject(ed) to special forms of bodily violence – defined by the state as legally distinct from other structural/societal practices of violence in modern times. She reminds us that at the time the Indian Constitution was being framed, Ambedkar had suggested in his draft on fundamental rights the provision that ‘[a]ny privilege or disability arising out of rank, birth, person, family, religion and religious usage and custom is abolished’. This general statement against inequality of all kinds, both religious and secular, was however accepted neither by the Draft Committee nor by the Constituent Assembly. In its place came the well-known Article 17 of the constitution which read ‘[u]ntouchability is abolished and its practice in any form is forbidden. The enforcement of any disability arising out of “untouchability” shall be an offence in accordance with law’. I believe that this was the moment of formalizing and legalizing the separation of untouchability as a special case, from its habitus of general social, religious and caste practices.

This was also the beginning of a longer process of law-making by which the ‘untouchable’ was produced as the subject of legal ‘exception’ and special juridical protection (in the way that women would also be constituted through the years). The Government of India passed the Untouchability (Offences) Act in 1955, which was amended in 1976 and renamed as the Protection of Civil Rights Act (Act 22 of 1955). Later in 1989, at the same time as Mandal Commission, the state passed The Scheduled Castes and the Scheduled Tribes (Prevention of Atrocities) Act, which was much more stringent than the earlier one.

Through a study of cases under the above laws, Anupama Rao shows how through the twentieth century, dalit personhood gets juridically constituted through moments of ‘atrocities’. It was only through acts of violence against the untouchable that the untouchable gets publicly recognized – making public violence and humiliation a structural-legal condition for the emergence of the dalit as an effective and visible right-bearing individual. This also renders invisible in a new way, the ordinary and unspectacular deprivations of the dalit everyday. It also

leaves very little room for a recognition, in legal-juridical terms, of caste sociality in general and of the structure of high-caste personhood, the ‘normal’ citizen, as Rao aptly puts it.

The particular kind of emphasis on violence against the untouchable body also fails to recognize the changing politics of violence itself. Anupama Rao argues that in state sociology, directed violence against a dalit is almost always read as the archaic form of violence based on the ‘superstition’ of untouchability, while it can be shown that since at least the 1960s, if not earlier, such violence has been newly constituted in response to newer contexts of local political assertion by dalits. ‘As we try to navigate past a legalized caste habitus of victim and aggressor’, she says, ‘we need to acknowledge that there has been a change from violence that prevents dalits from claiming political rights, to violence that responds to their political militancy’. She also shows how juridical knowledge, and state apparatuses like the police, the court, commissions and committees, are very much contaminated by the political negotiations happening in society in general which produce criminal cases of atrocity – except that, at the moment of justice and compensation, such politics must of necessity be repressed for the sake of impartiality and evidentiality.

In other words, what we see here is a long and complex history of the changing deployment of the dalit’s body and person through which the materiality of caste gets laid out and transformed. However, it must be evident that this kind of long-term history of caste can only be imagined, and read back well into at least the nineteenth century, only if we are able to go beyond the conventional closure of modern Indian history at 1947. Seen from the point of view of the caste-question, late nineteenth to late twentieth century appears to be a far more productive temporal bracket to work with. It is also quite possible to complicate, from the perspective of caste, the grey area between late medieval and early colonial times in India – though it is beyond my competence to elaborate on this. But it can surely be said that if history-writing has to do justice to caste as a category, historians must begin by disowning significantly the standard periodisation framework of Indian history, across ancient-medieval-modern periods.

Not the least because this periodisation still smacks of that colonial-religious division of our history across Hindu, Muslim and British eras, which produced the nationalism /communalism paradigm, rendered caste secondary, and forcibly ended modern history at the moment of partition and the exit of the ‘secessionist’ kind of Muslim from the nation. Indeed, it is the haunting shadow of this periodisation that keeps the practice of contemporary history from really developing in our academic institutions even today. And without a practice of contemporary history, even the stories of nineteenth-early twentieth century caste mobilization would remain largely untold.

Nationalism and the Postcolonial Literatures

Dr. K. Prabha

Late twentieth century English Pop icon John Lennon's utopian pipedream of a borderless ambrosial world openly links the absence of nations to freedom and peace. An innocent dream of a popular Western poet and musician evokes disturbing images of the violence and destruction in recent human history generated by one or the other notion of nation and nationalism. Almost immediately, the memories of unimaginable human suffering, pain and devastation implicit in the song disturb the listeners out of the smugness linked with the naturalness of living in nations. It also makes one conscious of the impossibility of escaping from the discourses of nations and nationalisms and of imagining life outside them. This is particularly so in the case of individuals and writers belonging to minority communities caught up in societies divided along racial, religious, cultural, linguistic or other sectarian lines.

One of the central thematic concerns of most of the 'postcolonial' literature is the history, memory and viability of the nation-state and the critical issues of nation and nationalism which get foregrounded and articulated in postcolonial spaces. The genocide, violence, persecution and humiliation of innocent individuals, families and communities on grounds of religion, race, caste or any other such criterion are often the issues that the fiction of authors like Salman Rushdie, V. S. Naipaul, Amitav Ghosh, Rohinton Mistry, Arundhati Roy, Shashi Tharoor tries to address. The birth of independent nations as a result of fervent forms of nationalism and mass movements gave rise to dreams of democracy, hope, equality and possibility of development for all. But, the euphoria of independence from the colonial rule yielded place to new hegemonies as well as conceptions of nations and nationalisms in which many sections and communities found themselves marginalized and exploited by the new dominant ideologies and groups. Political independence was often accompanied by genocides, social conflicts, violence and unprecedented human suffering symptomatic of a deficient political will and failure of administration and the constitutional machinery in the newly independent nation-states like India and Pakistan.

The postcolonial writer is acutely aware of the belied expectations and adheres to the imperative of critiquing various manifestations of nationalism in the post-independence nation-states. The failure of the nation-state to protect the rights and lives of individuals belonging to marginalised, minority or disadvantaged communities is the major discourse that is visible in much of the post-colonial writing in English.

The meaning and significance of nation/nationalism in this scenario becomes highly problematized. One has to accept the paradox of either celebrating them or denying the importance of boundaries and discourses built around them. Human life today is stuck in the dual imagination of either asserting national identities or the wish to transcend them for global and transnational alliances of economy and culture. The dream of seeing all human life, despite its immense variety, as one, and the planet earth as one open space, for nothing else but limitless personal liberty can

only belong to the third imagination - that of a poet. Liberalism's dream that nationalisms would gradually get diluted - which incidentally finds expression in one of Gellner's statements taken out of context, as "trade flows across frontiers: the life of the intellect ignores frontiers; and with the progress of learning, wealth and industry, the prejudices and superstitions and fears which engender frontiers would decline" (Gellner Thought 147) - too has remained unfulfilled. One strong voice of an artist and activist that probes and problematises the question of nation in the realm of prose is that of Arundhati Roy.

Nations have never been homogeneous, and it is impossible to write a universal grammar of nation and nationalism. Yet, as the only extant, viable and universally accepted system of political governance and social and economic organization in the world today, the nation is perhaps the most important determiner of life on earth. The lack of alternatives today finds a rather anguished expression in the epigraph of Arundhati Roy's *Listening to Grasshoppers* in which she quotes from Mahmoud Darwish's *The Earth is Closing on Us*. It reads:

Where should we go after the last frontiers?
Where should the birds fly after the last sky?
Where should the plants sleep after the last breath of air?

In her role as a social and political critic, Roy enters into a harsh and unremitting critique of the violence and exploitation that she believes is integral to the character of the Indian state and to that of the global/neo-imperial superpowers. The basic fact that the condition of living in a nation-state - which is conceived to ensure individual liberty along with social, political and economic justice - should arouse consciousness of injustice necessitates a shift from idealism to historicism. Arundhati Roy's approach, taking the Indian example further, involves an analysis of the progress of national politics as the preservation of the economic interests of national bourgeoisie as well as Western economic powers. Roy's scepticism leads to a revelation which also challenges the representativeness of the nation-state. In the introduction to *Listening to Grasshoppers* titled "Democracy's Failing Light" she reveals that the 2009 UPA government's national government's claim to power rested on merely ten percent votes of the country's population. (xxiii)

The overused language of prose cannot perhaps provide the issue with an openness and radicalism that any discussion on the subject now craves. This is probably what Arundhati Roy means when she writes that the utopian dream of democratic living has never been realized and that the prosaic questions and prosaic answers about the perceived failure of the working models and variants of Western liberal democracies constitute an incomplete discourse. The inadequacies of the official registers, or of what she describes as the prevailing contest between repressions "through proper channels" and "resistance through proper channels" has, in her opinion, turned the writer inside her into a clerk. She goes on to say about her own writings that as "resistance goes this isn't enough. I know. But for now, it's all I have."

Historically speaking, however, it is with Marx and later Gellner that attempts at breaching the naturalness of nations and nationalism begin to be made. Gellner clearly recognizes the selective use of pre-existing past and goes on to see in the necessity of nationalisms aspects of modernization and of industrial society. Gellner understands nationalism as a direct consequence of the requirements of industrialism. The rise of nationalisms coincided with the specific needs of a specialized and universal educational system that could supply individuals according to the needs of a complex division of labor in industrialized societies. Gellner almost denies any individual identity to the subjects of a nation by saying that, "for most of these men, however, the limits of

their culture are the limits, not perhaps of the world, but of their own employability and hence dignity.” (Nations 110) Gellner thus gives a functional role to education and to the individual in the service of an industrial system by believing that “[t]he state is above all, the protector, not of a faith, but of a culture, and the maintainer of the inescapable homogeneous and standardizing education system.” (Nations 110) Among the early theorists, Karl Marx opens up new ways of thinking about nation and nationalism and there are many theories in contemporary times that still take their cue from his ideas. Marx reads the history of human society in terms of class struggle between the bourgeois and the proletariat. He attempts to subsume the emergence and progress of nations and nationalisms under class struggle conceived on a global scale. For Marx, unless there is incidence of nationalism as a facilitator of revolutionary struggle, it remains an expression of bourgeois interests. Many recent theorists among them Tom Nairn, Gellner, Aijaz Ahmad and to some extent even Anderson modify or adopt Marx’s ideas in order to formulate theirs. But there is no dearth of those who openly refute Marx’s ideas as reductive. Guibernau expresses open disagreement with Marx and quotes Bloom’s aptly worded argument against the limitedness of Marx’s approach to nationalism. Bloom writes that “the bourgeois ‘fatherland’ did not refer to the country’s potentialities for progress or to the nation regarded democratically, but to the aggregate of institutions, customs, laws, and ideas which sanctified the right to property on a considerable scale.” (Guibernau Nationalisms 13)

Today, in the twenty-first century, the world is undergoing massive changes and the category of nation is being rethought under the impact of new intellectual currents being prompted by the cultural project of globalization as well as by the reorganization of capital at a global scale. This has given rise to renewed interrogation of the legitimacy and relevance of nations and nationalisms. There is a perceived crisis at the heart of nations and nationalisms both as a result of a climate of intense probing of their intrinsic credentials and of the inexorable growth of transnationalism, internationalism and globalization. Mistry’s work is one example of the need to probe these socio-cultural and political principles of collective organisation for both the reasons mentioned above. For Mistry, whose own location is in the West, the nation-state in its postcolonial form is completely non-accommodative of human freedom.

Postcolonial writers like Naipaul, Rushdie or Mistry, challenge the authority and legality of the homogenising and dictatorial nationalist ideologies used to regulate and control the lives of people on the basis of colour, religion, caste or language. They appear to assert that states are not universal, nor is nationalism itself as universal and natural as it poses to be. They also attempt to expose the heavy burden of the state on the nation. Gellner also questions the naturalness of the nation in the following words: “It simply is not the case that, at all times and in all places, men wanted the boundaries of social units and of cultures to converge, or to put it in a manner closer to their own style, that they wanted to be among their own kind, excluding ‘others’. On the contrary: men very, very often lived in units which violated this principle, and most of the time, this violation was accepted without protest or opposition, indeed without any awareness that a vital, alleged universal principle was being violated.” (Nationalism 6-7)

Perhaps someday it will become the underpinning for poetry and for the feral howl.” (Roy ix-xii) This is evidence that in the midst of a climate of suspicion and distrust, theorists, thinkers and writers have been endeavouring to stretch the limits of the discourses on nation and nationalism. The project of defining nation and nationalism has always been a very ambitious one, as it is almost impossible to arrive at any single and universal way of defining them. The conceptual parameters of nations and nationalisms have always been elusive and hard to capture. It would be appropriate to begin with one of the standard definitions: “The nation is a territorial relation of

collective self-consciousness of actual and imagined duration.” (Grosby 11-12) However, there are innumerable other ways in which discourses and practices related to the notions of nation and nationalism can be experienced, perceived and defined. Preference for one particular definition over others will largely depend on factors like one’s location, or one’s religious, racial, cultural and linguistic identity and background. In addition to this local short term and long term memories, histories and divisions, political contexts, social and economic issues and ideological predilections at conscious as well as unconscious levels determine how an individual is likely to respond to, conceive or imagine him/herself as a member of a particular nation-state.

As postcolonial theory evolves and develops new concerns after the end of colonial rule it revises and renews its perspectives on the questions of nation and nationalism. Important expressions of these revisions are to be found in postcolonial fiction, non-fiction and contemporary theory. Contemporary postcolonial accounts and estimates dealing with the idea of nation have become more self-reflexive and endoscopic. The postcolonial Indian novel in English has been obsessively concerned with the problems or what can be perceived as the failures and problems of postcolonial India. Novels like those of Mistry, Naipaul and Rushdie have in their own specific ways and from their respective critical stances critiqued postcolonial India. The representation of the postcolonial nation in the pages of fiction opens up new possibilities of exploring the question. Novel of the diaspora, as will be discussed below, with its remote, memory-based depictions, or, the novel written from the socio-cultural and economic margins of postcolonial India have in their distinct ways reflected upon the political and social reality of postcolonial India.

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Nationalism and the Postcolonial Literatures

A Study of Men-Women Relationship in the Selected Novels of Toni Morrison

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Abstract

Toni Morrison is the most sophisticated novelist in the recent times in the history of African American literature who became an accomplished writer and wrote with her own mode of literary representation. She is awakened and conscious about women's life and problems and believes that feminist consciousness is the experience in a certain way of specific contradiction in the existing social order. There is a comprehensive portrayal of man-woman relationship in Morrison's novels. She speaks of what it was in the past in America, and how it extended to the modern times without much change. The African American society comes out from the slave era. It was identified that as long as they were slaves, there was the emasculation of the men. As a result, the readers find the vicious treatment of women in the man-woman relationships. Man-woman relationship is as old as human survival. That man-woman relationship forms a major theme in most of her novels. It can be seen from the numerical index. All her novels taken up for study reveal the varied phases of men-women relationship; marital, premarital, and extra-marital. This paper intends to discuss the complete study of men – women relationships and its impact on her novels.

Keywords: Tony Morrison, men-women relationships, social disorder, feminism, male chauvinism, emasculation of men, oppression of women

Man-woman relationship is as old as human survival. Earlier it was a biological need. The contemporary complexity of it is an adding up of culture. It is a manifestation of existence, which figures as the central part in literature. Since the beginning, literary venture has been to represent this relationship along with its concomitants, and to bring out the misfortune or otherwise ensuing from it. Fiction, the most attributive and prevailing outward appearance of literary term in modern times, as well axis on it.

The ever-changing reality of life inevitably reflects itself in literature and Morrison's novels are no exception with her depiction of man-woman relationship. Like other novelists, she too explores the tensions and pretensions in this area of life. That man-woman relationship forms a major theme in her novels. It can be seen from the numerical index. All her novels taken up for study here reveal the varied phases of man-woman relationship; marital, premarital, and extra-marital.

Toni Morrison is the most sophisticated novelist in the recent times in the history of African American literature, who became an accomplished writer and wrote with her own mode of literary

representation. She shows a deep insight into the racial problems that are being confronted by the Blacks since their existence. Being an African-American woman, Morrison boldly presents Afro-American feminist consciousness through her literary endeavor where she strongly expresses her philosophy as a feminist. She is awakened and conscious about women's life and problems and believes that feminist consciousness is the experience in a certain way of specific contradiction in the existing social order. As a result, her novels manifest and highlight Black women who are doubly harassed at the level of male standards and poverty, as well as at different levels of Euro-American women's standards.

There is a comprehensive portrayal of man-woman relationship in Morrison's novels. She speaks of what it was in the past in America, and how it extended to the modern times without much change. She describes how superstitions and infidelity affected conjugal relationships. As a novelist with a keen observation of life, she analyses the reasons for happy and unhappy marital lives. With the keen insight of a psychologist, she portrays pre-marital and extra-marital relationships, and shows sex as the primary instinct in man-woman relationships. She has a clear and correct understanding of the working of the masculine and feminine mind. She portrays the frivolous attitude of the man who casts away women like worn-out shoes in the presence of new ones. She shows that man is not able to fathom the mysteries of the feminine mind. She wants man not to consider women merely as a means for the release of sexual energy.

The African American society has come out from the slave era. It was identified that as long as they were slaves, there was the constant emasculation of the black men. As a result, the readers find the vicious treatment of women in the man-woman relationship among the African - American people. Most of the critics propose that the women's helplessness seems to have been accentuated by, or associated with intimidation, or the denial of the manhood of the male slave. It is rather expected that many female writers can set the genuine tone for the male voice in their storylines. Female writers are the supporters for the rational depiction of man-woman relationships.

Before casting light on the man-woman relationship, it is essential to explore the nature of various characters in the novel. Beloved stands out as the channel for the transformation of Sethe, Paul D, Denver, and the community. She is the ghost and re-embodiment of Sethe's older daughter, who was assassinated by her mother to keep the child out of slavery. Annoyed over what has occurred to her, Beloved persistently irritates and dislocates Sethe's household. When Paul D drives her out of the house as an infant ghost, she comes back as a female who targets consuming Sethe. By the end of the novel, Beloved 'rests for the storehouse of the aching times of yore' of African Americans.

Sethe is Morrison's paradoxical character. She is also the quintessence female slave: appeasing the desires of her children; adhering to the governing powers of her white masters. She is so loyal, in fact, that she receives a gift from the mistress of Sweet Home, "a present from the lady I worked for." (*Beloved* 58) Paul D Garner is the last surviving male amongst the slaves from Sweet Home Plantation. While at Sweet Home, he runs after Sethe and was depressed when she preferred Halle for her husband instead of him. Subsequent to runaway slavery and a chain-gang prison camp, he roamed for years, lastly arriving at Bluestone Road to turn out to be Sethe's lover after the eighteen-year parting. When he finds out that she murdered her oldest

daughter, he absconds and goes away from Sethe; however, later he returns to lend a hand to her to find wholeness.

Schoolteacher is the widower of Mr. Garner's sister. He possesses the Sweet Home Plantation after Mr. Garner dies. As master of the slaves, he treats them no better than animals. When he receives news of what his nephews have done to Sethe, he does nothing to rebuke them. When he holds Sixo after his fleeing, he burns him to death. When Sethe escapes, he travels to Cincinnati to bring her back to Sweet Home and provides the inspiring strength for Sethe to murder her daughter and endeavor to take the life her other children. Sethe could not bear the consideration of her babies being slaves under Schoolteacher.

There are other minor characters. Buglar and Howard are Sethe's sons, who leave home after Sethe tries to kill them and Baby Suggs dies. Lillian Garner is the wife of Mr. Garner, the owner of Sweet Home. She is a hard worker and endeavors to treat the slaves on the plantation fairly; but she will not permit Sethe to have a wedding, thinking it unfortunate. She does, however, give her a pair of crystal earrings as a marriage gift. Overcome by poor health and an incapability to run the plantation, she brings School teacher, her cruel brother-in-law, to run Sweet Home.

Edward Bodwin is a white abolitionist living in Cincinnati, Ohio. He works for the Underground Railroad and lets Baby Suggs live in his old family home in return for her labor. He also saves Sethe from being hanged for the crime of killing her daughter. Miss Bodwin is the sister to Edward Bodwin. She visits Sethe and gives her gifts and helps Denver to come out of her shell. Nan is a one-armed slave woman whose accountability is the nursing and care of the children of the slave-holders and the slaves. She thinks about Sethe when she was a small child and tries to tell Sethe about her mother, who was on the same slave ship as Nan.

The present novel is about women, which marshals the description of bravery in the African American fictional world with keeping a unique focal point on the man-woman relationship. The major thrust of this is that Morrison employs *Beloved* to demonstrate, to explore and explicate the complication of man-woman relationship.

In a very forceful way, the agonizing element of the many ways black women's bodies were "scarred and dismembered by slavery and then salvaged and remembered in the acts of free love" (Andersen 102) It is about a love relationship that vanished, twisted between mother and daughter. Women as mothers had the furthest mental propel within the American slave culture. The practice, which deprived the women of the prospect and opportunity of loving their children, only tended to set them against their children. The type of love relationship between mother and daughter in this novel is moreover indicative of the unusualness and intricacy of Morrison's art. It is a novel on the subject of women, which drums up the descriptive form of intepidness in the African American fictional world, keeping the extraordinary meeting point on the man-woman relationship.

Within the past border of American slave culture, Morrison portrays the ability for destructive love from a historical truth. Sethe Suggs' love for her children is "tough and she back now." (*Beloved* 200) She strives to validate her deed by making believe that there is just no substitute to what she does: "How if I hadn't killed her she would have died and that is something

I could not bear to happen to her.” (B *Beloved* 200) The novelist appears to support Sethe’s attitude toward the infanticide. However, afterward in the novel, the writer looks as if she should not disregard the infanticide, as she also depicts the vengeance that such ugliness precedes.

On the part of Beloved, love means revenge. The conviction inspires Sethe’s optimism that Beloved would come back to her: “I knew she would be. Paul D ran her off and she had no choice but to come back to me in the flesh. I bet you Baby Suggs, on the other side, helped.” (*Beloved* 20) On her second coming, Beloved ratifies a ‘spiteful retaliation’ for her death. Her brutal aim is discovered by Denver in the Clearing when Beloved almost throttles Sethe. Denver in addition appreciates that Beloved has come back to get faithful compensation from her mother. As a result, Beloved’s love in this novel is special in a way from that of her mother and more obviously that of Denver. It is interesting that to save Sethe from the stranglehold of Beloved, would involve the agreement of a loveless move forward recommended by Paul D; “Don’t love her too much. Don’t.” (*Beloved* 206) They must accept the dangerous love of a free person with the help of the community previously rejected by Sethe because of her arrogance and egotism. It is on the bases of the higher than milieu type of love in Morrison’s *Beloved*, that we now read the text from Melanie Klein’s viewpoint to settle on whether Sethe’s action could ever be necessary and what her impetus was. We will attempt to identify the psychological structure of the human characters in the novel, which provoked them to convinced actions. We are set to also travel around to see how these psychological basics unite with outside features to result in the ultimate heartbreaking acts displayed by the protagonists in the novel.

An essential principle is that human beings are ambitious to shape relationships with others; and the relationships breakdown before they have had time to shape into victorious ones, pointing to troubles afterward. As the child is nourished, it is satisfied when the breast fabricates enough milk, in which case the child is loved and esteemed. When the child is ahead of time inhibited, or the breast fails to produce adequate milk or food, the child is disturbed; the breast is abhorrent and grows to be the beneficiary of antagonistic thoughts. This is the foundation for the schizoid and depressive location, which Klein formulates in analyzing the child’s psychology and subsequent adult behaviour. It makes clear in the mind the stance of love and hate of the child towards the mother.

Sethe Suggs (*Beloved*’s mother) is a mother whose bond with her own mother was detached by slavery. She does not even expend a divided individual or identity previous to this division occurs. It is hard consequently for her to recognize the boundary between her and another. As a result, she “didn’t know where the world stopped and she began.” (B 164) This means that she has not become full-grown into subject-hood. As a result, Sethe is still in her pre-oedipal symbiotic point when its grotesque self has to take charge of how she reacts with her mother and immediate surroundings. These details move her forcefully. Nonetheless, she must find a surrogate mother to totally experience the circle and take for granted her partisanship. This is in addition at the origin of Sethe’s incapability to disconnect herself from her daughter, and accordingly, be accountable for the strong love she has for her daughter. Therefore, her love develops into the consequence of the supremacy of the un-separable mother.

When *Beloved* goes through to sexual relations with Paul D, it is for the reason of bringing back and keeping Sethe for herself rather than growing into adulthood. Her immature reliance and

remaining company in the pre-oedipal stage is protracted and it pays for her the chance to smother her mother with her eccentric kind of ‘sick’ love. Beloved consequently undermines the whole quintessence of compensation, for the reason that she does not re-unite with her mother in a transforming, life-giving, and supporting type of love. And when the women of the community rally round to drive Beloved away and set free Sethe from the strangle-hold of death, it is for the reason of the excellence of the African American women of all time being there for one another. This culture of female bonding turns out to be the abiding quality to one additional instance of a mother/daughter relationship in African America society, illustrated by anxiety, disgust and destructiveness.

Morrison’s novel *Jazz* presents us with the issue of romantic love and desire against the backdrop of man-woman relationship. It puts that problem up as a battle for both self-identity and recognition. She also succeeds, casting light on feminism. In this novel, Violet is a strong character and alone, an unusual woman whose years of adversity ending, catching up with her at the age of fifty-six. She moves up to be by her mother, Rose Dear, in Vienna, Virginia, was one of five children. Her father would leave the family for long stretches of time and when the family’s property was retrieved, Violet’s mother had committed suicide by throwing herself down a well. When Violet had married Joe Trace, she had sought to get away from the hard-knocks lifestyle of her childhood by moving to the City. Neither she nor Joe had wanted children, other than as Violet grew older, she began to experience a profound desire far too incredible to love. Her relationship with Joe developed into stress when she fell into despair. When she found out that Joe had cheated on her with Dorcas, Violet poured out all of her irritation, grief and annoyance into a final act of slitting Dorcas’s face at her funeral as she lay in her open coffin. In the months that followed, Violet looked for peace and longed to heal herself and her marriage, ascertaining, finally, that she had to ‘make it’ by taking ownership of her contentment and declining to be a wounded person.

The novel gives us proof, on the other hand, of how love and positive response cannot be appreciated by yourself, of one’s interior self, or one’s community setting. The trouble with love is the difficulty created by the interference of insensible psychosomatic self as well as the outside public circumstance. Morrison’s effort to unveil the truth that both men and women, because of their human nature, have an analogous impetus and budding familiarity to love, this competence is doused by a dissimilarity in gender, and this complication is further aggravated by culture and socialization. Therefore, this novelist displays through her characters that for African- Americans living in a racist, post-slavery society which seems to refuse them their status as human beings, the union of love is repeatedly forged through the repression of authority and dislocation of the self. Centering on this problem of the dislocation of the personality in the novel, Morrison, in a recent interview, exposed the query that she had most exclusively in mind as she marked *Jazz* that grew to be the influential stimulus for this novel. She affirmed that she wondered ‘What is it that compels a good woman to displace the self, herself?’ Romantic love, Morrison’s novel suggests, may be the source of this displacement of the female self. As Felice clarifies when she and Dorcas used to make up love scenes and describe them to each other: “It was fun and a little smutty. Something about it bothered me though. Not the loving stuff, but the picture I had of myself when I did it. Nothing like me.” (*Jazz* 208-09)

The ever-changing authenticity of life unavoidably imitates itself in literatures. All Morrison’s novels at this time expose the wide-ranging segment of man-woman relationship -

marital, premarital, and extra-marital. A close study of Morrison's novels - not a chronological one, reveals the state of man-woman relationship as it existed in America. This was a male-dominated society as far as this relationship goes, and this problem is prevalent even today in most of the world's communities, including the Indian situation. The burden of chastity and seclusion was put on the women, while men enjoyed the freedom of permissiveness. They considered women as creatures for their delectation. This attitude of man towards woman is revealed very well in her fiction.

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Historicism and Animalism – Elements of Convergence in George Orwell's *Animal Farm*

Ms. Veena SP

Abstract

New Historicism is characterised by a parallel reading of a text with its socio-cultural and historical conditions, which forms the co-text. New Historicism, as Louis Montrose suggested, deals with the “Textuality of history and the historicity of texts.” Textuality of history refers to the idea that history is constructed and fictionalised, and the historicity of text refers to its inevitable embedment within the socio-political conditions of its production and interpretation. *Animal farm* in a way, is a template for government revolutions gone wrong. It involves an overwhelming dictating figure and extreme power dynamics between the leader and the citizens. Even after the revolution, in the end the oppressed return to being oppressed. The conditions of life in this fictional society can be reconnected with the reality of the period in which it was written. With New-Historicism, Orwell's novel can identify with the cultural and political movements of the time. One of Orwell's goals in writing *Animal Farm* was to portray the Russian (or Bolshevik) Revolution of 1917 as one that resulted in a government more oppressive, totalitarian, and deadlier than the one it overthrew. Many of the characters and events of Orwell's novel parallel those of the Russian Revolution. Orwell bring in communism through animalism. The similarity between Animalism and Communism: Animalism is when animals rebel against humans and will no longer work for them, till all animals will be treated equally, whereas, Communism is when low class workers will rebel against capitalists and will no longer work for them. All workers should s treated equally. This paper deals with the convergence of communism through animalism in the light of new

Keywords: George Orwell, Historicism, *Animal Farm* Communism, Animalism, Metaphors, Bolshevik Revolution

Introduction

George Orwell, a pen name for Eric Arthur Blair, was a British novelist, essayist and critic. He was born in India in the nineteenth century (1903-1950) and grew up in an atmosphere reposed by war and military. His experience joining the Indian Imperial Police from 1922 to 1927 had mutated his character into an insurgent in terms of literature and politics. In 1936, Orwell already knew where he stood when he said that,

“Every line of serious work that I have written since 1936 has been written, directly or indirectly, against totalitarianism and for democratic socialism, as I understand it.” (Orwell, 2014, p. 8)

He added that, *“When I sit down to write a book, I do not say to myself, “I am going to produce a work of art; I write it because there is some lie that I want to expose, some fact to which I want to draw attention and my initial concern is to get a hearing.”* (p. 9)

One of Orwell’s most notable novels was *Animal Farm* (Orwell, 2014), first in 1944. The Russian Revolution in 1917 had exhilarated the grit in him to write the novel. In this fiction, he implicitly chastises Stalin’s way of governing by analogizing it with the animals’ government in a farm. This paper intends to contemplate the idea of communism and animalism with the ideology of new historicism.

Summary of *Animal Farm*

The plot of *Animal Farm* commences with the depiction of a large farm owned by Mr Jones. It acquaints the agony of every animal living under the totalitarian government of two legs (the human beings). They were propelled to do all jobs in the field. In return, they only got some food enough to stave off starvation. The conflict rises as Old Major, the Price Middle white boar, the oldest and the wisest animal among others, congregates his comrades one night to tell them about his dream of a peaceful life. On that occasion, Old Major begins to persuade his animal friends to keep the spirit of animalism and start a preparation for a rebellion against their owner, Jones, and his men. He says:

“What then must we do? Why, work night and day, body and soul, for the overthrow of the human race! That is my message to you, comrades: rebellion! I do not know when that Rebellion will come, it might be in a week or in a hundred years, but I know, as surely as I see this straw beneath my feet, the sooner or later justice will be done.” (Orwell, 2014, p. 10)

A year later, the uprising happens without any peculiar sketches. It is on a Midsummer’s Eve, when Jones leaves for Willington and returns on another day. He gets so fagged and forgets to feed the animals. Being anorexic all day, the animals attack Jones and his men by kicking and butting him from all sides. Jones and his men flee right away.

The next day, Napoleon and Snowball, two young boars, convoke their comrades. At that time, Manor Farm is painted as *Animal Farm*. Napoleon and Snowball emerge as the leaders of the farm. They order the other animals to go to the hayfield, begin to work and anticipate that they could get in the harvest more hastily than Jones and his men could.

On Sundays, no work is done in the field, else meetings are held to discuss about anything relating to the works in the fields. Every policy taken is based on deliberation. But then, Napoleon and Snowball who are never in agreement change the Sunday meeting into an arena of debate.

“Snowball and Napoleon were by far the most active in the debates. But it was noticed that these two were never in agreement. Whatever suggestion either of

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them made, the other could be counted on to oppose it.” (Orwell, 2014, p. 28).

While proposing to build a windmill to aid the animals work in the field, Snowball is distracted by Napoleon. In this plot, the conflict of the two animals is mounted. The climax is on the voting time. Napoleon displays his dynamism by ordering his nine guard dogs to run after Snowball and bite him. It makes Snowball, the one who proffered the idea of a windmill and who almost won the vote, to run away from the farm.

The following frame of the story begins with Napoleon taking over the farm and divulging that there are no more Sunday meetings. All policies relating to work in the field will be resolved by a special committee of pigs, presided over by Napoleon himself. Under his leadership, Napoleon announces that the windmill will be built. Surprisingly, a brilliant talker, Squealer, indoctrinates the other animals that it is the original idea of Napoleon. After years with human totalitarianism, now the farm is experiencing a new type of tyrant, their own species. Napoleon announces his new guideline, that from this moment, Animal Farm would cooperate with human beings. Not for any commercial purposes, but only to wangle certain materials, the animals need to build the windmill.

On one hard stormy November night, the animals find a severe sight of the windmill having been ravaged. Napoleon adduces that it is done by Snowball. Consequently, the other animals hate Snowball and keep their eyes open in case he comes back. Snowball becomes their enemy. Later, it is found out that there are four pigs in league with Snowball. The nine dogs which always follow Napoleon immediately run over the four pigs, biting and killing them; so did the three hens, a goose and a sheep, all of them are stained on the spot. The other animals who are very shocked to see what just happened in front of their eyes, think that their lives in Jone’s time was better than that day, under their own comrade governance. But there is no animal which dares to speak its mind or to give their argument to the new government.

Some days later, Napoleon sells the timber to Mr Frederick, the one who is always trying to attack *Animal Farm* and destroy the windmill. But three days later, Mr. Whimpers, the mediator between Napoleon and the human beings, says that the bank-notes Mr Frederick gave are found to be faked. Napoleon then pronounces a death sentence upon Mr Frederick. In April, Animal Farm is proclaimed a Republic. Now the animals are asked to Elect a president. There is only one candidate, Napoleon. Then Napoleon is elected unanimously.

Late one evening in summer, Boxer, a creditable cart-horse, gets hurt and is taken away in a car to get some nursing. Then all of them say goodbye to Boxer. But then, Benjamin, an old donkey, cries out the word “fool” to his comrades. He asks them to read the writing on the car. Muriel tries to spell it. It runs like this, “*Alfred Simmons, horse slaughterer and Glue Boiler, Willington. Dealer in hides and Bone Meal Kennels Supplied.*” (Orwell, 2014, p. 104)

Hearing this, together the animals shout at Boxer, asking him to get out of the van quickly. But it is too late; the van is already driven away from them. Three

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days later, Squealer publicizes that Boxer had died tranquilly in the hospital. And the rumours say that Boxer had been sent to the slaughterer by a misunderstanding. Squealer says:

“The van had previously been the property of the knocker and had been bought by the veterinary surgeon, who had not yet painted the old name out. That was how the mistake had arisen.” (Orwell, 2014, p. 106)

This explanation was accepted by the animals. Squealer also said that Boxer’s last words were, *“Forward, Comrades! Forward in the name of rebellion. Long live Animal Farm! Long live comrade Napoleon! Napoleon is always right.”* (Orwell, 2014, p. 105)

Years pass but the animals still live in distress. They still toil hard in the field and build another windmill. But there is still no stall with electric light as well as no hot and cold water as promised before. Napoleon argues by stating that, *“The truest happiness lay in working hard and living frugally.”* (Orwell, 2014, p.109) Anyway, it was in contrast with the pig’s way of life; they live in prosperity.

One night, there is a loud singing from the farmhouse. The other animals which are very inquisitive to find out what was happening inside, creep out to peep. They witness half a dozen pigs and half a dozen farmers sitting around a long table. They are playing cards and drinking beer. In the occasion, Napoleon announces that from the moment, the name of “Animal Farm” is reverted back to “Manor Farm”, because it is the real name.

New Historicism and Literature

New Historicist theory according to the Merriam Webster’s dictionary states, *‘a method of literary criticism that emphasizes the historicity of a text by relating it to the configurations of power, society, or ideology in a given time.’* New Historicism is a literary theory based on the idea that literature should be studied and interpreted within the context of both the history of the author and the history of the critic. A New Historicist looks at literature in a wider historical context, examining both how the writer's times affected the work and how the work reflects the writer's times, in turn recognizing that current cultural contexts colour that critic's conclusions.

New Historicism in *Animal Farm*

In 1917, two successive revolutions rocked Russia and the world. The first revolution overthrew the Russian Monarchy (the Tsar) and the second established the USSR, the world’s first Communist state. Over the next thirty years the Soviet government descended into a totalitarian regime that used and manipulated socialist ideas of equality among the working class to oppress its people and maintain power. *Animal Farm* is an allegory of the Russian Revolution and the Communist Soviet Union. Many of the animal characters in *Animal Farm* have direct correlations to figures or institutions in the Soviet Union.

Old Major’s vision of a farm where animals ruled, where there were no human oppressors, is a direct match to Marx’s vision of a communist society. In his Communist

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Manifesto, Marx envisions a world where everyone is equal, and where those on the lower rungs of society have as much say as those on the upper rungs.

Although both concepts are nice in theory, *Animal Farm* shows that too much power can corrupt anyone. When Old Major's vision, later called "Animalism," was put into practice, the pigs in charge took over and became selfish and violent, twisting the philosophy until it barely contained an echo of the original intent. The same thing happened with communism, as Stalin left much of the country penniless and helpless, and put people to death if they showed the slightest resistance to his regime.

When Napoleon takes over Animal Farm, he quickly shows his hypocrisy. Although he encourages the animals to work harder than ever, his sole worry when food becomes scarce is about public approval. He therefore fills the food bins with sand so that the outside world will not realize that the animals are starving. Stalin did essentially the same thing when his collectivization of agriculture led to a widespread famine, killing millions of Russians.

When the hens refuse to give the pigs their eggs, Napoleon starves them until several die, and the rest give up. He later sets the dogs on a group of pigs who have expressed discontent, as well as several other possibly innocent animals. This likely parallels Stalin's Great Purge, which happened between 1936 and 1938, in which Stalin killed or exiled anyone who might have possibly defied him.

These are only some examples of how *Animal Farm* matches the Russian Revolution. Orwell's entire novel is essentially an allegory, in which each detail represents a different aspect of this historical event and the episodes surrounding it.

Communalism and Animalism in *Animal Farm*

Animalism is a communist philosophy about all the animals being treated equal and sharing equally in both responsibilities and rewards of the farm. This principle of animalism is based on the principle of communism which proclaims that "communism is a social, political and economic ideology that aims at the establishment of classless, money less, stateless, and revolutionary socialist society upon common ownership of the means of production.

The principles of animalism are espoused by Old Major in his speech to the farm and then modified by the pigs as they see fit. The pigs tell the other animals that "by their studies of the past three months the pigs had succeeded in reducing the principles of Animalism to Seven Commandments." These commandments are intended to keep all the animals equal.

The Seven Commandments

1. Whatever goes upon two legs is an enemy
2. Whatever goes upon four legs, or has wings, is a friend.
3. No animal shall wear clothes
4. No animal shall sleep in a bed
5. No animal shall drink alcohol
6. No animal shall kill any other animal.
7. All animals are equal. (ch. 2)

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The pig said that everyone would follow the commandments and “*they would form an unalterable law by which all the animals on Animal Farm must live for ever after.*” (ch. 2) Of course, it does not quite work out this way. Soon the pigs began changing the commandments. For example, commandment 4 was changed to forbid not beds, but beds with sheets. Some animals realize the commandments were being changed.

Clover had not remembered that the Fourth Commandment mentioned sheets; but as it is there on the wall, it must have been so. (ch. 6)

This commandment is changed when the pigs begin to live in the house. It is significant both because they are re-writing history and because they are beginning to set themselves apart from the other animals and act more human.

Another commandment that the animals “remembered wrong”, meaning it was changed was commandment 5. It was changed to say animals cannot drink alcohol “to excess” after the pigs began to like it.

Commandment 6 is changed to add “without cause” so the pigs could kill animals that disagreed with them. Finally, commandment 7 is changed. There was nothing there except a single commandment. It ran:

ALL ANIMALS ARE EQUAL
BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS (ch. 10)

With this change, the pigs cement their power and control over the farm. The pigs became more cruel, beginning to act exactly like humans, because “after that it did not seem strange when next day the pigs who were supervising the work of the farm all carried whips in their trotters.” (ch. 10)

The pigs use the so-called principles to justify anything they have to say. When the pigs want more food, they suggest that “*a too rigid equality in rations ... would have been contrary to the principles of Animalism.*” (ch. 9) Whatever the pigs say, the other animals have to go along with that, because they have the dog security force to back up their will.

Ultimately, the change seems to be physical also as the animals “peek in the window of the farmhouse as this meeting progresses and are stunned to discover that they cannot tell the difference between the men and the pigs at all.” The pigs have become exactly like human.

Conclusion

Reading a prose fiction is not only for enjoyment, but also to understand the intention of the author to present the history and policies of the century through these fictional characters. Understanding the history and historical characters in a novel is essential as they are usually created by the author to depict the real situations and characters in ordinary life. George Orwell only wrote when he needed to expose lies as well as to disclose the hidden facts. His most famous work, *Animal Farm*, is a satirical fable criticizing the USSR Governance System. Although he never went to the Soviet Union, he knew what was going on by that time in the country. He knew that the Soviet Government used the iron policy and

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undercover police operation to keep its people obeying the country's system. All these facts of communism have been beautifully expressed through animalism in *Animal Farm*.

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Expatriate Immigrants' Quandary in the Oeuvres of Bharati Mukherjee

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Abstract

The rearticulated notions of Diasporas have played an important role in the cultural studies. Cultural fusion or hybridity is possible to some extent but transfer of cultures is not possible. It is apparently a deeper wound for the immigrants who are engaged in the struggle to achieve a new identity for themselves in an alien atmosphere. This paper '**Expatriate Immigrants' Quandary in the Oeuvres of Bharati Mukherjee**' broadly premises her novels that deal with the reality of individuals grappling with different cultures around the globe to find their real identity. Bharati Mukherjee's protagonists, notwithstanding their cultural and racial roots, invariably try to reach out to this refashioning of the self, which tends to be both painful and exhilarating. Bharati Mukherjee has explicitly formulated their migrant aesthetics in terms of their self-positioning within the national and cultural narrative of an American imagery. Bharati Mukherjee has dealt with Indian life realistically and poignantly in her novels, depicting their dreams and heartaches with irony. Bharati Mukherjee, being culturally uprooted, presents some of her own experiences through her characters. This paper brings out the theme of adjusting to a new culture. Through the trials, tribulations and trauma that afflict the immigrants, her protagonists, trying to cope with the new world, have been deftly handled with a combination of malice and charm, irony and sympathy. Bharati Mukherjee describes how her protagonists are pushed to the edges of their old world, and yet exiled from the new and how they try vainly to reconcile the two worlds in their hearts.

Keywords: Diaspora, National imagery, immigrants, aesthetics, alienation, Bharati Mukherjee

Expatriation is quite a widespread phenomenon in this century and is a complex state of mind and emotionally a wistful longing for the past. Expatriation is often symbolized by the ancestral home, the pain of exile and homelessness, the struggle to maintain difference between oneself and the new, unfriendly surroundings, an assumption of moral or cultural superiority over the host country and a refusal to accept the identity forced on one by the environment. This paper '**Expatriate Immigrants' Quandary in the Oeuvres of Bharati Mukherjee**' examines the works of Bharati Mukherjee and reveals a movement from expatriation to immigration. Bharati Mukherjee is mainly concerned with different aspects of the condition and plight of the immigrants. Her varied experiences in life find sufficient place in her writings both in her novels and short stories.

Bharati Mukherjee in her novels deals with the change from the position of expatriate to immigrant and reflects in her writings a movement from expatriation to immigration. The women of Bharati Mukherjee's works are not only from India but also from the cosmopolitan world of America. Bharati Mukherjee's novels have an unusually wide canvas. Across the world women writers from Indian Diaspora have carved their distinct niche. Bharati Mukherjee is one amongst them. Bharati Mukherjee, born in 1940 in Calcutta, married a Canadian fellow student Clark Blaise, at the University of Iowa. Deportation from a place plays a vital role in shaping Indian English sensibility. It is an intricate transformative procedure involving cross-cultural deviations, unable to use our native language, native mentality, struggling with the entry of new elements of new surroundings with combinations of both the cultures and loyalties. Bharati Mukherjee immigrated to Canada in 1968 with her husband Clarke Blaise, a Canadian writer whom she met while studying at the University of Iowa in America. The fourteen years in Canada were perhaps the most difficult years of her life for she witnessed herself as a victim of racial and ethnic discrimination. When she could bear it no longer, she went back to the United States where she was granted the status of permanent resident.

Bharati Mukherjee has successfully brought together her several observations in her personal experiences, life on the accountability of such experiences into a new kind of literature, the new immigrant literature, the most important themes in her novels being the description of the condition of the immigrants. Though her characters are aware of the social oppression and the brutalities inflicted on the women characters, they emerge as survivors who have successfully borne the brunt, both physical and emotional. Bharati Mukherjee narrates her stories from a wide variety of perspectives, concentrating up on the concept of self within a large society. Bharati Mukherjee's themes focus on the phenomenon of migration, the status of the new immigrants, the feeling of alienation as expatriates, and the Indian woman sojourning abroad struggling for identity. Bharati Mukherjee could not contain within her the strong urge to write about her own struggle with identity, first coming as an individual from India, then as an Indian expatriate in Canada and as an immigrant in the US.

'*Wife*' focuses on the life of Dimple, a middle-class Bengali girl married to Amit Basu, a consultant engineer. After their marriage, they migrate to America where Dimple encounters alienation, isolation and a deep sense of cultural shock. Dimple has many expectations from her married life; she believes that her marriage would bring her freedom, fortune and happiness. Unfortunately, Dimple's dreams about happiness are soon shattered. As her frustrations multiply she finds a way to end this torturous existence. She even contemplates the murder of her husband Amit. In the end she does kill him.

Dimple is suspended in a quandary of tension between American culture and the traditional constraints surrounding an Indian wife, between a feminist desire to be self confident and independent and the Indian desire to be meek, shy and obliterated. Dimple has a longing inside her to stick to traditions, but at the same time she needs the authority of the American women's approach to freedom, in her desire to stand against the strict norms of Indian traditions. She finds herself in a dilemma because she is unable to come to any stand-point or any clear-cut

priority. Bharati Mukherjee clearly brings out the life of an immigrant involved in a series of reincarnations.

Bharati Mukherjee's "*Jasmine*" embodies the evolution of Jyoti, the fifth daughter of a family of nine girls. Jasmine's restless move from one place to the other betrays her, gripping her in alienation and bewilderment. A woman's individuality and self-confidence are portrayed through the character of Jasmine. Jasmine's story is about the trauma of moving and the joy of changing over that takes place when we migrate from one place to another, proceeding to grow out of the union of two cultures. She struggles as an illegal immigrant without passport, living among aliens whose ways she knows nothing about. The narrative unfolds portraying the ventures of the protagonist who reinvents herself after marriage as Jasmine. In the process of discovery and certitude she migrates to America as Jazz and then settles down as a mature woman under the pseudonym of Jane in the farm lands of Iowa.

Jasmine enters America illegally, learns how to survive there and to dress and walk like an American and thereby becoming a completely transformed woman. Jasmine emerges as a complete individual sustaining herself by her own efforts in a foreign land. Jasmine's intransigent attitude towards her native culture and up-bringing, naturally acts as a powerful magnet for all men who appreciate and admire her Indianness and her adaptability. Portrayed as a strong woman, Jasmine revolts against fate and conventions at every juncture. Jasmine's freedom, her loving spirit surfaces to the forefront throughout and she may be described as a rebel, an adapter and survivor. Jasmine gets subjected to multiple codes of society and geographical locales. Jasmine comprehends and adjusts herself to the conventional culture of the new land.

Jasmine undergoes, at every stage of change, mixed feelings of fear, anger, bitterness and confusion, but she discovers herself. Jasmine within her bears the unconquerable desire and struggle for self-denial and self-realization. Jasmine, with much struggle, adapts to the American lifestyle, yet she cannot efface the self sacrificing typical Indian woman within her. Jasmine revolts against the traditional conservative attitude of the Indians towards women who are not allowed to be self-reliant. It is the ability to adapt herself to the changing situations that make Jasmine so strange a woman. Jasmine enters the country by illegal means, without job, husband or papers. Jasmine faces rape by Half Face, but takes revenge on him by murdering him through marriage. Jasmine goes through various traumatic experiences before she gets settled in America. Concept of home and migration is very much strongly encapsulated in the writings that Bharati Mukherjee presents in "*Desirable Daughters*". The novel "*Desirable Daughters*" is not only a nostalgic romanticization of the past but also a reconstruction and revalidation of Tara's identity. The events and locales that form a part of Tara's identity have been nostalgically delineated by Bharati Mukherjee. On describing the cross-cultural impact on Tara's identity partly Indian and partly Americanized, the novelist portrays her as a hybrid subject, a mimicry of the American socio-cultural ethos. Tara leaves her husband for a life of her own, chooses a school for her son, and even takes the bold step of sharing her house with her lover Andy.

It is the sense of migration which brings about a change to the identity of Padma who has finally made New York her home, her land of choice. But her inalienable attachment to her home

makes her the sustainer and preserver of Bengali tradition in America. The alien culture fails to subvert her traditional identity. On the other hand it remaps and reconstructs her cultural identity. Parvati on the other hand is still conscious of her Indian tradition, which is well known from her letter she writes to Tara. Parvati advises Tara not to forget her tradition and not to get Americanized which of course goes only in vain. Parvati's consciousness of the Indian tradition and an Indian's socio-cultural identity is mirrored in her.

Tara is partially assimilated into the alien soil of America. Her attachment to the American culture is only skin deep and superficial. As a radicalized subject, Tara has to encounter the racist and nationalist ideology segregating her, pushing her away from the centre of American experience. Through Tara, Bharathi Mukherji voices her belief in the individual's liberty and freedom to mold, to reconstruct and reshape their identity. Tara was happy that her son was going to school with the children of San Francisco's bohemian elite kids. Also Tara is very stubborn and adamant on the other hand and was trying to reconstruct her existence through her emigration experience. She was attempting to redefine the importance of her culture through space and time.

Padma, the eldest one, is married to Harish Mehta, a non-Bengali business person and both are settled in Montclair, New Jersey, with their grown-up children. Padma still follows her Indian bun hairstyle and her dress code is restricted only to saris, mehendi, and henna decoration on the hands. Parvati, the second daughter lives in Mumbai with her rich businessman husband Aurobindo Banerji, an executive of a company. Tara and Bish settle down in Atherton. The irony is that what was thought to be a very predictable, successful marriage negotiation turns out to be a disastrous misbegotten marriage in Tara's life. Marriages in India are performed in accordance with the parents' choice. A girl is given off in marriage to a groom completely unknown to her. Tara expresses her dissatisfaction over this. In her Americanized status Tara has a philosophical quest in the web of dualism. This disentangles her complex identity in a different city, where she neither surrenders her personality, nor is she able to accept a new-found identity in the crisis of her life.

Tara lives physically in immense advantage but experiences a nomadic life in the cultural desert of America in her psychological invalidity. Being fed up with overflowing superfluity in her life of opulence, Tara breaks all taboos and walks out of wedlock with her son. She chooses a life having a sexual relationship with a Hungarian. Her divorce is not known to her parents in India, who like other parents desire their three daughters to live lives desirable to them for all time. Tara's divorce to Bish and re-marriage or re-housing with Andy is a transition in her life. She re-establishes her identity in immigrant sensibility and enjoys her life with Andy.

Tara's westernization has provoked her quest for identity in expatriate sensibility. Padma, six years senior to Tara, had the ambition for some form of exhibitionism and anxiety to marry and settle in America. After her marriage with Harish she is no more a simple upper class girl, but she has established herself as a multicultural performance artist, a writer, and glitterati on the Indo-American Television channels in New Jersey. Tara in her immigrant status has hyphenated herself with her native land though she feels insulated in the dilemma of being unable to return

home and find a home in the adopted land. Tara's identity is involved in her agonized experiences, nostalgia and feminine sensibilities. Tara's experiences bring her quest for individuality in the migrant culture of the Indians and the multi-cultural landscape of global migrants reveal the space of tradition and the fixed sense of identity of immigrant Indians.

Bharati Mukherjee's interpretation and reaction to her experience in Canada led her to see herself as an expatriate and this theme of expatriation is reflected in her writings. This movement coincides with her migration from Canada to the USA. There is a growing recognition of her as an immigrant with an increasingly strong attachment to the US and this experience of immigration is reflected in her writings. In short, expatriation focuses on the native country that has been left behind, while immigration emphasizes the country into which one has entered as a migrant. The immigrant experience is complicated as a sensitive immigrant finds himself or herself perpetually at a transit station, fraught with the memories of the original home which struggle with the realities of the new world.

Bharati Mukherjee's major literary work has highlighted the immigrants' anxiety. Transplantation of human beings from one cultural world to another is always painful, but it is more painful for the female immigrants. Bharati Mukherjee as an immigration writer has tried to give a voice to the South Asian immigrants in Canada and in the United States. In her own process of transplantation, from one socio-cultural background to another, she got various experiences both sweet and sour. Bharati Mukherjee's novels depict the misery and anxiety of the immigrants in the new land. As an immigrant, she suffered a lot and she has also witnessed the sufferings of the immigrants. Further she writes:

“In Canada I am the wife of a well-known Canadian writer who "also writes”, though people often assume it is in Bengali”.

This is the anxiety of the well-educated person in Canada; it is easy to understand about the average educated immigrants' situation on the alien soil. Bharati Mukherjee through her novels voices the surprised sighs, and the anxiety of the immigrants and their gradual assimilation with the change and with the new world. They suffer because of the discrimination of the culture, language, and way of living life, race and religion. Bharati Mukherjee brings out the image of expatriation as a symbolic restrictive and self-defeating attitude to be present in a writer. The expatriate writer heals his or her grievances, parades her pain of exile and becomes a permanent sufferer.

In these novels, the expatriation of immigrants is not only considered to be a major theme, but it becomes a personification of human characteristic, falling for rooted levels of alienation like existential alienation and self-estrangement. Bharati Mukherjee explores in her works the immigrant sensibility, recognizing its duality and fluid identity and acknowledging alternate realities. Bharati Mukherjee clearly articulates her movement from expatriation to immigration and traces the change to the act of migrating. Unlike the expatriate, the immigrant descends into the present and gets enthusiastically involved in the environment around him. While the expatriate parades pain and grievance, the immigrant celebrates the fact of being alive

in a new world, of being reborn. They themselves change in the encounter of cultures and they also bring out change in their environment.

It is always an arduous task for the immigrants to find themselves placed in the strange land as they cannot overcome the deeply imbedded memories of their original land and they also cannot get adapted to the realities of the new immigrant world. Bharati Mukherjee had the advantage of mixed sensibilities. With an intimate understanding of the tradition and values of both cultures, she has viewed the challenges of the contrasting cultures in many close quarters. She explores the possibility of human relationships through cross-cultural interaction, charting the emotional response and psychological motivation by placing her protagonists in such situations.

In dealing with the theme of cross-cultural interaction, Bharati Mukherjee's attitude is dispassionate and balanced. She neither extols the Indian way of life nor condemns the western culture. Bharati Mukherjee does not intend to drive home the point that immigrants can never easily adapt themselves to the place which they have emigrated. But she points out the mingling of two cultures sometimes results in intense shock and sometimes in exquisite fusion. Bharati Mukherjee is concerned with problems of migration, dislocation and relocation, the consequences of displacements and cross-cultural encounters in her works. Inevitably, her works are preoccupied with the notion of belonging, the idea of restlessness, the feeling of alienation and search for a home. It also includes a questioning of biases and prejudices, a deconstruction of social, cultural and national stereotypes and a envisioning of ideas and concepts that belong to two antipodal worlds.

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Post-Colonial Reflections in Peter Carey's *Journey of a Lifetime*

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"I had known loneliness before, and emptiness upon the moor, but I had never been a NOTHING, a nothing floating on a nothing, known by nothing, lonelier and colder than the space between the stars. It was more frightening than being dead." -Peter Carey

Literature is widening its branches and it encompasses all spheres of life. It reflects the unseen reflections and these reflections have created a huge impact in the academia. Post-Colonial literatures in general talk about the discourses of the 'aftermath' and it brilliantly showcases the plight of the muted voices. The word "Post" means "After." These literatures foreground the brutality of colonialism and also stress the fact that the colonizer's have influenced people's mindscape and landscape. Beauty and Truth are being re-interpreted and re-modified according to the wish of power structures. The supreme irony is that cultures have been modified and the nativism is on the verge of extinction, thanks to western imperialism for this adverse change.

Australian Literatures in general talks about the voiceless communities and how their nation has been misrepresented by the colonizers. Literatures of Protest and Protest Literature play a predominant role in Australian Literature. The element of Protest is a predominant theme in the Post-Colonial writings of Australia. Impact of Western Imperialism is seen very much in people's life styles. Landscape is one of the predominant themes in Australian writings. Literatures of Australia are mainly said to be the voices of the aborigines and these people are not ready to accept the new nuances of culture which are said to be the biggest threat. Post-colonial discourses in general talk about the rudiments of colonialism and the conflict between "Roots" and "Routes". The nativism "Roots" clearly states the origins and the word "Routes" stresses the separation of nativism. It is a highly painful task and these literatures often register the fact that they were living in a society which was said to be the matrix of traditions and the colonizers were not able to understand this truth.

Post-colonial studies analyze representations and identify formations of the colonizer and the colonized in literary and cultural contexts. Further, the adoption of post-colonial studies as a discipline in Western academies, the dangers of neo-colonialism and cultural imperialism in the age of global capital and information networks, the role of nation-state in such a globalizing context, as well as the issues of multiculturalism are being driven. According to Edward Said

resistance has two phases. The actual fighting against outside invasion and ideological resistance to save or restore the sense and fact of the community against the colonial system. Said argues that no matter how complete the dominance of imperialist ideology, there are parts of social experience that it does not cover. Said identifies three topics that manifest in the decolonizing cultural resistance:

- The insistence on the right to see the community's history as a whole, coherently and integrally. Thus a nation's culture and memory are revived and emphasized. Local narratives, spiritual autobiographies, prison memoirs form a counterpoint to Western official discourses, histories or panoptic viewpoints.
- Resistance as an alternative way of conceiving human history. This seeks to disrupt European narratives, replacing them with a more playful narrative style. The works of Marquez, Rushdie, Achebe and Soyinka interrogate the assumptions of imperialist discourse. The nomadic novel transgresses the limits imposed by imperial categories and nativist provincial nationalism.
- Pull away from separatist nationalism towards a more integrative view of human community and liberation. Said suggests that cultures are interdependent, and nationalism is an intellectual trend that favours more generous human realities of community among cultures. This community is the real human liberation heralded by the resistance as an answer to imperialism.

The term "Postcolonialism" broadly refers to the ways in which race, ethnicity, culture and human identity are represented in the modern era, after many colonized countries gained their independence. However, some critics use the term to refer to all culture and cultural products influenced by imperialism from the moment of colonization until today. By the middle of the twentieth century, a vast majority of the world was under the control of European countries. At one time, Great Britain, for example, ruled almost fifty percent of the world. During the later half of the twentieth century, India, Jamaica, Nigeria, Senegal as well as most African nations, Sri Lanka, Canada and Australia won Independence from their European colonizers. The literature and art produced in these countries after independence has been the object of Post-colonial Studies, a term coined in and for academia, initially in British Universities. This fact gained prominence in the 1970s and has been developing ever since. Palestinian-American scholar Edward Said's critique of Western representations of the Eastern culture in his 1978 book, *Orientalism* is a seminal text for post-colonial studies; it has spawned a host of theories on the subject.

Australian Novelist, Peter Carey is recognized as one of the most influential and celebrated literary figure of the twentieth century. Critics classify him as a bold novelist who vehemently protested against the colonial attitude. He is the only Australian Novelist who has won the Booker prize twice. He is known for the use of surreal in his short stories and he is also being praised for his biting satire, the clarity of his language and sophistication of his vision has viewed him as an important contributor to the contemporary post colonial writings. The writings of Peter Carey also advocates the postcolonial theory for cognitive mapping the post socialist

space, various theoretical arguments have been put forth in favour of this approach, as well as possible counterclaims. The perspective of post colonialism leads to conclusion that, instead of arguing over epistemological adequacy, attention should shift to the benefits and pitfalls of the actual uses of post colonialism in making sense of post socialism.

Journey of a Lifetime is a clear depiction of the man who is caught in the colonial hangover. The supreme irony is that colonialism has shaped the person towards degrading of culture . The protagonist Louis Marrow Baxter Moon is the typical symbol of colonialism. He is a government clerk and for him the assigned duty is to behead the head of the criminal who has indulged in unwanted activities. Baxter Moon’s life-long dream is to travel in a train and owing to the class issues he was unable to do it and the officials have given him the train ticket to execute the duty which was being assigned to him. He dresses himself as a pure Englishman and he thinks that he is English in blood and in taste. The class consciousness which was standing as an obstacle to him is no more when moon starts to imagine himself as an English man.

He is in great excitement and once he boards the train everything was topsy-turvy to him. He gets a cold reception and his co-passengers do not even recognize him. Moon is a little bit upset in the beginning of his train journey and then he meets a prostitute in the train and a dead body in the train. Moon is having drinks and he is in search of ice cubes and he gets them. Later he comes to know that the ice cubes were taken from underneath a dead body. Moon is not able to tolerate the incident and he lies awake that night. When he gets down at the station, he is received by the government officials to execute his duty. When he gets down from the train Moon thinks his dream is very bitter and the train journey experiences are not up to his expectations. He thinks of himself as a very bad person that he had been longing for this train journey.

Peter Carey has employed satire through Louis Marrow Baxter Moon. The protagonist’s name is Moon. The quality of the Moon is it reflects the light of the sun and the protagonist has reflected the colonial attitude. The train symbolizes the post-colonial attitude. It is a well-known fact that Britishers were good in the building of railways, while they removed all obstructions like jungles and hills, and fields in their way. And the impact of colonization is similar in the way it makes the natives get rid of their culture like some obstruction to their becoming westernized. Louis Marrow Baxter Moon thought that travelling in a train was a great virtue, and it is said to be part of the colonial attitude; and through Moon the mindscape of the people can be easily traced. Colonialism in the beginning seems to be very attractive and the colonizers’ attitude is to grab the people’s mindset and they become prey to the colonizers and Moon is a typical example. In the end the people will regret why they had to accept Western Imperialism like how Moon felt once he got down from the train. This paper has brought out the nuances of colonial attitude seen from the life of Peter Carey’s protagonist Louis Marrow Baxter Moon.

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Retrieval of the Mythical and Dalit Imagination in Cho Dharman's *Koogai: The Owl*

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Abstract

This paper presents the Dalit writing in Tamil, a late bloomer like its literary counterparts in other regions, especially Marathi or Kannada. Literary scholars opine Tamil Dalit literature has only emerged actively since the 1990s and developed into an important and vocal expression of Dalit rivalry and allegation. The English translation of Cho Dharman's *Koogai (The Owl)*, which was first published in Tamil in 2005, has now been released. The novel depicts a vibrant tapestry of human conditions and Dalit exploitation. The story includes descriptions of little traditions, folk deities, animist lore, aboriginal beliefs and faith in magic. The story narration is wed to Tamil Sangam literary canons associated with the close relations between the land and the human condition. *Koogai* is a novel set in *karisal nilam*, the black cotton-growing soil region of southern Tamil Nadu, in the early post-independence years. Modernity is raising its head and agrarian communities are transferring to the city, Brahmins and Dalits alike. The earth is a tough thing in the narrative, demanding labour and loyalty, not offering easy gifts like the fertile delta of the Thanjavur provinces. Here, it yields grains, fruits and trees, only due to the enormous hardships its people go through - the Dalits who work hard on these lands, the Pallars, Parayars and Chakkiliyars of Chithirampatti, Subramaniapuram, Kovilpatti and Tirunelveli.

A re-emerging feature in the novel is the *koogai*. An owl-like bird with fiery eyes, it pays its visits at important moments, reappearing as a guardian spirit and a magical messiah. The Pallars worship this ancient bird as *Koogai Sami*. Dharman expresses that the wise bird is a real *yogi*, and a metaphor for the difficulty of Dalits: "flying free and having their rights over the forest" but compelled to "live an invisible life". His writings, he says, are an entreaty to allow the *koogais*, or Dalits, to appear from their areas of segregation into open spaces. This paper investigates the author's personal life and the mythical traces of the people's beliefs.

Keywords: Cho Dharman, *Koogai*, Dalit exploitation, landless farmers, leather workers, sweepers, village drummers, caste discrimination, casteism

Introduction

Cho Dharman is one of the famous Dalit novelists in Tamil literature. Born in 1953, he hails from the village of Urulaikkudi a recurrent place name in his fiction, including *Koogai*. Dharman was born into the caste of Pallars, or Devendrakula Vellalar as they now call themselves. He trained at an industrial training institute and worked for a few years in a fireworks factory. After working for about a quarter of a century, like many contemporary writers, he took voluntary retirement in the year 2000 to pursue a full-time writing career.

This paper presents the Dalit writing in Tamil, a late bloomer like its literary counterparts in other regions, especially Marathi or Kannada. Literary scholars opine Tamil Dalit literature has only emerged actively since the 1990s and developed into an important and vocal expression of Dalit rivalry and allegation. The English translation of Cho Dharman's *Koogai (The Owl)*, which was first published in Tamil in 2005, has now been released. The novel depicts a vibrant tapestry of human conditions and Dalit exploitation. The story includes descriptions of little traditions, folk deities, animist lore, aboriginal beliefs and faith in magic. The story narration is wed to Tamil Sangam literary canons since they are also associated with the close relations between the land and the human condition. *Koogai* is a novel set in *karisal nilam*, the black cotton-growing soil region of southern s Nadu, in the early post-independence years. Modernity is raising its head and agrarian communities are transferring to the city, Brahmins and Dalits alike. The earth is a tough thing in the narrative, demanding labour and loyalty, not offering easy gifts like the fertile delta of the Thanjavur provinces. Here, it turns fertile, yielding grains, fruits and trees, only due to the enormous hardships its people go through—the Dalits who work hard in these lands, the Pallars, Parayars and Chakkiliyars of Chithirampatti, Subramaniapuram, Kovilpatti, Tirunelveli and other places.

Koogai is unflinching in detailing the cruelty the Dalits face. From the higher castes' "saliva-laden" dining leaves (like the banana leaves) they are asked to eat from, the separate tumblers at the tea shacks, women begging for water for their infants from the caste women at the common well, to the rape and violation of Dalit girls and women, their very physical presence in non-Dalit areas of villages provoking violent thrashing and abuse, and the exploitation of Dalit peasant labour—Dharman pens the details – the raw wounds of the inhumanity and humiliation without flinching.

The novel hints at the tragedy of progress and migration that propels Dalit communities to move by the truckloads from farmlands to neighbouring towns to work in matchbox and ginning factories, and as stone-breakers in quarries when they are cheated of their rights to the land.

Dharman's storytelling strength lies in the characters he etches and the beauty of the landscape he evokes. There is Old Seeni, the elder farmer who shows the way with grit; the playful Muthukkaruppan and Mookkan, who defy reviled traditions and try and wolf down a meal at the "club house", nothing more than a shack where intermediate castes congregate for a meal; the raw courage of Appusubban; and the doggedness of Ayyanar. Feisty and brave Pechi is not easy to forget. She is a witness to the rapid changes that move her people to new areas, newer forms of oppression, religious conversions, a new greedy political class that needs the numbers of her people for elections.

At one level, *Koogai* appears to be a work of historical fiction set in the middle decades of the last century, when wave after wave of agrarian and industrial changes began to sweep over the country. While a few castes' communities have managed to ride the crest, most of those who suffered inhuman exploitation in pre-modern times have been buoyed up by egalitarian rhetoric, only to be subsequently cast into other horrific conditions of deprivation and anomie. Anyone who has watched the trajectory of any Dalit family's history in the last years would recognize the pattern - one which their finest leaders have striven to change and which their enemies seize upon as proving the rationale of caste. As Peichi says at the end of

the novel, in those days, in the old backyard place, they had nothing in their hands. And what they hold their hands now, she says, are a bottle of arrack and a party flag.

Such irony leavened with flashes of fierce humour, as in the episode of the youths daring to eat with other castes in a ‘club-shop’, and in the anecdote about jailers ‘releasing’ Dalit prisoners to steal pigs for them to feast on, makes *Koogai* stand apart from today’s ponderous works of historical fiction. It differs, too from magical realist novels, where it is a whimsical sleight of hand that dazzles the reader.

Koogai shows how the so-called ‘untouchable’ communities have been up for grabs by vested interests and are subjected to what is known in Tamil as chiththira vadhai- a grotesque medley of torments. The novel describes age-old divide and rule stratagems that keep popping up under the nose of the law and the survival strategies of men, women, and the transgender in a society where gender violence and contempt for labour have received sanction under perceived notions of destiny. Some of these responses, of individuals and of groups, are valiant and ingenious. When Seeni insists that the Pallars’ work of cremation be treated with ceremonious respect as the contribution of mourners and not as the task of menials, he not only puts the upper castes to shame, he gives them notice that his people will no longer be available for such work. Some responses are desperate and abject, as when Karuppi offers herself to Muthaiya Pandian in place of her young daughter.

Authentic myth has a certain dispassionate quality. Yet, it sings and shouts truths that are sometimes tangential, sometimes right on target, in a range of voices compelling the attention even of iconoclasts and cynics. The last pages of this novel reveal the competitive fury fed by ancient animosities used by modern manipulators. The myth in the making could revive the flagging spirit of all those who have been wearied by the repeated failure of negotiated and compromised egalitarianism. Peichi grieves, but then wipes her tears; not all can be vanquished.

It is difficult to imagine the awe and wonderment that Latin American writers, especially Gabriel Garcia Marquez evoked among Tamil writers. The confluence of social realism and magical realism created a kind of literary sensation. Magical realism was recreated, mimicked, and aped, choosing our own words. Rising above these jejune experiments, Cho Dharman’s *Koogai* is a genuine creative mutation of both literary modes, well adapted to the existential reality of contemporary Tamil Nadu and to the karisal nilam region in particular.

Owl as an Icon

Koogai’s recognition has several reasons. First, it is in tune with the Dalit oral lore and is entirely different from the mainstream modernist writing. Secondly, it foregrounds positive Dalit values like reverence for nature and reveals the hidden power of the community instead of portraying them as just miserable beings fit only for sympathy and charity. Thirdly, it is multi-layered as against the one-dimensional, mostly autobiographical, Dalit writing that most of us are familiar with. Fourthly, it raises koogai, the owl, to the level of a symbol and an icon; the old man Seeni considers it a god with rare powers to appear anywhere and turn from a stone bird to a real bird and back and guide its followers in crises. It is a metaphor for all the oppressed communities, especially Dalits, as it is mostly unsung and underrated, considered dark and ugly, hardly a bird at all. In classical Tamil writing as well as in popular belief, the owl is the bird of death, an ominous, hateful bird whose very hooting is inauspicious. It is teased and attacked during the day even by sparrows as it cannot see in the overpowering sunlight and hence prefers invisibility. But it is really strong, as it realises at

night when it is left to itself. The neglect of the Koogai temple leads to the community's decline, though its devotees like Seeni always find the god's help and support, and there comes a day when even Gengiya Naicker, an upper caste man, begins to respect the bird. Fourthly, it is as much about resistance as about suffering and is genuinely radical in its attitude to the status quo. Fifthly, it has all the qualities of a serious work of fiction: innovative structure, fresh idiom, memorable characters and episodes, deep sociological and psychological understanding, a profound awareness of the kinship between man and nature demonstrated several times through diverse episodes and captivating narration.

Here, too, Dharman's chosen region for depiction is the *karisal* land whose lower-caste reality he understands in all its complexity. Dalits here were regularly beaten up for dressing or behaving like the upper-caste people; even eating at a proper hotel was considered an act of arrogance. The novel begins with such an incident where Muthukaruppan and Mookkan are beaten up by Muthaiya Pandian, the Thevar village watchman, as the two Dalits had dressed in clean dhotis and shirts and gone to the new eatery "the club-shop" run by Nachiyamma where they ate a meal of the white rice—"club-food"—sitting on a bench rather than squatting on the floor as they should have done. Dalits are supposed to take only "inferior" grains. If at all they wanted to eat that food, the watchman feels, they should have bought the food in a rice-pot and eaten it sitting under a tree. Only Seeni's intervention and put-on humility finally save the "sinners". But the same Muthaiya Pandian has no hesitation in sleeping with Karuppi, the Chakkiliyar woman, wife of Shanmugam Pagadai who is sent out by the watchman with a rupee to have a bottle of arrack. Karuppi meekly submits to this daily rape out of fear: she lies huddled on a mat "like a chick hiding from a hawk".

Seeni's devotion to the Koogai god even after the fall of the temple, which he wants to restore, and the Pallars' growing resistance to oppression are central to the narrative. The Pallars of Chithiraikkudi rebel against their tormenters who have been denying them every human right and regularly violating their women. This drives them to the slums of the neighbouring Kovilpatti, an industrial town, where to their dismay they discover that the owners of the factories and the mills too are from the same upper caste that had been exploiting them in the village. The novelist does not use terms like feudalism and capitalism, but it is evident that the landlords have now invested in factories in the cities, as has happened throughout the country in the last century. Nataraja Iyer, a Brahmin lawyer and land owner, however, comes to their rescue by leasing them his family land for cultivation and later, as he leaves the place, giving them each the ownership of the land that they had been cultivating. This is not an innocent act of charity; he wants to empower the Dalits to fight the intermediate castes who were now rising up against the old landlords. There are also other contradictions that come into play in the novel like that between the Paraiyars, for whom conversion to Christianity was an act of protest, and the Chakkiliars, for whom it becomes another form of enslavement.

Pallar Resistance

Some of the most exciting episodes in the novel are scenes of resistance, like the Pallars refusing to dig the grave for and announce the death of the upper-caste man Pandi Mama or Seeni standing up to the zamindar – landlord (Jameen, as he is called) and saying his people can no more work for him as they have to work on their own land. Each act of resistance brings punishment, and these acts slowly strengthen the Pallars' resolve. The vengeful landlord even tries to poison the only source of water the villagers had. It is in fact a ruthless class-caste struggle where the subaltern classes move forward and backward in their attempt to emancipate themselves. This struggle, however, is interspersed with poetic passages that reveal the beauty

and harmony in nature: birds and beasts—owls, parrots, falcons, drongos, mynahs, cranes, yellow-billed babblers, crows (a crow even helps the brave woman Peichi by attacking the police), deer, cows, oxen—as well as trees are an important presence in the novel. Even hills like the Guru Malai and Kazhugu Malai come alive and gain the stature of characters.

Seeni is aware not only of the kinship between man and nature, but also of the different communities in the village: “However many castes there may be, there’s a very thin net that is binding all of them together. We mustn’t tear it. We have to take out the tangles in that net, that’s all.” There is a sense of the sacred that informs the whole narrative: a community is ruined when it loses that link with the larger universe and with other communities as well as trees, creepers, birds and beasts. The owl also represents that bond as the many legends about it scattered across the novel demonstrate. Seeni represents this spirit.

He also instils self-respect among his people, as when he leads the ceremonial cavalcade of Pallars and Paraiyars to pay tributes to the Headman Gurusami Thevar led by the drummers and offers him garlands and many measures of paddy. The novelist comments: “In Seeni’s gait was the glee of a Yayati who has regained his youth, the exultation of an Ekalavyan who has recovered his lost thumb.”

Another memorable character is Peichi, the proud wife of the late Kaali Thevar, a strong and intelligent woman who saves Appusubban from the police and finds legal help for him. Her story runs in almost a parallel narrative. The lyrical passages on the divine owl that frequent the text and the life of Seeni together create another parallel narrative, along with the *siddhans* and the alchemists and a whole world of myth and magic. *Kusumabale* and *Koogai* in their different ways go beyond the established canons, not only of Dalit narratives, but of the Indian novel in general and point to the future course of the genre where it frees itself from Western models— both realist and modern—and creates its own narrative modes and critical norms.

Conclusion

The paper follows to unfold this narrative in full through the tales exchanged by the Jothammas, the House Lamp Spirits. Here is a Dalit novel that is free from sloganeering, magically capturing the Dalit spirit in its imaginative vitality and linguistic creativity.

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Retrieval of the Mythical and Dalit Imagination in Cho Dharman’s *Koogai: The Owl*

Racism in Nadine Gordimer's *The House Gun*

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Abstract

Post-Colonialism is the study of the legacy of the era of European, and sometimes French or Dutch, direct global domination, which ended roughly in the mid-twentieth century and the residual Political, Racial, Socio-economic and Psychological effects of that colonial history. Post colonialism examines the manner in which emerging societies grapple with the challenge of self-determination and how they incorporate or reject western norms and conversions. Themes like Racism, Identity crisis and Dualism can be placed under the theory of post-colonialism. Literary works of the African continent's African literature consists of a body of work in different and various genres ranging from oral literature to literature written in colonial languages. Oral literature, including stories, dramas, riddles, histories, myths, songs, proverbs and other genres is frequently employed to educate or entertain children, oral histories myths and proverbs additionally serve to remind whole communities of their ancestors' heroic deeds, their past and the precedents of their customs and traditions essential to oral literature are matters for presentation and oratory.

Racism is prejudice, discrimination, or antagonisms directed against someone of a different race based on the belief that one's own race is superior; modern variants are often based on social perception of biological differences between people. These can take the form of social actions, practices and beliefs, or political systems that consider different races to be ranked as inherently superior or inferior to each other. This is based on a presumed shared inheritable traits, abilities and qualities.

Nadine Gordimer was born on November 20, 1923 near spring, Gauteng and East Rand mining town outside Johannesburg. He was educated at a Catholic School and he studied for the first time with fellow professionals across the color-bar. He was a South African writer, political activist and recipient of the 1991 Nobel Prize literature. She was recognized as a woman who through her magnificent epic writing have in the words of Alfred Nobel been of very great benefit to humanity. Gordimer's writing dealt with moral and racial issues, particularly apartheid in south Africa. Under the regime, works such as Burger's Daughter and July's People were banned. She was active in the anti-apartheid Movement.

Her first published work was a short story for children. The Quest for Seen Gold which appeared in the children's Sunday express in 1937; Come Again Tomorrow, another children's story, appeared around the same time. At the age of sixteen, she had her first adult fiction published. Gordimer has achieved lasting international recognition for her works, most of which deal with political issues, as well as the moral and psychological tensions of her racially divided home country. Virtually all of Gordimer's works deal with themes of love and politics, particularly concerning race in South Africa.

Always questioning power relation and truth, Gordimer tells stories of ordinary people, reviling moral ambiguities and choices. Her characterization is nuanced, revealed more through the choice her characters make than through their claimed identities and beliefs. She also weaves in subtle details within the character's names. Her first novel *The Lying Days* 1953, takes places in Gordimer's home town of Springs, Transvaal, an East Rand mining town near Johannesburg. Arguably a semi-autobiography work *The Lying Days* is a Bildungsroman, charting the growing political awareness of young white woman, Helen towards small-town life and South African racial divisions.

The House Gun is a passionately schematic moral anatomy of a murder. Gordimer's small cast of characters embodies uncomfortable social truths about contemporary South African life challenged in the course of the novel, which finally seems more universal than local. This is not a detective story, declares the writer quite early, but rather an opportunity to explore complex human contradictions regarding race, sexual identity, social relation and ethical authority.

The book's drawback, despite its admirably close-packed construction and battering power of observation, is that Gordimer's characters are more like symbols than real people, they serve her rhetorical ends too summarily. The Lindgards are liberal white pillars of the less racist than it used to be South African established social sphere. Harald is an insurance executive, Claudia is a doctor architect and their son Duncan shoots and kills his friend Carl Jespersen after stumbling upon Jespersen having sex with Duncan's girlfriend. But the story is only nominally about Duncan's motives.

Instead, Gordimer puts us on the planet of his parents' panic as they realize for the first time that violence is the common hell of all who are associated with it. The Lindgards are temporarily robbed of their privilege and left to cope with what little remains of their moral confidences. Their previously untested social prestige, for instance, when they had never been to a black man's home before Hamilton Motsamai, now their son's lawyer, welcomes them to his.

But so much else in their lives has also gone unquestioned and Gordimer concentrates on showing how one destructive event can forcibly clarify whatever has led up to it. Her narrative makes her insights seem absolute, not conditional. Yet her object stances as an insider arbiter also lifts her high above the hell she is evoking, with the results that hell can seem rather too orchestrated and an orderly place. A Dostoevskian look at crime and punishment, although far removed from the way the earlier master did it.

The House Gun is set in the early days of South African democracy, the main themes are still valid in today's rainbow nation, for we are still at the mercy of relentless violence and criminality, people arrested for looting and public violence in only one area of the country. The Lindgards lives are thrown into chaos, when their son Duncan is accused of murder with the accusation and his subsequent arrest, they call into question their own parenting skills, their own supposedly liberal lives and upbringing of their son as well as the state of the country they are living in. The constitutional court is still deliberating whether or not the state can murder the murderer and Harald and Claudia hope against hope that their son will not have to face the death penalty. But Gordimer demands albeit indirectly that we compare the senseless and unplanned death of one man in a fit of emotional overwhelm with the mass killing undertaken during the apartheid regime with the sole purpose of instilling fear and control.

Meanwhile, the concept of forgiveness is also broached; can Duncan's parents forgive him, can the partner of the man he killed offer forgiveness, does a verdict and sentence in court start the process for forgiveness, and can south African tumultuous, violent past be forgiven, by the individuals who were forever affected by the nation. The House Gun forces us to ask these questions, take a look at our own histories and beliefs and consider how we feel in the greater scheme of South African socio-political chaos.

By entrusting Motsamai with Duncan's life he was all that was there between them and the death penalty. Harald and Claudia have to confront their prejudices. For the first time in their lives the Lindgards experience complete powerlessness which their class and race had protected them from, while millions had experienced it though apartheid. Not only had he come from the other side, in his nakedness to the final disaster powerless, helpless before the law. (THG 231) Like two creatures caught in the headlines of catastrophe, their entire world falls apart. The truth of all this was that he and his wife belonged, now to the other side of privilege. Neither whiteness, nor observance of the teaching of the father and son, nor the pious respectability of liberalism, nor money, that had kept them in safety, from that other form of segregation could change their status. In its way, that status was definitive as the forced removals of the old regime, no chance of remaining where they had been, surviving in themselves as they were. Even money that could only buy for them the best lawyer available.

However, at the same time as their world is crumbling apart, the Lindgards relationship with the lawyer also opens up new possibilities of understanding and identification for them, which, most likely would have remained unexplored, had the context of their lives not changed. It is through Motsamai that Harald and Claudia cross over to the other side in another way, not because they are forced to, but because they learn to see beyond race. (THG 293) In this respect, the most important episode in The House Gun is that of the party at Motsamai house which the Lindgards attend. Harald and Claudia had never been to a black man's home before. This kind of gesture on both sides, the black man asking, the white man accepting was that of the left-wing circles to which they had not belonged during the old regime and of the circles of hastily formed new liberals of whose conversion they were skeptical.

Important to note here that seem to be two faces to Motsamai character; one is that of Hamilton and the other is Motsamai. Duncan clearly differentiates between the two of these when he says that. In his relation to the Lindgards the lawyer always adopts the Hamilton persona which exhibits a friendly, warm hearted and understanding character, whereas in his relation with the other characters he usually displays a cold, professional, even intimidating stance. Although reluctant to accept the invitation at first, the Lindgards, decide that it would be in their best interest to give course to it. Through an interesting reversal, it is the white family who unexpectedly look like awkward and inexperienced guests at the party. They are overwhelmed with the crowd of people they encounter at the house, unsure whether these were all guests, or more or less living in the house. The culture differences come as a shock to them.

The end of the novel invests the future not in Duncan, but in the child whose untraceable origins seems free from the cycle of repetition. Here, Gordimer suggests that the future may lie beyond any known genres, even those previously understood as progressive. On the one hand, Duncan's action of murder violates the type of kind of person his parents imagined him to be. In addition, his refusal to explain his motivations also violates the genre of the detective story, which conventionally concludes by revealing the truth of the crime.

What this passage suggests is that while the act of murder may seem incongruous with Duncan's character, the act has been present all along as part of the cyclical repetition of violence. In this way, the passage actually domesticates Duncan queerness, subordinating its apparent difference to the narrative of the same story he seems doomed to repeat. Harald and Claudia, who have reached the other side of privilege, while Duncan seems to have reached the other side of violence. He has now become one of the common criminals endlessly tracing the outlines of their own enclosure. Here the novel, invests Duncan with a hope for the future that can nevertheless only express itself from the confines of the prison cell. As an architect, the Duncan role has only nominally been in the service of building a new and different future for the nation.

In this novel Nadine Gordimer reveals the racial issues among the characters, when the protagonist Duncan who belongs to the white community shoots Jespersen. The case was filed against Duncan and a black lawyer argues for the infamous Duncan, but the court does not accept the case argued by black lawyer Motsamai. Even when the black people are well educated; they are not given freedom to do their duty. A lawyer by name of Motsamai, belongs to the black community. During those periods of apartheid, Motsamai was not allowed to work as lawyer, but now he does argue the case of Duncan, even though Duncan is white. But now black people are not able to get any support from others. They had to stand on their own. Now the white need some help from the black and vice versa. When the white and black behave as brothers, on that day onwards racism will never more lift its head up.

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Mysteries Around the Sanctum with Special Reference To *The Man From Chinnamasta* by Indira Goswami

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Abstract

Indira Goswami is one of the most talented writers of the Assamese Literature. She has been celebrated for her genuine expression of human values. Though she is not with us she has left her foot prints by interrogating boldly the threadbare customs of the Indian Hindu Society. (1942-2011) She has used simple narrative style and there is no exaggeration. Some of her Assamese novels had been serialized. Her novels are not mere records of past. They express her aspirations and ambitions to get a healthy change in the condition of the society. Nilachal in Assam is a hill locked place. There is situated the Kmakhya Temple. There are various stories about the origin of the temple. The sanctum of the temple is in “yoni shape” It has become the centre of the fertility cult. It has become an important place of worship for tantrics. The temple has devotees from all over India. Ratnadhar, a kind youngster, the son of Manmohan Sharma hates animal offering in the altars of the Kamakhya temple worship. Dorothy Brown, a desperate British woman has also joined with Jatadhari. The Kalika purana gives an explanation for the use of real sacrifice. The heroine of the novel, Bidhibala also opposes animal sacrifice. The poor girl was abducted by a group of whores. Dorthy was killed. Ratnadhar was seriously wounded. Atlast Jatadhari's efforts were diluted by a group of selfish tantrics. He and his followers offer their own flesh and blood to the deity. The author presents her views. She also Tantrics hated animal sacrifice. Her pain over the worst treatment of ladies in India is also expressed in the novel.

Keywords: Indira Goswami, animal sacrifice, patriarchal traditions, women's oppression, Fertility cult, Black magic, tantric practices, The Man from Chinnamastha

Indira Goswami is one of the reputed literary celebrities of India. As a gifted writer she spoke out boldly about the ambitions and aspirations of upper class families and the uncared-for and down-trodden. She spells out the voices of silenced, powerless and unfortunate women. She was a woman with striking features, very affectionate, sympathetic, generous and out spoken. Being the daughter of Assam, she was a rare combination of exceptional talent and genuine empathy. She used her writing as a tool to spotlight the threadbare Hindu patriarchal traditions and oppressive gender practices. She was a brought up of traditional Vaishnavite family who owned a satrn (monastery) in Assam's South Kamrup. In 1966 She married Madhavan Raisom

Ayyangar, a young engineer and travelled along with him in his work. But her married life prolonged for only eighteen months. Madhavan Iyyanger met with a fatal death leaving her a young widow.

She often said, “I couldn’t dare to look up at the sky above my head”. Though life gave her terrible challenges, it also provided her opportunities to come over all her sufferings. Once she said “I become ready to stand against all these curses of destiny. This task was like being drenched with blood after having peeled off one’s skin and robe oneself in another skin”. (p.126)

Her well known novel “Neelakantha Braja” picturizes cruelty, inhumanity and horrifying poverty. A feature film ‘Adjaya’ based on ‘The Moth-eaten howdah of Tusker’ brings tears to the eyes of the spectator. She boldly stood as a peace- maker between the ULFA terrorists and the Government of India. Her literary works are revelation of her distress at the bloodshed, violence, bomb blasts, suppression against women and abuses against human rights. She was always aware of her role. When she was hospitalized in 2011, there were hundreds and thousands of people all across the country, praying for her recovery. Though she is a feminist she never called herself a feminist. She was generous enough to let her books to be translated by anyone who asked to do it.

Nilachal in Assam is a hillock place. It is where the Kamakhya temple is situated. It is roughly at 260mts above the sea level. It is one of the most significant places of Sakthi worship in India. The origin of the temple is rooted deep in mythology rather than historical. It is said that Daksha, the father of Goddess Sakthi organized a big yoga. Lord Shiva was not invited for the yoga. Sakthi turned up at the ceremony for Daksha and humiliated Lord Shiva. Unable to bear it Sakthi consigned herself to the yoga fire. Lord Shiva got angry and grieved for his dead wife with her dead body on his shoulders. Lord Vishnu was entrusted with the task of calming Shiva. He followed Shiva and cut the dead body of Sakthi to pieces with his Sri Chakra. Those parts fell at some fifty-one places and later to be recognized as Holy Sakthi Peeths. The genitalia fell at Nilachal or Kamagiri Hill and a temple was established there.

The sanctum of the temple is a cave with small spring which constantly moistens a stone with a structure of female genitalia (yoni). It is also said in legend that the demon king Narakasura fell in love with Goddess Kamakhya and proposed to marry her. Concealing her disagreement the Devi put a condition that she would marry him if a temple and a road could be built for her overnight. Narakasura almost completed the task. Devi got a cock to cry doodle– do which indicated daybreak. Narakasura’s desire remained unfulfilled. Through centuries Kamakhya temple became an important place of Hindu and Buddhist tantric activities. Kali purana which was written around 1000 A.D proves this.

There are several other opinions regarding the existence of the temple...Assam is considered the birth place of astrology. The word Kamakhya is from Austro-Asiatic word ‘Khmouch’ or ‘komouch’ which means some one’s dead body. From the Bodo community of Assam comes the word ‘kham-maikha’ means ‘eater of raw flesh’. Perhaps in ancient times it would have been a site of tribal fertility rites. The temple was destroyed in the middle ages and

was reconstructed by King Naranarayana. He was the most famous monarch of the Koch kingdom that comprised a large area of this region in 1565 A D.

From the fertility cult of the past and tantric worship in the Middle Ages it comes to the Ambubachi and other ceremonies that are prevalent even today. Devotees from all India visit this place. Animal sacrifice is common here. In the past there were human sacrifices too.

The author introduces Chinnamasta Jatadhari, an ascetic with the matted locks. In the smoky haze he takes bath in the river Brahmaputra and chants the hymns to the sixty-four goddesses. Chinnamasta Jatadhari is the protagonist of the novel. Ratnadhar a youth and the eldest son of Manmohan Sarma a renowned priest of the sacred Kamakhya mutt is also introduced. He is an artist who had delicate hands. The crown of thick black hair complimented his aristocratic bearing.

Ratnadhar had become a loyal disciple of Jatadhari. There is an interesting anecdote behind it. A year ago, it was said that he had lost his mind. The doctor's attempt to cure him became futile. It was because of Chinnamasta Jatadhari he took his painting brush again. He soon became the ascetic's dutiful disciple. Every day he meticulously laid out everything for the morning prayers of Jatadhari. He brought sprigs of durba grass, blood red hibiscus flowers and sandal wood for Jatadhari's rituals.

Chinnamasta Jatadhari had been encouraging the artist to paint something unusual. He suggested that Ratnadhar paint Captain Welsh arriving with his troops at Kamakhya, paint the huge army of six battalions led by the captain to free Gauhati from the Burmese who had infiltrated the eastern borders and overrun the territory for years. Both Ratnadhar and Jatadhari have the same taste. They disliked animal sacrifice in the Kamakhya temple. He even requested the devotees to spare the animals from the sacrifice. On one such struggle he failed. It was Jatadhari who brought him back to his senses by making him understand that individual effort would never help. He often chanted the Goddess' name in an audible voice as

“Ma Chinnamasta! ... Ma Chinnamasta!” (p.10)

His devotees echoed it. Meanwhile Dorothy Brown the wife of Henry Brown principal of Cotton College had come to meet Jatadhari with great hopes.

Mr. Brown was involved with a Khasi woman when Dorothy went to London for treatment for her sterility. She was unable to bear the injustice caused by her husband. She came to Nilachal much against her husband's wish. A faithful Munshi named Vepin was entrusted with the chore of helping Dorothy help by Mr. Brown. Dorothy Brown had come to live in the abode of mother Goddess.

The character of Ratnadhar is revealed with the telling of lots and lots of mysteries. Jatadhari's character is more complicated. William Smith from the steamer company had once told Dorothy that one couldn't look him in the eye. A sort of fire consumes the body. He also said “He was floating on the river, the locks spread out. Extraordinary! A poisonous snake was

all tangled up in his hair. I saw it with my own eyes. Yellow with black stripes. A strange poisonous snake twisted happily around his matted locks.” (p. 30) Jatadhari used to sit before the altar with his eyes closed and fingers tracing gestures in the air. He murmured ‘Bhairav! Bhairav!’ to invoke the fearful form of Shiva. He put the yoni mudra which must not be revealed. Ratnadhar watched it with fear. There was a hermit from Torsa. He pointed at Jatadhari and said it was forbidden for an untouchable to become a disciple. Jatadhari answered that he had no disciple and he did not initiate any one. He said he lived in solitude. He said that he was also aware of the five rules of initiation as

“Do not initiate a sinner, an evil-doer, a person with no respect for teachers and one with stained soul.” (p. 15)

Every day people gathered in hordes in front of Jatadhari, touched his feet and exposed their problems. They humbly waited for his answer. Dorothy also came there to find how to get peace of mind. He said

“Look no one is happy. No one is happy in this world. People manage to string together to pieces of flesh and move around” He raised his hand sharply, asking the crowd, “Do any of you have peace of mind?” (P.13)

One of the devotees asked if Jatadhari had seen human sacrifice performed. He replied that he had no faith in such beliefs. He said “Today this terrible history has been confined to the deep recesses of dark caves. We will bury this past in a tomb of flowers”. (p. 26)

Jatadhari’s pragmatic thoughts lessened the people’s fear of superstitious beliefs. But some of his devotees puzzled at his origin and existence. Some said he was a brilliant scholar from Benaras. A few others said that he had been educated in Tanjore district of South India. His knowledge of history was extensive, the languages he knew were many. He did not like animal sacrifice like Ratnadhar. Ratnadhar once begged the devotees to spare the animals from sacrifice He said “Stop! Stop! Don’t you see? It’s terrified, it doesn’t want to go with you See how it defecates in fear. Look at its eyes. Have some mercy on the beast. It wants to live and play on Ma’s Earth. Stop. I say! Stop!” (p. 10) But he was belittled as a fool by the on-lookers. The arrival of Dorothy became an interesting anecdote for the hermits roaming there. A hermit from Torsa said that Jatadhari would misuse the woman for his experiments. He would even touch her yoni for his experiments. The hermit was curious to know about Dorothy. He was lurking around the Darbanga House where she stayed. He put some sendur, turmeric powder and sandalwood paste from the bag on his shoulder in to a small copper bowl. He saw a devotee with his three year old child and a goat. He blocked their path and asked for blood.

“Will you give me blood?” Take it . Take the bowl.” I need blood.” (p. 32) The devotee’s wife took the bowl and proceeded.

Why these hermits are very particular about blood? Whether the Goddess really wants blood? If not, who consumes the blood? There is no basic evidence for all these beliefs. Most of these activities are done by the hermits to expose themselves as if they had some supernatural

powers. These are the ways and means through they exploit the innocent people. Instead of devotion, fear reigns in their hearts.

Meanwhile Henry Brown comes to Nilachal to convince his wife. On his way he sees a strange scene. He sees a palanquin carrying a wounded man with blood-stained clothes. The Munshi explains that he was a pilgrim from Coochbihar. His eldest son was sick and he had no money for treatment. He couldn't offer to sacrifice a goat or a buffalo. So he offered his own blood. Another voice said,

“The Kalikapurana says that a devotee should not offer more than four times the amount of blood that can be held in a lotus petal. If he had offered a tiny bit of flesh- the size of a sesame seed from his chest his prayers would have been answered within six months. The sick child would have recovered by now.” (p. 33)

There is no limit for the foolish beliefs of the people. They are exploited by the pot belly priests of the temple. Here the author vividly portrays that modernity helped man to get progress in various fields. On the other side, a section of people is constantly deprived of the primary necessities of life. They have almost lost their fundamental right of speech before the exploiters. They accepted life as an inevitable curse. They are accustomed to subjugation, exploitation, agony, pain, betrayal, deceit, poverty and dishonor. Dorothy didn't yield up herself even after Henry Brown's earnest request. He said

“Dorothy listen to me. This is not the place for you. They are different ... please try to understand.” (P34)

His anger turned towards Jatadhari. He said “So that rascal put a spell on you. You slut! Mother of all whores! That's what you came for? To fornicate with that godman fellow?” (p. 35)

At the same time Jatadhari rose from the river bed stark naked. Water dripped from his dread locks. He seemed to be emerging from some deep trance. Brown's eyes met the Jatadhari's; He shivered. Something inside him seemed to crumble. He leaned heavily on Munshi Vepin. As Mr. Brown feared one night Dorothy was disturbed by the midnight worship at Chinnamasta temple. A buffalo was dragged off for sacrifice in the middle of night. The buffalo refused to move It was frothing at the mouth and emptied its bowels. She heard Jatadhari's chanting slowly and steadily she was drawn towards the cave. Only a patch of red cloth covered his genitals; his raw odour wafted to her. She felt a gentle tremor.

Another day she went softly towards Jatadhari's cave. The author describes that she became a prey, like a helpless fish ensnared in the boatman's net She helped Pulu the drummer safe-guard his son from tuberculosis. She invited William Smith and prepared a will.

She made arrangements to make the khasi woman's child her beneficiary. Though William pointed out that Brown had not married the woman, Dorothy said firmly that even if the Child is a bastard, she would make the will. Ratnadhar's heart is full of pity for Dorothy. He took a silent oath to protect this English woman. One night Dorothy's Darbanga house was crash-

opened by some ruffians. Two of them tried sexual assault. She was lying half naked, scrapings of human skin and blood under her finger nails. In the next few days a complaint was lodged. Dorothy was accompanied by William Smith and Ratnadhar even though Mr. Brown came to help her. In the identification parade Dorothy got angry because the police caught some innocents instead of the ruffians. She got angry and said that it was all her husband Mr. Henry Brown's plan to persuade her to leave Nilachal. Jatadhari considered Durbanga house is not safe for Dorothy and took her along with him. He said to Ratnadhar that he would stay for a while in Maligarh and Chakrashila before travelling further up. He entrusted Ratnadhar to organize a big rally using the students of Cotton College against animal sacrifice. He advised him to hold a meeting at Bhairavi crematorium in the west. He also advised Ratnadhar to go from house to house canvassing against animal sacrifice. Ratnadhar's concern about animal sacrifice shows that the people have been exploited by the name of religion from generation to generation. Ratnadhar said "Prabhu I remember many things. Haladhar not once but twice trying to behead the sacrificial animal. The merchant from Shekhadari had sent five Buffaloes for sacrifice for he was suffering from tuberculosis. He did not live six months." (p. 77) Jatadhari advised Ratnadhar to continue his painting work. Also instructed Ratnadhar to sit at the veranda of Darbanga house and draw his pictures. He promised to return at the time of 'Deodwani'. He consoled Ratnadhar by saying

"Life is a passage of separation; a heart-less journey of disunion. Be prepared. Don't ever forget death. Only then you can live." (p. 76)

The temple doors were shut for three days, every year on the seventh day of the month of Ashad. It is believed that the mother Goddess is menstruating. Her loins are covered with red cloth. Ratnadhar, s father sends pieces of red cloth to the devotees of Kamakhya temple who availed his service the previous year. Ratnadhar helps his father in his work. But this year he is busy with Jatadhari's instruction.

The author shows that the major number of priests of kamakhya temple is discontented towards the growing publicity of Jatadhari. Naturally their anger turns towards Ratnadhar for his close association with Jatadhari. Meanwhile animals offered for sacrifice are often freed or found missing. They complained to Manmohan that Ratnadhar was lurking around where the goats for sacrifice were tied. Couple of days ago someone released a buffalo. Someone said it was a suckling calf. Haladhar purohit thundered,

"Scoundrels! You will burn for your impatience. The sacred texts very clearly state that the blood of a deer satiates the almighty goddess for eight months. The blood of a black bull or boar appeases for twelve years." (p. 81)

Manmohan discussed with his wife Bishnupriya about the campaign of Ratnadhar against animal sacrifice. He had been collecting signatures for "stop animal sacrifice. Ban animal sacrifice." He also said that Bidhibala the daughter of Singhadata is coming there. Bidhibala is Ratnadhar's childhood friend. Manmohan's family is their official priests'. She lives in Sualkuchi. Ratnadhar also had been to Saulkuchi. He was mesmerized by the golde muga silk

threads. Once the girl was selected for kumari pooja. But a fellow priest suspected that she might have attained puberty and so not fit for kumara puja which is usually done to girls below thirteen. Her father denied that. He even laid his head on the sacrificial altar and swore that she had not attained puberty. Her skin was like fresh milk. Now her marriage has been arranged. The groom is from the north bank and owns four or five granaries. Someone said that the groom might be a forty year old man. But the girl is like a mermaid. Someone started rumors that the girl had already attained her puberty. So her family was frantically looking around for a groom. Bidhibala's family reached Manmohan's house and sheltered there. The buffalo which they brought was safely tied by the tank. The next day the temple will be opened. The temple campus was filled with hermits and ascetics. The Mother Goddess enshrined in the cave was in the form of red stone. Touching the stone grants freedom from the cycle of rebirth. The entry from eastern side assures wealth.

On the eve of the third day during night a few curious devotees peered over the temple wall to catch the glimpse of the Divine glow; they tried to make sure if the goddess was really dancing naked. They were cursed by the cleaning authorities; the past three days rain washed the altar clean. Plump black goat was led to the altar. It was beheaded in a single stroke. The devotees smeared their foreheads with hot blood. A tantric with matted locks lay on the ground to daub his forehead with hot blood. People saw him lick the blood. A dog ran to join him. He stood on a mound and addressed the devotees by stimulating them to kill Jatadhari. He said" ... stab the man from Chinnamasta who tries to rob the Mother of her share of blood. Who will volunteer to stab him! Speak up". The devotees chorused, "We will stab him . We will." (p. 93)

The tantric said that deliverance comes only when sacrifice is offered and sacrifice alone would lead them to heaven. He also said that a buffalo's blood quenches the goddess's thirst for one hundred years. The offering of human blood from one's own body could satisfy the goddess for one thousand years.

The police arrested tantric who were eating out of human skull. A student from the tol explained the devotees as, "The scriptures offer alternatives to sacrifice. We can also please the mother with honey, milk and yogurt. It doesn't with honey, milk and yogurt. It doesn't say any where that the rituals say cannot be performed without blood" The students even explained everything to Shambhu Sikadar whose job is to behead the animals for sacrifice. To get better practice, he cut the grape fruits with his machete.

Bidhibala remembered how the buffalo was brought to her house. It was a flawless buffalo. It was beheaded in the altar for the sake of her brother who suffered from tuberculosis. She had stood for one full day and one whole night before the goddess, an oil lamp was lit in the skull of a sacrificed buffalo in her hand. But her brother died. Now the calf is going to be beheaded, so that she would get a better married life. She requested Ratnadhar to save the buffalo calf from the altar. Students from both upper and lower Assam and from various colleges had gathered at the crematorium to discuss ways and means to stop the practice of animal sacrifice.

Bidhibala's buffalo was lost. Singhadatta was so disappointed and got angry. Bidhibala expressed her discontent to marry an elderly man. Singhadatta's anger knew no bounds. He made such a violent attempt to beat his girl. Ratnadhar offered to marry her. Singhadatta at once left Manmohan's house with his servants. Bidhibala who wanted to escape from the unsuitable marriage was abducted by a group of prostitutes because of her extraordinary beauty. Singhadatta suspected Ratnadhar and almost beat him to death. He was taken to Gowhati hospital for further treatment. Jatadhari came back with Dorothy and warned her to be safe for some time. The white men's guards were all over the place hunting down the freedom fighters. He told Singhadatta, Ratnadhar is his disciple and he won't do such things. He also said one of his disciples saw Bidhibala was in the company of prostitutes from North Shekadari. Hearing this Singhadatta fell down in a dead faint. Jatadhari was on his way to the temple. The idol of Goddess Manasa looked fearsome; a pile of lifeless goats' heads lay at the goddess' feet. There was a sudden bedlam, and the students quickly led Jatadhari through Hanumandwar.

The news of Dorothy's pregnancy spread everywhere. Disregarding Jatadhari's warnings Dorothy came with a student to watch the celebration. She stood under a wood apple tree and was mesmerized by the dance. The wood apple tree is the target for white men's shooting sessions. Jatadhari once told that the wood apple tree is the embodiment of Lord Shiva's matted tresses. Suddenly they heard sounds of bullets from the forest down below. Students ran helter-skelter. Dorothy brown's bullet riddled body rolled down the slope. At last the chief constable guessed that it was Mr. Brown who had targeted Dorothy, because he was roaming there the previous day. The British soldiers ransacked Dorothy's possessions. They found out neat stacks of signature books. Many of the students signed in their own blood to abolish animal sacrifice in Kamakhya temple. They threw Ratnadhar's paintings carelessly. Jatadhari was taken to police station at Bharulu.

Jatadhari was once a student of History at Benares University. He had roamed around North Kasi and meditated for a long time in a cave in the Vindhyas. Though he renounced the world he found it difficult to accept that Dorothy was dead. His cries of anguish shook the very foundation of the goddess abode. Jatadhari said, "Man is God's creation. Man has many a thing to learn from animals. Only when men and animals live in harmony will the world become a paradise." (p. 180)

After Dorothy's death Jatadhari had taken a vow of silence. All the students from the tol reached the temple. A student from the tol read the petition. Suddenly a priest in red robe asked with relish, "You have written this in consultation with the students from the tol? You have asked why dumb harmless animals should be dragged to the altar. You said if it is blood that required devotees should offer their own. Haven't you?" (p. 185)

At last the tantric persuaded Jatadhari to slice off a piece of his own flesh below his naval and offer it to the altar. So also the students did. The sacrificial altar was drenched in the blood of young men. People stared in horror. The early morning rain washed away everything.

Though Jatadhari had molested Dorothy his ideals were lofty. His efforts to stop bloodshed was diluted and misled by the greedy tantriks. They wanted to maintain the horror mingled with and superstition in the students' heads.

Then it would be easier for them to exploit innocent people to fulfill their stomach.

Kamakhya temple, the holy land where a female deity is worshipped with so many celebrations became an important place of Sakthi worship. Even her yoni is considered sacred; the goddess' menstrual period is considered sacred. The question is whether women of the holy land are treated with even a little courtesy? Singhadatta hurt his daughter with his wooden slippers when he was anger personified. He never bothered about her wishes, or about the pain he caused his own daughter. He even grabbed his daughter's hair and kicked her viciously. It is amazing that worshipping girls in the name of Kumari pooja also occurs in the same land. The priests' wives hands have become coarse and dry. Their palms are shriveled up. They cook for sixty to eighty people every day. They are not allowed to take any medicine. They were not even aware of such healings. They are suppressed and kept ignorant. This is the country where Buddhism and Jainism flourished. In both these religions animal sacrifice or human sacrifice is strictly forbidden. People who do tough jobs started to eat non-vegetarian food out of necessity. As they wanted to legalize their principles for animal sacrifices that were related with temples and various deities, the tantriks who wanted to maintain their superiority carefully execute some shows and exploit the people. The conditions of the poor and down trodden like Pulu, the drummer, are neglected both by the tantriks and by the society in which they live.

Animal Right Activists have tried to stop the practice in the past but were not successful. Gowhati Municipal Corporation Mayor had replied the 'FIRSTPOST' that he hadn't yet received any order to implement the ban on buffalo sacrifice. He said "If sacrifice of buffaloes at the kamakhya temple is to be stopped by this new rule 'Qurbani' of cows during Eid has also to be stopped the law is equal for everyone." The prevention of cruelty to animals Act 1960 does not prohibit animal sacrifice at religious places. As a result, animal sacrifice continues even today. The devotees also know very well that animal sacrifice alone will not put an end to their sufferings. But it has been encouraged by the tantrics as they believe without animal sacrifice the land will be cursed and will become dry. So, the age-old foolish belief prolongs.

Indira Goswami, who belongs to powerful and wealthy Brahmins of Assam, has first – hand knowledge of Kamakhya lore. As per astrologer's suggestion the author herself was taken to the temple during animal sacrifice for her sake. Her forehead was daubed with the blood of the animal. She confessed her guilt, disgust, pain and anguish in her book THE UNFINISHED AUTOBIOGRAPHY. She confirms that the colonials followed a policy of non –interference in native affairs in their own self interest. They encouraged each community in India to maintain its own tradition. She humbly expresses her view that animal sacrifices are unnecessary. She also understands that it is difficult to put away age-old customs. Religion is not the only a way to attain peace when people are in distress. Logical thinking and wise decisions alone can help the people to come out from their distress.

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The Pathetic Plight and the Bleating Voice of Marginalized People in Richard Wright's *The Color Curtain*

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Introduction

The 1950s was a time of social disorder not only in the United States, but also worldwide as race relations became an international issue. During this period, the problem of systemic global racism and the associated problem of 'rights' came to the forefront for American blacks and colonized 'colored' people. To win favour with such newly independent nations, during the Cold War, the Soviet Union seized upon the deplorable state of American black-white race relations in order to repudiate the ostensibly 'liberal' ideals underpinning American democracy. (Dudziak 12) As American political elites realized that the country's troubling history of racial discrimination was impeding its foreign policy objectives, they retaliated with their own public relations campaign and strategically advanced significant civil rights legislation ordering the desegregation of schools and public accommodations as well as equal housing rights for American blacks. (Dudziak 49; 106)

During this period, African American writers were in a unique position to observe these events through both the domestic and the international perspectives. The African American author Richard Wright (1908-1960) is a particularly interesting figure to examine with respect to these issues. Drawing upon his own experiences as a native Southerner, as well as a resident of Chicago and New York later in life, Wright's works consistently demonstrate a distinct and penetrating understanding of the necessarily fraught nature of the modern American black male identity. Significantly, Wright's perspective was not only American, but also cosmopolitan as he left the United States permanently in 1947 for France. In Lorraine Hansberry's review of *The Outsider for Freedom* in April 1953, she writes: "... Richard Wright has been away from home for a long time. He has forgotten which of the streets of the Southside lie south of others, an insignificant error, except that it points up how much he has forgotten other things". (Butler 109)

Some critics would later insist that Wright's exile in France blunted his usually sharp focus on American race relations, as demonstrated in the masterpieces *Native Son* (1940) and *Black Boy* (1945); it rather seems that Wright's 'retreat' to Europe afforded him a unique vantage point from which to forge connections between the nature of racism in the U.S. and racism on a global level generally. Paul Gilroy identifies Wright's broadening racial awareness in his study *The Black Atlantic: Modernity and Double Consciousness*. As he observes, "The relationship of 'The Negro'

to western civilization was something that exercised [Richard Wright] greatly, particularly during the last years of his life”. (147)

The Color Curtain can be read as an existentialist text precisely because of its examination of the necessarily fraught positioning of the modern black or colored individual for whom the achievement of an authentic personal identity—free of the marker of ‘color’ and its pernicious effects—are impossible.

Wright’s Exilic Position

Richard Wright’s decision in 1947 to leave the United States permanently for France may be viewed as the culmination of several journeys to find respite from American racism and its insidious effects. After moving continuously within the South during his turbulent childhood, Wright eventually relocated to Chicago in 1927 and later to New York City in 1937. (Jackson 4-7) As he related in 1944: “I had spent a third of my life traveling from the place of my birth to the North just to talk freely, to escape the pressure of fear”. (137) However, as his 1951 essay “I Choose Exile” reveals, these domestic migrations did not provide Wright the freedom he desired. In the essay the author critiques the hypocrisy of the American liberal ideals of freedom and rights by recounting his inability to purchase a house. As was then common for American blacks, though Wright had enough money to purchase the house he desired, he eventually discovered that “the white owner did not want to sell his house to a Negro”. (291) 3. Housing discrimination and racially restrictive covenants were pervasive problems throughout the United States in the 1940s and 1950s. Wright’s experience demonstrates that such discrimination was widespread throughout the United States, even for affluent and prominent African Americans; it was not until 1948 that the Supreme Court ruled in *Shelley v. Kraemer* that racially restrictive covenants were not enforceable. Wright’s critique of American ‘freedom’ continues as he recalls the immense difficulty he experienced in obtaining a passport, which he was ultimately able to get only after “pulling every political string in sight”. (292) 4. Indeed, the fact that Wright experienced difficulty in travelling abroad at this time is not surprising. As Mary Dudziak observes, since the U.S. was in the midst of repairing its international political image at this time, the federal government was particularly vigilant regarding the travel of African Americans, who were likely to smear the U.S. race image abroad. (61) In the early 1950s, Paul Robeson and W.E.B. Du Bois experienced similar obstacles.

When considering the hurdles, he faced in leaving the U.S., Wright sarcastically remarks upon the incongruous ‘welcome’ that he received upon arriving in Paris. Recalling that he was met by a U.S. Embassy official as well as “two sleek cars,” Wright ironically observes, “I found that abroad the United States Government finds it convenient to admit that even Negroes are Americans”. Here the author is profoundly aware of the truth that he only just narrowly ‘escaped’ America, which this meaningless, friendly ‘welcome’ from the U.S. Embassy belies. Indeed, Wright’s arrival in Paris demonstrates the sheer irony of the oppression of African Americans in the United States, for not only was he repressed within his own country, but his attempts to depart it were similarly stifled. As a result, such experiences uniquely qualify the African American man, in this instance Wright himself, to understand and appreciate authentic freedom. (289)

Importantly, France is valued not only for the respite it offers from American racism, but also for the openness and liberal nature of Parisian society specifically. Wright readily observes that Parisians are “a civilized people” who do not make distinctions on the basis of skin color. In contrast to Americans who were “uncivilized” and “insecure,” “it was the love and respect which Frenchmen held toward their own history, culture, and achievements that braced the French to a stance of fairness in racial matters”. (293-293) Thus, when the author decides to purchase a home, in contrast to his experience in the United States, he observes that “not once during my goings and comings did I so much as observe the lift of an eyelid at the color of my skin”. (293) Wright readily lauds the freedom he has encountered in French society: “...I tell you frankly there is more freedom in one square block of Paris than there is in the entire United States of America!” (289) Though overly romantic and sensationalist, Wright’s passionate praise of Parisian society and the freedom it provides him is significant for it explains his decision that “barring war or catastrophe, I intend to remain in exile”. (ibid)

Importantly, rather than dilute his understanding of the African American experience as some later reviewers of Wright’s work suggested, the social and aesthetic freedom of Paris provided the author with a unique, coveted space from which to continue his thoughtful interrogations on race. Indeed, the hybridity of Wright’s new position as both American *and* European—and his consequent knowledge about the respective oppression and freedom within both societies—undoubtedly enriched and broadened his subsequent writing on the subject. In an interview with *Ebony* magazine in July 1953, Wright states:

The break from the U.S. was more than a geographical change. It was a break with my former attitudes as a Negro and a Communist—an attempt to think over and redefine my attitudes and my thinking. I was trying to grapple with the big problem—the problem and meaning of Western civilization as a whole, and the relation of Negroes and other minority groups to it. (qtd. in Gilroy 165)

As noted here, Wright’s exile to Europe resulted in a significant psychic rupture that enabled him to place his previous American-focused writings in a larger, global context in which new meaningful connections could be made. Specifically, Wright alludes to his growing contemplation of the universal predicament of colored minorities vis-à-vis the West. That is, through the author’s newfound distance and freedom from America, he became better equipped to reflect upon phenomena both within and outside of it.

It was precisely this unique position of hybridity that enabled Wright to incisively comprehend the many problems facing the formerly colonized, ‘colored’ nations that attended the Bandung Conference in 1955. Indeed, within *The Color Curtain* one witnesses Wright’s understanding of race expand as he attempts to link the oppression of the American Negro to that of the formerly colonized, ‘colored’ peoples throughout the world. However, despite Wright’s cosmopolitanism that enables him to understand the innate inferiority of the colonized towards the West, he nevertheless conveys a problematic Western mindset throughout the text by suggesting that Westernization is the appropriate solution for these nations to overcome their retarding reliance upon religious and racial thinking. Significantly, through the espousal of such a position, Wright reiterates a message conveyed in his fictional work of the period - the necessarily

overdetermined nature of the colored individual or nation for whom Western ideology is ‘always already’ functioning.

Before leaving for Bandung, Wright engaged in a series of interviews with Westernized Asians whom he thought could teach him “basic Asian attitudes”. (445) However, although Wright observes that he could relate to these Asians on one level, there was nonetheless a profound chasm of experiences and views between them.

Significantly, though Wright perceives that Asians also possess a ‘double consciousness’ like the American Negro which causes similarly inauthentic relations with himself and others, the perspectives of Asians are far more virulent. For Wright, in contrast to the American Negro who fights for his rights *within* a Western context, which is ostensibly yet problematically his ‘home’, 5 Asians have no actual connection to Western culture, which arrived uninvited to colonize their nations and caused deep systemic problems as a result.

As a result of this thorny relationship to the West, it is not at all surprising how Asian countries cling to their own culture and ideas of a pre-colonial past. (487) As Wright comments with dismay, the Asian and African nations at Bandung are problematically constrained by race and religion, which he perceives as restrictive bonds that sadly show no signs of abating. Admittedly Wright’s understanding of Negro black culture is quite tainted by his own views. One could indeed ‘go further back’ than he does to consider slavery and the loss of native African culture. Indeed, this elision further betrays Wright’s staunchly Western perspective.

Thus, a racial consciousness, evoked by the attitudes and practices of the West, had slowly blended with a defensive religious feeling; here, in Bandung, the two had combined into one: *a racial and religious system of identification manifesting itself in an emotional nationalism which was now leaping state boundaries and melting and merging, one into the other.* (emphasis in original; 542)

Since all progress and social change are measured in terms of the degree to which Asian and African countries resemble Western countries, each tiny alternation formed in the traditional and customary habits of the people evoke in them feelings of race consciousness.

Interestingly, despite understanding the culpability of the West in the rise of race and religion as potent social forces in these countries, here Wright nonetheless betrays a problematic Western mindset as he deems these legacies as retardants to these countries’ advancement. For example, he observes that Indonesians are so fearful of being ‘recaptured’ by colonialism that they are unwilling to use Western technology, and accordingly, stymie their own ability to progress. (518) This assessment is indeed ironic as Wright himself seems elsewhere to have understood colonialism’s effects of instigating the rise of religion and race as triumphant markers of a distinguished identity in contradistinction to that of their “white invaders”. (487) Specifically, when comparing the complicated morass of issues, the countries of Asia and Africa bear vis-à-vis the U.S., Wright understandably states that the “Negro Problem” of America has not been brought up at Bandung because it is mere “child’s play”. (574)

“Is this secular, rational base of thought and feeling in the Western world broad and secure enough to warrant the West’s assuming the moral right to interfere *sans* narrow, selfish political motives? My answer is, Yes. And not only do I believe that this is true, but I feel that such a secular and rational basis of thought and feeling, shaky and delicate as yet, exists also in the elite of Asia and Africa! ... [the] two bases of Eastern and Western rationalism must become one! And quickly, or else the tenuous Asian-African secular, rational attitudes will become flooded, drowned in irrational tides of racial and religious passions”. (607)

Wright’s comments, though prophetic for today, are troubling precisely because they reveal the limitations of his cosmopolitan position. Aligning himself with Asian elites like Nehru, Wright finds that colonialism’s sharpening of race and religious ideology has been a profound disservice to Asian and African nations. Yet, despite his understanding of the problematic origin of these ideas, Wright himself adopts a neo-colonialist perspective by advancing the continuing Westernization/modernization as an effective recourse. While Wright qualifies the “West’s moral right to interfere” as an ideal merging of both “Eastern and Western rationalism,” his proposal is nonetheless naïve, for when has Western inference *ever* been without “narrow, selfish political motives”? Through such declarations, Wright certainly betrays the necessarily fraught and potent nature of his Western mindset, which, despite his cosmopolitan location and approach, is demonstrably not easy to escape.

Indeed, though Wright’s exile enabled him to experience what he deemed to be authentic freedom, and to better understand the similarities between the repressed black American man and the repressed postcolonial man generally, one finds Wright’s cosmopolitan perspective in *The Color Curtain* uneven and limited. Certainly, despite his claims in his 1957 nonfictional text, *White Man, Listen!* (647), he had not yet truly become cosmopolitan and “rootless.” Rather, as discussed here, despite his touted cosmopolitan stance, it appears that Wright was only able to escape Western ideology to a certain degree, for though he was able to elude the hegemonic Western construct of race, he did not elude the construct of Westernized progress, a limitation which testifies to the profound difficulty, if not impossibility, of shedding even highly flawed inherited ideological conceptions.

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Khaled Hosseini's *The Kite Runner* as a Cultural and Hybridity Study

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Abstract

Literature foreshadows human lives and their changes through the ages. Through the art of writing, literature expresses culture, tradition of one's country and their people. Khaled Hosseini's *The Kite Runner* portrays Afghanistan's Taliban rule and their native cultural collapse. Hosseini learns kite flying which was banned by the Taliban who found it a cruel act. Kite flying was a traditional game in Afghanistan and Hosseini had grown up with the sport during his childhood days in Afghanistan. As an Afghan-American writer he tries to bring out his hybridity through his writing. During the encounter of the Taliban, people try to escape to Pakistan and the United States because the country is being destroyed by inhuman activity. Hosseini brings out many different cultures and classes, such as Pashtun and Hazara, Sunni and Shiite. The fall of Afghanistan's monarchy and the rise of the Taliban regime are expertly visualized through his narration. This paper tries to project the cultural collapse of Afghanistan and Afghans' search for their hybridity.

Keywords: Khaled Hosseini, *The Kite Runner* Kite flying, Culture collapse, Afghanistan, Taliban regime, Soviet invasion

The Kite Runner was published in 2003 by Riverhead books. It is the first novel of Khaled Hosseini who is an Afghan-American writer. The novel is divided into three parts. The novel was narrated by Amir and later Rahim Khan narrates few stories about Amir's past. The narrator is revealed at page eleven. The first-person narration presents many images to the readers about the broken-down culture of the Afghans. The novel is a multi-thematic work which talks about friendship, father and son relationship, story of Soviet invasion, Taliban rule, Afghan immigrants and sufferings of the natives.

Amir opens the narration in the present day, while he lives in the United States; he goes back to his past and recalls his childhood life in Afghanistan where the past is filled with guilt for Amir. As a matured man Amir realizes his falsehood and the impact it had on the others. When Amir was eighteen they flee to America following the soviet invasion of Afghanistan. The story goes back to twenty-six years before, to Amir's life in Afghanistan with his father Baba and their two servants Ali and his son Hassan who are Hazaras, an ethnic minority, whereas Amir is a Sunni Muslim, a dominant community. Amir and Hassan had a good friendship, but their friendship unfolds the class restrictions of their society. Hassan was a loyal friend to Amir and he

knew where Amir's kite will fall. Amir's mother died giving birth to him. He was interested in story writing and he was encouraged by Rahim Khan, a friend of Baba.

Cultural study is an interdisciplinary research that grew out in the early 1960s and extended its investigations of culture, language, and social meanings into neighboring realms of cinema, television, print journalism, advertising, and fashion as well as popular literature and drama. (Baldrick, 75) Cultural study analyses how culture is constructed and organized and changes of the culture over time.

Cultural studies first became visible with the foundation by Richard Hogarth of the Centre for Contemporary Cultural Studies in 1964, at first within the department of English and then from 1972, as an independent unit. Cultural study emerged from the Birmingham Center for contemporary cultural studies in the UK began in 1968 headed by Stuart Hall.

Hegemony is an important term in cultural study which is used to describe the dominance or authority that one group or culture has over others. How the dominant culture influences other groups, particularly in the construction of identity or conforming to social norms. In the novel Hassan is the victim of racism throughout the novel. As a Hazara he was dominated by the elite of the society. Assef is a Pashtun who believes they are superior to Hazaras, but he was not a full Pashtun because his mother was a German. He acts as the antagonist of the novel. He is a racist and does violence against the Hazaras. He also set Hitler as his role model. When Hassan moves closely with Amir, he threatens to beat up Amir for hanging around with a Hazara, but Hassan uses his slingshot to stop Assef. During the kite flying tournament Amir wins the tournament, Hassan sets off to run after the losing kite. Amir looks for him and he finds Assef raping Hassan; while Hassan was trapped by Wali and Kamal and while they hold him, Assef rapes him. He also rapes Sohrab in part III of the novel. Hassan is also an ethnic Hazara and good at slingshot like his father Ali. In the end of the novel Assef beats Amir for betrayal of Muslim culture. Assef plays the symbolic role of the dominant class oppression equal to the dominance of the Taliban regime over the Afghan society.

Class system plays a vital role in every society. As a Sunni Muslim Amir faces socio-economic culture hierarchy, while growing up in Afghanistan as a member of the privileged class. Baba his father fails to clarify their cultural norms to Amir. At the end of the novel, Amir stands up for Sohrab when his father-in-law, General Taheri points to Sohrab as "that Hazara boy". The General plays the role of a stereotypical Afghan male.

The impact of the war in Afghanistan is also pictured in the novel. Farid an Afghan driver to Amir helped Amir to go back to Kabul and adopt Sohrab. He is missing toes and fingers from a landmine explosion and represents the difficulties that many Afghans faced in the warfare that ravaged the country.

Afghan culture includes traditional competitions like Buzkashi and kite fight. Buzkashi is a dangerous game in which men on horseback fight to try to put a goat or cattle carcass in a scoring circle. When Amir and Baba go to the tournament, he is traumatized when one of the horsemen fell off his saddle and was trampled under a score of hooves. Another traditional

competition is the kite fighting contest. Boys cut their hands as they steer kites tied to glass string to try to cut others' kites out of the air. The last flyer kite is the winner. Amir was a good kite flyer and Hassan was a good kite runner.

Eid-e-Qorban is a tradition where they celebrate the sacrifice of his son that Ibrahim made for God. In the novel Baba makes fun of this story, whereas he accepts the custom of sacrificing a sheep. Amir says the custom of dividing the meat in three parts, one for the poor, one for the family, and one for the friend is a good gone. But Baba gives the whole meat to the poor. Baba gives a cube of sugar to the sheep before sacrificing it.

Marriage was another traditional custom where they have to hide their conversations from father. When Amir and Soraya first talk, General Taheri her father catches him and tells him there is a proper way to talk. Baba who had relationship with a Hazara woman feels ashamed and he cannot reveal Hassan as his son, so Ali his servant act as Hassan's father in the novel. The secret was revealed by Rahim khan to Amir. Hassan was unaware of his relationship with Baba who was his biological father and Amir's half-brother. Sanaubar's immoral relationship in her youth made her to abandon Hassan after his birth. Even though Amir could not please Baba, he goes back to Kabul to rescue Sohrab, Hassan's son from an orphanage. With lots of difficulties he brings him back to California. Soraya Amir's wife also gives a hand for Amir to adopt Sohrab. She is a strong-willed woman and deprecates the way women are treated in Afghan culture.

Hybridity is an important concept in post-colonial theory, referring to the integration of cultural signs and practices from the colonizing and the colonized cultures. Many incidents in the novel show how hybridity is clearly seen in the novel. Like Amir the protagonist of the novel, Hosseini was born in Afghanistan and left the country as a youth. Through the novel Hosseini recalls his childhood and traditional culture of his native land.

In part III the traditional game of Afghan kite flying is brought out to show the hybridity of Afghans in California. One day Amir takes Sohrab to a park with other Afghans. People were flying kites. Amir buys one and gets one for Sohrab to fly it with him. They spot another kite and battle it. Using one of Hassan's tricks, they win. Sohrab smiles, and as the losing kite files loose, Amir Sets off to run it for Sohrab. Hosseini ends the novel with the hope, while culture always hides in the human heart, wherever people may go, the hybridity will always show up.

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A Post-Colonial Perspective on the Novel

Coonardoo: The Well in the Shadows

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Abstract

Literature acts as a storehouse for recording documents and facts that change with the time as humanity evolves. It is more of a barn that accumulates a wealth of information one cannot fathom, also it gives readers deep insights into the arenas which appears to be incomprehensible. Though there seem to be many kinds of literature, post-colonial literature is something fascinating and catches one's attention as it deals with many critical perspectives of writing; this helps change what has existed so far in history. This paper deals with the appropriation of the language of the colonizers to write back against them and to challenge them to bring to fruition their long-time revenge. This paper also focuses on how the once dominative and the supreme super powers of the world have set their ideology to civilize the world by calling it their duty and responsibility to shoulder the cause, thereby overlooking the nations other than them as uncivilized and uncouth compared to them. From the post-colonial perspective, the novel *Coonardoo* has deconstructed this age-old ideology of the whites and nullified the idea of a white man who will never ever fall in love with an aborigine.

Keywords: *Coonardoo*, post-colonial literature, western culture, eastern cultures,

Literature acts as a storehouse for recording documents and facts which change with time as humanity evolves. It is more of a barn that accumulates a wealth of information one cannot fathom, and it gives readers deep insights into the arenas which appear to be incomprehensible. Though there seem to exist many kinds of literature such as British Literature, American Studies, Indian Writing in English, Post-colonial literature is something very fascinating and catches one's attention as it deals with many critical perspectives, helping change what had existed in history so far.

Post-colonial literatures are literatures that are written after the colonial period and those that reflect the traumas and pathetic condition which the colonizers have left behind. There was a time when the writers of the colonized countries were trying to draw pictures of the predicaments they faced with respect to colonization, but slowly post-colonial literatures have started to employ styles and techniques which adopted a way of writing that enabled them to get back the rights which they lost to the empires. One such way of writing is the Appropriation of the

language which is to use the very same language that was taught to them and after nativizing it, to talk about their culture and traditions.

Above all they take the language that subjugates them and use that to challenge their oppressors. This is otherwise known as rewriting one's own history, the history that had been written all these years by the colonizers has now fallen into the hands of the natives themselves.

The novel spans several decades in the lives of the black aborigines and their white employers on Wyaliba, a remote cattle station in the harsh and arid region of North West Australia, owned and managed first by the tough widow, Bessie Watt, and later by her son, Hugh Watt. Underlying a complex and densely packed narrative is the story of the unspoken and unfulfilled love between Coonardoo and Hugh. In their childhood, they play and ride together as apparent equals, but when Hugh returns to Wyaliba after completing his education on the west coast, he is clearly the white master and she is the black servant. Although Coonardoo, in the meantime, has married Warieda, a leading tribesman, and has borne him children, her devotion to Hugh is unquestioning and wholehearted. To Hugh, however, love between the races is unthinkable. After Bessie Watts death, Hugh is stricken with grief and loneliness. Warieda, according to the tribal custom that allows a man to lend his wife to a friend, sends Coonardoo to comfort and console him. This is the only time that Hugh and Coonardoo make love. Coonardoo gives birth to Hughs son, Winni. Hugh, who by this time is married to Mollie, is secretly proud of the boy but takes great pains to conceal his paternity. This child fuels Hughs's separation from his wife. She packs herself and her daughters off to Perth but eventually the eldest daughter Phyllis, who feels an overwhelming attachment to the north-west, returns. As a frame for Coonardoo's own story, the use of black women by white men extends from the predatory Sam Geary who keeps mistresses in fine clothes, to the pearling luggers that travel the coast with black pearl on board; women to be used, until diseased, when they were discarded. Ending up, as discarded black pearl is Coonardoo's terrible fate, since she has no place to go after being sent away from Wyaliba where she has spent her entire life. Hugh ends up lonely and bitter on his station, when his daughter leaves to marry outside station life, she being the last person left who can be said to care for him.

From the post-colonial point of view, Mrs. Bettie is portrayed to be a very strong and assertive woman, working all her life away for the station. She is popularly called as Mumae by the aborigines of Wyaliba which means the master and the fatherly figure of the entire village. She treats the aborigines with a certain amount of respect for their culture and traditions, but also with a firm belief in her white superiority. Though she does not interfere in any of the customs of the aborigines, she is critical about the Australian aboriginal culture of early marriage and the puberty ceremony. She dictates to Warieda to marry Coonardoo only after she comes of age. In the very beginning of the novel, she is the Occident who tries to civilize the natives, trying to bring them under her care as she feels they need to be educated. The very action itself presents, the implication that Mrs Bettie believes her customs to be of higher value. These beliefs, in which Bettie holds, are constantly referred to as white woman's prejudices. Bettie also seems to speak with much ownership over the aboriginal people living on her station, constantly referring to them, and Coonardoo as her people or her natives. Thus Mrs. Bettie stands as a representation for the European thought process of civilizing the east.

Hugh appears to embrace and understand the ways and the traditions of the Aboriginal people, but it becomes evident in his treatment of Coonardoo and her people, that he does not recognize their equal stature with his own race on a psychological level. Aboriginal women in "Coonardoo" are considered inferior to white women. This is reflected in Hugh's wife Molly's treatment of Coonardoo and Meenie, in her insistence that they call her mam and behave as servants. In many instances, she shows hatred towards them and feels they are dirty and treacherous. She never lets her children be touched by any of them and she reprimands them if any of her children play with the aborigines. This is again proving the very idea that lords over the thought process of the colonizers and the whites who had made up their mind to think that the 'Others' were uncouth and uncivilized and they needed to be civilized. She has a very different way of looking at the aborigines than the rest of the white station people. Influenced by growing up in the town by the coast, she treats them as obviously beneath her and works them as slaves, in the belief she has the right to do so. In doing so, Mollie becomes the representation of the white view on aborigine life, in terms of 'otherness.' She acts the way she does, not out of malice, but out of the learned belief that she is above them. Her inability to give birth to a son sparks great frustration in the marriage, and she begins hating the life on Wyaliba. Finding out about Coonardoo's son Winni becomes her perfect excuse to return to her hometown and not see her husband whom she has come to loathe.

Hugh Watt as a child is active and playful, he does not feel above his aborigine friends and sees them as equal. As the story progresses however, the divide between the cultures seems to have become the divide within himself. He works hard to make it work on the station, but he is torn by his love for Coonardoo and the inevitable denial of that love. This makes his happiness with his wife impossible and thus becomes the reason behind his downfall. Though Hugh relies heavily on Coonardoo after his mother's demise, he is unable to express his love for Coonardoo publicly and the expectation of society ties his hand to openly take up Coonardoo as his wife. He treats her wrong all the ways possible, to set right his past of making love with an aborigine. This is his consciousness of being the Occident and thereby treating them as 'others'.

Towards the end of the novel, both Chitali and Hugh beat Bardi and Coonardoo after discovering their betrayal of having slept with Sam Geary. It is stated in the novel that this kind of treatment of a woman is accepted by Aboriginal men, and although it is acknowledged that Hugh's treatment of Coonardoo may have been quite harsh, it is also stated that Hugh was "within his rights" to behave as he did. This incident is the most painful in the story, but does prompt recollection of previous incidents where women have been mistreated. The incident in which Crossley and Geary come to have sexual relations with Bardi and Coonardoo was quite an invasive situation. Both men speak of the women as possessions when discussing who was going to have Coonardoo. There is also a sense that both women are resistant toward the men's advances, which is evident when Coonardoo hides herself, at the end of the house, and Bardi struggles with Crossley's advances. But their resistance is not one of an ordinary type, especially of Coonardoo's as she gives in to the physical invasion of Sam Geary because of the rejection, denial and ignorance which she has received from Hugh in her life, ever since his return to Wyaliba. Her resistance is a silent one filled with aggression and pain.

Though the novel ends in tragedy with Coonardoo being dead, Hugh's daughter and Bill Gale seemed to wonder if there is ever a chance for a white man to fall in love with a black woman. It is due to the reason of Hugh behaving strange and queer in the absence of Coonardoo, people of Wyaliba have come to believe Coonardoo's spirit has come over him. The novel acts as a pioneer work to break the false assumptions of the colonizers, where there can never be any bond of love or affection that could take place between people of different races. This novel is again a writ back against the colonizers using their own language by employing the natives' dialect to represent their culture, deconstructing the false prejudices of the Occident.

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**Parent – Adolescent Interconnection in Modern India:
A Critical Study on Chetan Bhagat's
*2 States: The Story of My Marriage***

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Whether you love him or hate him, chances are that you have read him. He might not be a literary purist, he has India sit up and notice him: Bhagat has made India read.' (The Hindu Magazine, November 20, 2011) says Swathi Daftuar on Chetan Bhagat in an interview shows the popularity he gains. Bhagat's novels are based on popular themes with importance given to the youngsters. He is one such an author who writes for the masses and this is the reason for the change he brought about in Indian Literature and as well as in the publishing world Tapan K. Ghosh rightly calls him "the voice of generation" and he knows what the young India wants. (Tapan – 21)

Chetan Bhagat is undoubtedly responsible for setting off new trends. Amish Tripathy identified this new trend as

'India is rich again, and people want to hear stories about themselves – about call centre generation, or a Punjabi marrying a Tamilian or our myths told in a modern way. A few of us have just been lucky to be blessed with stories that connect with the mood.' (Tripathy – 32)

2 States – The story of my marriage (2009) is his fourth novel, in which he conveys brilliantly what happens when people from two different states, two different cultures meet. The author acknowledged that this story is inspired, and this book should be seen as a work of fiction. Krish Malhotra, the Punjabi guy reflects Chetan Bhagat and Ananya Swaminathan resembles Anusha, Bhagat's wife. The novel is full of emotions, romances, quarrels, cultural diversities and explains finally how the lovers succeeds their love life with the consent of their parents.

Parent – adolescent interconnection in the modern India is the most important thing to run a family. Teenage is a crucial period in a child's life, in which lot of changes occur. Adults need emotional love and support from their parents. Sharing responsibilities, celebrating teen's accomplishments, outings, meals and so on, tends to build a positive relationship between parents and adults.

The novel opens with Krish's meeting with Ananya at the IIM-A mess, where she was in quarrelling with the mess worker. On the first meeting itself, they became friends and he got a chance to date with the prettiest girl in the campus. They began to study together and later Krish senses a sign of love with Ananya. The classmates bond them together and in a matter

of weeks the duo are sleeping together in rooms. Love blossoms and by the time they pass out of college, Krish was placed in a Citi Bank at Chennai and Ananya finds a job in HLL Company. They discussed about their future plans of getting married where Krish humorously says the word future and 'female' is a dangerous combination. The differences between their culture, language and parents brings insurmountable odds to their marriage. They do not think of eloping; rather they choose to see their parent's happy face at the time of their marriage, which they know for certain as not easy to attain. Krish says rightly,

'because they are parents from biscuits to brides, if there is anything their children really want, parents have a problem.' (2 States – 39)

Krish and his mother maintains a close bond but his father a diligent man. Because of this Krish's mother always grumbles about him to Krish. His father never attends Krish's convocation because of his oppressive attitude. Krish maintains a discreet relationship with his father and he avoids talking with him is clearly seen in the following utterances,

'I hope you leave home soon; my father said. I hope you leave this world soon, I responded mentally as I took my plate and left the room.' (2 States – 59)

Krish's mother Kavitha resembles a typical Punjabi woman, who loves to eat food and carry sweet boxes with her wherever she goes. In the post-modern society, the teens are in ease to discuss some issues like love, sex with their parents without any hesitation. When Kavitha knows about her son's love affair she says,

'you have a girl friend? Girl friend? She said as if I had contracted AIDS' (2 States – 42)

It shows a typical Indian mother who wants to choose a bride for her own son. And her memories about Tamilians especially Madrasis is seen as,

'these South Indians don't know how to control their daughters. From Hema Malini to Sridevi, all of them trying to catch Punjabi men.' (2 States – 48)

As Krish is the only son, his mother took utmost care for him. She consoles him whenever there arises quarrels between father and son. She takes the responsibility of bringing her son neglecting the reproaches of her husband. Even though Krish wants to talk to his father, he hesitates and mocks him as,

'look at his voice, like a girl's, my father mocked. He gave me a distinguished glance and went... to him, only weak men cried.' (2 States – 166)

The quarrels among the teens and the parents are sounded in the novel in a particular way, so that it affects their bond in the family. Terri Apter, a senior tutor at Newham College says in her *Difficult Mothers* (2012) it as,

'teens get so heated in arguments with parents because so much is at stake: they are fighting to change their relationship with a parent, to make a parent see that they are not the child the parent thinks.' (chapter – 52)

Bhagat depicts both the protagonists as quarrelling with their parents for the only reason to get their confidence and prove their self-identity. They are aiming for, after all, is to gain recognition and have respect for the parents they still love. Krish's mother wanted her son to marry a Punjabi girl, but he always pacifies that Ananya is the best match for him. When she understands the love between Krish and Ananya, she finally accepts the Madarasi girl as her daughter-in-law neglecting her husband as,

'he won't let us watch TV, forget Krish choosing his bride. It's fine, my siblings are enough. Otherwise, it will never happen.' (2 States – 217)

Parents are ready to accept the needs of their children neglecting the traditional customs and values. This creates a healthy bond between parents and children for their development as Richard M Lerner says,

'The content and quality of relationships rather than the actions of either parent or adolescent alone, determine the nature and extent of parental influences on development in and beyond adolescence.' (Richard M Lerner – 331)

The final chapters turn a twist that when Ananya's father rejects the proposal, it was Krish father who went to Chennai, talks to the bride's side and convinced them. Ananya informed this to Krish and he was excited about the love of his own father. The emotional bond between the father and the son is seen as,

'I'm not perfect. But don't deprive me of my son in my final years. I hugged him back. Tears slipped out as I let go any self-control. The world celebrates children and their mothers, but we need fathers too.' (2 States – 246)

To everyone's surprise, Krish father finally attended the wedding, shows his concern for his son and family.

The next set of parents in the novel were Ananya's mother Radha and father Swaminathan. Ananya and her brother Manjunath were the only hope of their Tamilian – Brahmin family. Radha reminds as the strictest teachers Ananya ever had in school. Ananya says that she was close to her mother, but not hugely close. Ananya's brother Manjunath is around fourteen years old and he is strenuously preparing for the IIT exams. Krish comically pointed out him as,

'the oiled hair, geeky face and spectacles made him look like an IITian embryo. His lack of interest in the world expression told me he would make it.' (2 States – 14)

Radha is a trained Carnatic singer but never gets a platform to show her talents. When Krish made a chance for Radha to sing in a musical evening with reputed maestros like S.P. Balasubramanian and Hariharan, everyone in Ananya's family was shocked and surprised. The musical evening ended with enthusiastic applause to Radha, the new talent. To all of them, that was the happiest day in their life. Radha resembles a typical mother, who cares for the values and disciplines much. When Chitra Aunty complains about Krish and Ananya's behaviour in a public spot, she advises her daughter as,

'you are my daughter. You are spoiling our name in the community, do you understand? I brought you up, educated you, made sacrifices to you.' (2 States – 151)

After many insurmountable odds, Krish finally wins the heart of Ananya's family. He promised them that their love for the parents remains, but still they should agree their marriage. Swaminathan accepts the proposal but Radha hesitates a while thinking about the communities. Radha wants her daughter to be treated with dignity as seen,

'it is not that we don't like you. But our communities... I know he will take care of you. But will Krish's parents treat my daughter with respect?' (2 States – 184)

To maintain a strong interpersonal relationship with someone new to us, George Casper Hormans proposed a theory,

'social-exchange theory (1958) – give and take forms the basis of almost all relationship through their proportions might vary as per the intensity of the relationship. Feelings and emotions are ought to be reciprocated for a successful and long lasting relationship.' (Hormans – 212)

As it works in such a way, that Krish helps Ananya's father to make his powerpoint presentation a successful one and wins his heart.

Mr. Swaminathan refuses because he hates limelight. He stays loyal to his bank and knowledge is not for showing off. Krish conveys his talent as,

'you have done your work, let the world know. We made this, right? You'll be fine. Tell Verma you will present this – Don't give him a copy.' (2 States – 145)

To everyone's surprise, Mr. Swaminathan presented it excellently well and he was highly appreciated by the Zonal Officers in Delhi.

Throughout the novel Krish maintains a cordial interpersonal relationship with women characters. His conversations with Kavitha, Radha, Shipra Masi and Ananya reveals his respect for women in the society. Bhagat in his non-fiction work says,

'As mothers, sisters, daughter, colleagues, wives and girlfriends, we love them. Can you imagine life without these ladies? It would be a universe full of messy, aggressive and egomaniacal males running the world, trying to outdo each other for no particular reason.' (young India – 52)

One cannot witness an Indian wedding without dowry. The parents of bride's side offer something whatever they can afford. When Krish and Ananya went to Minti's wedding ceremony, there arises a quarrel that Duke's parents were asking for Hyundai Accent car rejecting Hyundai Santro. Duke's parents decided to cancel the wedding and Minti's father Rajji Mama was helpless. It was Ananya, who works intelligently, tells the value of money and also the painful efforts of Rajji Mama to arrange such an opulent wedding. Duke finally convinces his arrogant parents saying,

'daddy, I have kept quiet for so long, no? everything you have decided. Now whatever it is, don't spoil my marriage. Mummy enough! And why this drama of keeping their jewellery? What do you think? I can't buy my own cars?' (2 States – 215)

neglecting the dowries offered by Minti's relatives. The adults succeed in such a way and maintains a rapport with the elders.

The next set of parent-adult mentioned in the novel is Pamny aunty and her daughter Dolly. Pamny aunty is Krish's relative living in Pitampura, is a matronly woman. She had a bombarding speech of showing off her wealth as part of an innocent conversation. She talks about the cars, petrol pumps, rich food, sofas and clothing. Pamny Aunty brought up Dolly in a luxurious way as,

'don't stop our daughter from looking beautiful. No ji, we don't make our daughters works.' (2 States – 63)

Pamny aunty asks Dolly to take Krish to the expensive coffee shop in the district, so that they find a space for match-making. The conversation between Krish and Dolly ends in such a way, that, "Kirsh was too hi-fi for me" says Dolly. The parents find a girl or a boy for marriage without asking the consent of their children. They neglect their values, dreams and wishes. This leads to the failure in their children's marriage life.

The final chapter tells us about the wedding plans. Though they belong to different cultures, the wedding was arranged in Chennai, as typical Tamil-Brahmin wedding. It's a different new experience to the Punjabis. In the Punjabi term, the bride's side should offer valuable gifts to the groom and to his relatives. When Radha offers gifts to Kavitha, she says,

'you will never understand how much I love you. I sent my son to do one MBA, I am getting two MBA's in return. Ananya is the best gift.' (2 States – 250)

as valuing the dignity of Krish and Punjabi culture. The story ends with the happy ending, by the speech of Mr. Swaminathan about Krish and Ananya. Children and their bond with parents are necessary in our community. The kids of today do whatever they want to do, but if the parents ignore them, it leads to frustration. He continues,

'yes, the Tamilian in me is a little disappointed. But the Indian in me is quite happy. And more than anything, the human being in me is happy.' (2 States – 266)

The novel *2 States: The story of my marriage* clearly picturised the interconnection between parent-adults, their emotions, sacrifices and encouragement. India is a multicultural country, families are the basic unit of our system. Bhagat in an interview rightly points out that he takes this novel a chance to forgive his father because forgiving doesn't make the person who hurts you feel better, it makes you feel better. It is their compatibility with others, which happens their marriage life, despite the difference in culture or state. Bhagat rightly pointed out it as,

'India is opening up parents are learning to accept love marriages despite prejudice about caste or religion.' (Sablock – 144)

The novel focused on the issues of dowry, egos and eagerness, inter relationship predicaments and the crisis of individual identity. Bhagat clearly depicts the importance of interconnection between human minds and, this positive connection will surely lead modern India in a successful path.

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**Parent – Adolescent Interconnection in Modern India: A Critical Study on Chetan Bhagat’s
*2 States: The Story of My Marriage***

Partial Perspective Neglected Gender in the works of Mrinal Pande

Pranita Sanghi

Abstract

India has made considerable progress in every dimension leaving an indelible impression for the future generations to adore. Whether it is science or social welfare, technology or care, India's contribution is noteworthy with country escalating in various realms with every passing minute. In spite of innumerable major achievements and contributions, there is still something where our nation lags behind. Though several progressive steps have been initiated, society has not changed its outlook towards women. Overcrossing limits and restrictions, women are entering each and every field making a lead to success, but the prevailing perspective of gender discrimination does not provide equal access to resources and requisites.

The way females are treated and neglected gets a major voice in the writings of distinguished Indian writer, Mrinal Pande. Whether as the Chief Editor of hindi daily "Hindustan" or the chairperson of apex body of Indian broadcast media, "Prasar Bharati", Pande has always empathized with the condition of women in India and worked for their betterment.

In the short story, "Girls", an eight year old girl is treated as non-entity with no consideration to her feelings or aspirations, based on the gender, the most decisive factor for the Indian society. She is constantly reprimanded that she must compromise with respect to every aspect of life and through her, there is an indication for all the females, "... You are born a girl and you will have to bend for the rest of your life, so you might as well learn..." Seeing longing of her family to have a boy, the girl wonders if she can become a boy. Even watching the birds flying makes her wish that she "had been born as a bird". Her question, "Do mother birds too think that their girl birds are inferior?" forces us to rethink about our ideals. She refuses to be a part of culture which worships girls as Goddess and yet ill-treats them in every way possible just because they are "girls".

It is not just at home, that females are treated so, as the same attitude of misbehavior extends to every sphere of life, personal as well as professional. Krishna, a lady of 35, feels the sting of discrimination when she is appointed editor of a Hindi language news agency in the novel, "My Own Witness". She comes to know that even the infrastructure differentiates as she cannot get a suitable chair for herself because "editorial chairs came only in male sizes".

The paper is an attempt to discover where woman stands today and to evaluate the changes needed to bring about social harmony. Unless we respect the dignity and prestige of

women, we cannot say to have made progress and the irony is that still in majority of places, even self-respect of women is placed in disregard. The paper intends to interpret the feelings of women through illustrations from literature to bring forth the urgency to change our perspective and make it impartial which is prerequisite for making the “Developed India” in real sense.

Discussion

India, a nation that is progressing at a faster pace with every passing minute and carving the path to be at the top of the world with its unique outlook, is setting an example for the other nations to follow in terms of acceptance, adaptability and modernity. Indian Culture is highly enriched with several customs and rituals idealizing the concepts of family, relations and humanity which cannot be expected to be found in other countries across the world as most of the places idealize finance over fraternity. But in spite of this remarkable traditional vision accompanied with positive approach to current changing trends, there is the most important arena demanding utmost attention but being deliberately ignored even in modern times.

The gender which nourishes home as well as life with its freshening traits and all-encompassing attitude is still under scrutiny with constant trials and conspiracies. Paradox lies in the fact that the gender which is blessed with the ability to bring a new life into this world and which nurtures a child such that the dependability on mother knows no bounds, is still regarded as a gender depending on others. The woman who teaches a baby how to take first steps is still considered as someone who must be directed and supported by others in every walk of life. Nowadays, women are moving out of invisible prisons bounding their growth and individuality but still they face the criticism of society which is unwilling to change its perspective towards the feminine.

The society still fails to realize that women are neither to be enslaved nor to be condemned but to be idealized and befriended. The partial outlook towards women has been attracting attention of several literary contributors since ages and one such writer exposing the reality behind the fake glimmers of modern society, is the renowned journalist and author, Mrinal Pande. Her multifaceted career ranges from being the faculty at the prestigious Maulana Azad College of Technology, the editor of the well-liked women’s magazine “Vama”, the chief editor of Hindi daily “Hindustan” to the chairperson of the official zenith body of Indian broadcast media “Prasar Bharati”. She is a famous Indian television personality hosting a weekly interview show “Baaton Baaton Mein” on Lok Sabha TV along with having worked for “Doordarshan” and “Star News”.

Her involvement with “National Commission for Self-Employed Women”, gave her an insight into the conditions of rag-pickers, vegetable sellers and domestic help. Daughter of distinguished hindi novelist Shivani, Pande has created a niche for herself in the world of literature. Her contributions have been acknowledged by the Government of India in the form of awarding “Padma Shri”, the fourth highest civilian honour in 2006.

Her writings exemplify the underlying issues of a woman’s life providing a base to understand the problems with the focused examination and to work on the solutions to bring about the needed change. Her short stories, novels as well as articles concentrate on the most

neglected yet most crucial aspects of social development pertaining to the perspective of Indian society towards women.

The short story “Girls” highlights the secondary position given to women in Indian household and how they are forced to accept the domination. In spite of so much progress and changing trends, many women still feel and are sometimes forced to feel that giving birth to a son is compulsory to rise or at least to maintain their position in family. They continue to conceive until they get a son finally, no matter how many girls are born in the process, as if it is something automatic which cannot be and to be in particular, should not be stopped until there is a son. The story is presented through the point of view of an eight year old girl, the second child of the family. The protagonist’s mother is pregnant for the fourth time after giving birth to three girls. Though it is troublesome for her, she bears it as if there is no alternative. Her dialogues “I hope it’s a boy this time. It will relieve me of the nuisance of going through another pregnancy...” and “If I have a boy this time, then I will be relieved of this burden forever...” show her helplessness in this matter.

The family may not even be so strong financially to support so many children; yet they continue to increase the number. They treat the born daughters as an unwanted burden while waiting for a boy without even considering how it feels to be treated so. Instead of enjoying tidbits of girls’ childhood, they are neglected and avoided making “the girl” feel that they are a sort of trouble for their mother making her life tough “...as if we always harassed her at home...” In the whole process of conceiving again and again, at times even mother loses the essence of motherhood forgetting that even daughter is her own child, a part of her own body. Responsibilities and a sort of hatred takes over even the most loving bond of mother-child, “..Ma did not allow us to lie in her lap for too long and complained, ‘Ugh! Oh! My bones are aching, my sari is all crushed. Get up now. I have such a lot of work to do, and to top it all there is this huge nuisance. Come on, get up.’”

Experience makes the girl realize that the grown-ups always leave the sentences unfinished when they speak about something unpleasant, “... Like, ‘Ah, a women’s fate...’ or ‘Oh, three girls...’” ironically suggesting that her very existence is regarded unpleasant. Girls are taught to adjust and bend to each and every demand of society, acceptable or unacceptable, just because it is believed that being a girl corresponds to being a puppet dancing to the tune of whims and fancies of every other individual.

Prayers with tears filled eyes shows the craving to have a boy as it is considered to be a matter of honor to have a son and the most striking aspect is that this is done even by the grandmother showing her whole-hearted support to the differentiation being done in spite of herself being a woman.

Continuous neglect towards girls and constant longing for a son makes the girl wish to become a boy. There is suppressed wish to be wanted and favorite of her family particularly her mother in the question, “But can’t I become a boy, can I?” The otherwise loving and caring father immediately turns stern on this question asking her not to argue with the elders instead of empathizing with her and making her realize that she is valuable in her own worth and need not turn into someone else to be identified.

A woman is expected to surrender and suffer in silence as a matter of fate no matter what happens. When the protagonist's aunt discloses her plight to the girl's mother by saying that, "I don't get as much respect as a dog does in that house," instead of helping her out by standing up for her in society, the mother simply remarks that, "All of us suffer like that, one has to endure it." Unless women realize their rights instead of accepting the undue as their fate, the future cannot be expected to change.

The girl wishes sometimes to become a boy and sometimes to become a bird but doubts if similar inferior treatment is given even to girl birds. She is made to look down upon herself in so many ways by her own family that she wishes to escape from the real world, to vanish all of a sudden bringing all the suffering to an end. "I wish that somewhere, anywhere, I could find that magic betel nut which would make me invisible as I put it in my mouth."

Indian society wears a mask in most cases where it shows double standards. It doesn't want to accept that it is doing something wrong thereby eradicating the very possibility of providing a solution because if there is no problem, then where is the need to work for a solution. Though it criticizes not just girls but even the mother of daughters to the extent that the treatment is nearly the one given to an outcast, it worships girls on various occasions of festivities as a custom. A female deserves respect as even God has blessed her with the power to give birth but when the society condemns her based on what she gives birth to, then how can the same society worship her for being a girl. Through the question to her aunt, the girl questions the double-faced society, "When you people don't love girls, why do you pretend to worship them?"

Being a girl is taken as a rule which indicates that she can neither overrule the society nor question it. She should not even express her feelings, sufferings or emotions but instead be a silent spectator of her own life. Even if she tries to express, it is taken as a violation of her enclosed existence as a girl. "What a temper for a girl to show!" as if even temper can be regarded correct if expressed by a boy. Absence of girl's name gives a universal appeal to the character as she stands as a specimen of female in the male dominated society.

In the comment of the girl, "I don't want to be Goddess", there is a hidden concern to be treated at least as a human. In most cases, even the humanity dies, when the matter is concerned with woman and then the same society worships women in various forms. Most importantly, the society needs to understand that a woman too has a heart and head to feel and react.

Even the world out of home, holds similar restrictions for women though she steps out of the four walls to experience freedom of thought and expression. In the novel "My Own Witness", the protagonist Krishna faces discrimination at work place because more important than her qualification and experience, becomes her gender. She has been the victim of inferior treatment given to females since years. Even the contribution of wives in the form of selfless care and concern for the family, is regarded subordinate by "men who worked hard to run the nation."

The feelings of women deserve no consideration as “the despair, the terror, the sheer fury which they had felt over the years, was never recorded, nor talked about.” In spite of being completely matured, capable of running family and handling all the chores of household, wife is considered to be minor as is revealed in husbands addressing wives as “Girls”

With the passing years, Krishna craves to break away from all the restrictions but even the thought of stepping out is unacceptable. “... How could she, and more importantly how could he, who was supposed to control her and dominate their conjugal life, betray such a long and stable tradition?” A woman is expected to sacrifice her dreams and forget her desires even if she tries to pursue her life after fulfilling needs of family. The society wants woman to give priority to others always neglecting her own needs to extent that she forgets that she too exists.

And finally when Krishna breaks off the chains of suppression by stepping out into the world of profession opting to become editor of a Hindi language news agency, she faces discrimination even in the work place as gender becomes the prominent factor deciding and interfering with all aspects of her work including infrastructure as the facilities and services are designed and accustomed to suit to the needs of only men. An important aspect to consider is that she faces this at the experienced age of 35. It shows that life is like a tailored package for females, with restrictions, discomforts and guidelines irrespective of age or position.

In the short story, “Bitch”, there is striking comment on humanity by putting animals in a better position than humans when it comes to relations. Comparison done between a dog and a human, forces us to rethink about the institution of marriage which is being used as a tool to exploit women. “Oh Ma, at least he won’t come home drunk and beat her. Or arm-twist her family for a wrist-watch or a bicycle, or get her pregnant as soon as he can, and then run off with another woman. A son of a bitch is better any day, Ma, any day, than the son of man.”

Pande has presented strong side of women too. The novel “Devi: Tales of the Goddess in Our Times” is a question, a protest against the prevailing attitude towards women. It makes us realize what we have done to our Goddess which indicates to ourselves and why have we allowed it to be done. Through Aunt Lalitha, Pande has presented Goddess in the form of Saraswati, Laxmi and Durga thereby projecting the obvious message that the strength of the Goddess lies within all the women, just the world fails to realize her worth.

Through the lens of Mrinal Pande, various facets of women’s life can be understood with a clear focus demanding solution to the situation by waking up for ourselves. As a writer, Pande has presented illustrations which though fictional prove to be real when looked around. Every individual and as such every female too has a right to live up to her dreams and design her life as she wants it to be. If a male is considered necessary to run family’s name, then important to remember is the fact that a female is needed to run the family and if a male carries the surname for the generations, it is the female who gives birth to the generations.

While meeting demands to be a perfect daughter, wife and mother, do not let a female forget her own identity, her own self. It is neither a crime to be a woman nor to give birth to one but our treatment given to women suppressing her existence is truly a crime. The trend of

discriminating women in various aspects has continued since ages and is still prevailing with disguised notions.

Male or female is just a matter of gender, not a criterion to evaluate or outline existence, freedom or importance. Unless India changes its perspective towards gender and adopts impartiality, development in real sense cannot be expected. A woman nurtures family out of love and compassion, not out of fear or compulsion, and deserves to be identified, respected and liberalized to lead her life as she wants. Do not force her to suppress herself in silence or forget her capabilities and before dominating a woman for being a woman, remember always that it is “she” who has given birth to you.

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Hindu - Muslim Identity and Representation of Gendered Partition in Manju Kapur's *Difficult Daughters* and *A Married Woman*

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Partition of India has been one of the most 'contested' issues in Indian historiography, social science and imaginative literature. It is notable that the catastrophe of Partition of India is preceded as well as followed by violent confrontation not only on political front but also in the socio-cultural arena. Recent trends of writing show that the subject matter and theme of authors has been the haunting memories of India and Pakistan and the trauma of Partition. In fact, the 'historical' aspect of social reality does not get documented or factually reproduced in literature. History thus 'selected' and 're-enacted' may be less scientific, less sequential, less objective, yet more interpretative in human terms.

Women writers visualize Partition as a continual process where memory serves to keep the wound raw. Thus, the women protagonists continue to experience Partition long after the actual vivisection of the country. But they do not succumb to the Partition trauma; they brave it and learn to live with it, drawing upon their inner strength. Their Partition discourses are accounts of feminine triumph highlighting women's strength, resilience, adaptability and spirit against all odds. They articulate the womanly experiences from the psychological as well as the socio-cultural point of view.

Time and again one can see the Indian women as displaced, alienated figures, ground in the mill of convention, domestic injustice and institutionalized tyranny, the victims of their time, of their society, of their own romantic illusions. Helen Deutsch writes:

They (the women) often participate in violent anonymous protests and join revolutionary movements. Most of the time they are unconsciously protesting against their own fate. By identifying themselves with the socially oppressed or the non-possessing class, they take up a position against their own unsatisfying role. (298)

The twentieth century was a period of tremendous upheaval and change both in social organization and in the philosophical themes which emerged out of it. While Europe saw the consequences of the Industrial Revolution, the Great Depression and the violence of the Second World War, India was to face the struggle for independence and the holocaust that followed in the wake of the partition of the country in 1947. The turbulent days that preceded and followed

the Partition of British India were fraught with political hatred and violence, with passions which had seized people in a communal frenzy.

Colonization, more than being a conquest of another nation, including an appropriation of economic and political interests, is also tantamount to a kind of psychological uprooting and cultural disruption which attempts to prevail upon individual and collective human subjectivity to render it open to the phenomenon of “internal colonialism.” Colonial domination of any nation may thus be considered analogous to a paradigmatic imposition of socio-moral/ cultural/ ideological principles for modulating individual identity.

Manju Kapur seems to be obsessed with the politics pertaining to the Hindu-Muslim conflict and has responded to this issue in the narrative of *Difficult Daughters* (1998) and *A Married Woman* (2002) in a very unique manner. She has incorporated the Arya Samaj Movement, freedom struggle, partition and tabling the Hindu Code Bill in the Parliament in *Difficult Daughters*. The politics of partition is relevant with regard to the theme of Hindu-Muslim feud. She has included the Babri Masjid – Ram Janambhoomi controversy in *A Married Woman* (2002). A comparative study of the depiction of politics in the two novels is essential to understand Kapur’s perspective on Indian politics.

Originally titled *Partition*, *Difficult Daughters* (1998) locates the life of Virmati against the backdrop of political happenings before and after partition. The novelist has covered a long span of time of more than twenty years. The Britishers were the rulers and all Indians – Hindus, Muslims and Sikhs were unitedly fighting against the British. However, it is in the locale of the novel, Amritsar that one could sense the hidden hatred and jealousy for the minorities in the subconscious of the inhabitants. Though the city was constituted fifty-one per cent of Muslims, all important spheres like education, finance, trade and commerce were under the control of the Hindus and the Sikhs. This made the Muslims angry and jealous towards the Hindus and the Sikhs.

The authorial vision recapture with kaleidoscopic alacrity, the conflict between the divisive politics of the British rule vis-à-vis the chaotic efforts of the Indian masses to counteract the separatist intransigence of certain sects in Bengal and Punjab. The seeds of mutual vengeance sprout into sporadic incidents of bombing, poisoning of wells and mass sacrilege galore, with the mutual mistrust among castes and communities reaching its peak. The narrative structure, at this point, merges the consciousness of India with that of Virmati and Ida whose heart-rending rendition of anger and grief articulates in universal terms a humanistic statement against the monstrous manifestation of colonial politics in the form of partition.

Stray incidents of arsoning and violence take place everywhere but no major incidents take place. People from Lahore go to Amritsar for various purposes and from Amritsar to Lahore mainly for higher education, as Lahore was considered as the Oxford of the East. The regional culture of Amritsar and Lahore can be felt in some of the specific actions performed by the characters. Nowadays the journey from Amritsar to Lahore takes about 15 hours. What is

significant is the fact that ever since the Partition the land which separates the two cities is mined with history.

The background of a Second World War, communalism and partition have been utilized to recognize the potential of colonial women who had joined with their male counterparts in social regeneration and were unwilling to accept the rigid social code that was imposed upon them. Virmati's desire for establishing social identity is "a value charged, almost a charismatic turn, with its secured achievement regarded as equivalent to personal salvation" (qtd. in Agarwal 240). The theme of national politics is presented more in the episodes of Swarna Lata. She has started giving her support to the nationalist movement against the British during her under-graduation in her college, Lahore College for Women. When she joins RBSL College, Lahore, her participation in the movement becomes deeper. The conflict arising out of the demand for partition is reflected in the feud in the friendship between Swarna and Ashrafi. They were close friends when they were doing English Honours together in Lahore College for Women, though they were Hindu and Muslim respectively.

The real partition appears in the novel in Chapter XXV. Manju Kapur has given full treatment of the description of the partition tragedy. According to her, by May 1944, the situation worsens to the level that the word 'Partition' frequently appears in the newspapers and everyday discussion. For instance, what the novelist writes: "In Lahore, two educated gentlemen refuse to continue eating the food they had ordered or even pay for it, when they discover the bearer as well as the caterer, are Muslims" (*DD* 249). Partition, in such terms, is rendered as a kind of division that is more than the mere demarcation of boundaries. It acquires the dimensions of a severe disruption, both in the ties of individual affection and human bondage, dislocating the people of an entire nation, subverting the wholeness of Virmati's womanhood into fragments of alienation. Ania Loomba associates the positionality versus individuality of the so-called third world woman as a cross-cultural 'sign' of socio-economic/racial/political implications across countries and continents, "Women on both sides of the colonial divide demarcate both the innermost sanctums of race, culture and nation, as well as the porous frontiers through which these are penetrated" (147).

Manju Kapur's *A Married Woman* (2002) is set in Delhi against the backdrop of communal unrest centered on the controversial Ram Janambhoomi – Babri Masjid. Kapur introduces the theme of controversy through a muslim character Aijaz Akhtar Khan. He is the founder of The Street Theatre Group. He holds number of workshops for students and public to create awareness about communal harmony. Astha senses the long arm of history being 'twisted and refracted.' But Astha is carried away by the good work done by Aijaz Khan and even agrees to write a script for a play on Babri Masjid – Ram Janambhoomi controversy.

Astha believes that the Hindu religion "is wide, is deep, capable of endless interpretation. Anybody can get anything they want from it, ritual, stories, thoughts that sustain" (*MW* 85). Astha and her daughter Anuradha try to gather data from the library on whether there is a temple on the site called the birth place of Lord Ram and Babur has ordered the destruction of the temple and he had built a mosque on the same site. Astha stares at the picture of the Babri

Masjid. She speculates why there is so much bloodshed, hate and passion for ownership, these words evoked, bathed each stone with a corrosive mixture, slashing through the surface so that it is no longer an old mosque and fighting over this issue for two centuries. “It was a temple, a birthplace, a monument to past glory, anything but a disused nesting place for bats. Despite all this it had endured for over four hundred years” (MW 108).

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The novel takes the reader to the year 1989, and bricks are being collected for the Ram Mandir – worshipped and escorted out of towns, wrapped in silk and saffron, on their way to Ayodhya. If communal disturbances occur in the wake of these processions, that is not the fault of the bricks, but the fault of the narrow-mindedness of minority communities, who couldn’t bear to feel that their domination in this country is over. It is in this atmosphere Aijaz and The Street Theatre Group travel to Rajpur, fifty kilometers outside Delhi to put up a play. Three days later, Aijaz Khan and his troupe are burnt alive in their van.

Hindu Samaj Andolan has made efforts to motivate the youth to demolish Babri Masjid and construct the Ram Temple at that site. Astha prepares to go to the anniversary of the massacre of The Street Theatre Group. The narrative depicts the Hindu Organizations act mobilizing strength to construct a temple for Ram in Ayodhya. It is insisted that a temple needs to be constructed on the sacred soil of Ram’s birthplace which is burdened by a mosque for many years. A date for the construction of the temple is scheduled. They also make some demands thus: “Give us three places in India, that it all we want. Ayodhya, Varanasi, and Mathura where the Muslim invader built mosques on our sacred sites” (MW 185).

Hemant explains to Astha that the struggle of the Hindus to construct a temple for Ram at the site of dispute in Ayodhya is not a new political event. It is the seventy-seventh attempt in the history to restore Ram Janambhoomi which is regarded as the heritage of the Hindus. He also

provides the data that as many as 300,000 people have sacrificed their precious lives in the 400 years for the restoration of Ram Janambhoomi. He also accuses those who oppose the move as pseudo-secularists and upholds the move of the Hindus to construct a temple for Ram in Ayodhya. Astha makes a trip to Ayodhya to study the communal situation there. Astha is among the academics on a platform in front of a mike in Ayodhya. She speaks at a rally about the need for a female response to such violence, a need to consider the effects of violence on women. Towards the end of the novel, the author depicts the demolition of Babri Masjid and its impact outside in details. Astha reads the Headlines: “A NATION’S SHAME: BABRI MASJID DEMOLISHED” (291).

The impact of the demolition of the Babri masjid is presented in the subsequent part of the narrative. It is reported that nationwide 1,801 people were murdered in communal clashes in the next two months. 226 places in 17 states and 1190.18 lakh people are affected by curfew. In Pakistan 240 temples are targeted by mobs. In Bangladesh attempts are made to destroy 305 temples, 1,300 houses and 270 shops belonging to Hindus. In the United Kingdom 18 temples and cultural centres are damaged. In Afghanistan 4 temples are attacked. Over the next two months major riots break out in Bombay. 41 areas are affected and 31 per cent of the deaths are caused by the police. Three days later the United Left Front organized a march to protest the demolition of the masjid.

Anita Nair comments: “The key to the plot is the Babri Masjid episode. If one is looking for a metaphor, here it is. A nation falling apart because of differences that can’t be bridged. A family falling apart because of differences that can’t be bridged” (qtd. in Balakrishnan 110). The fictional relocation of a Nation in the throes of its colonial experience and nationalistic struggle is traced in the novel through the rugged trajectory of women’s lives amidst the cultural and political processes of anti-colonialism which go into shaping our history and our future. History, in the hands of the woman writer, becomes an instrument for emancipating human imagination from the conflictual constrictions of ‘colonialism,’ both in its aspect of cultural determinism and political domination which oppresses, exploits and marginalizes the face of human dignity. As per the assertion of Edward Said, “Resistance, far from being merely a reaction to imperialism is an alternative way of conceiving human history” (260).

Through Astha, Kapur offers a frontal challenge to patriarchal thought, social organization and control mechanism by her inner potential as an individual and her desire to attain fulfillment. Astha struggles for the togetherness of the family as a unit. Neither as a flag waver nor as a patriot, she is fully aware that venality, brutality and hypocrisy are imprinted on the leaden soul of every fanatic Indian. Kapur presents varied perspectives on the controversy of the beginning itself. Yet her support seems to be for the secularism by way of opposing the idea of demolishing the Masjid in the disputed site. It is noticeable in the arguments of Astha who is the alter ego of Kapur. Kapur resonates with her feminine assertion, hatred for violence, blood, death and ill feeling in the name of God and religion, and her feminine assertions remain untouched by history, politics and human interpretations. Kapur has confined to women with zeal, enthusiasm and seems to suggest that a married woman’s work is not as a housekeeper and child bearer but to shoulder responsibilities beyond the family.

In a way, Kapur makes use of gender as a trope for articulating an oppositional discourse or, in terms of Benita Parry's view, as a kind of "counter narrative" written with the intent of forwarding the process of "nationalistic recuperation, identity reconstruction and nation formation" (179). Nationalism, in this instance, becomes denotative of a process of self-realization, both for the woman and the nation as autonomous entities or the part of "an imagined community" (Anderson 46), which requires ties of mutual recognition and inclusiveness.

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The Portrayal of National and Spiritual Aspects in Raja Rao's *Kanthapura*

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Abstract

The aim of this paper is to bring the National and Spiritual identities, which are portrayed in the novel “Kanthapura” (1938) by Raja Rao. He focuses on two individual leaders and their beliefs, the actual and the mythicized figure of Gandhi, and his transmutation into Moorthy, the saintly hero of the novel. Yet interestingly he never has an actual meeting with Gandhi. He has only seen him in a ‘vision’ addressing a public meeting with him pushing his way through the crowd and joining the band of volunteers and receiving inspiration by a touch of Gandhi’s hand. The influence of Mahatma Gandhi’s practical philosophy and the social and the political aspects of his working programme are immense on the novel.

Introduction

The influence of Mahatma Gandhi’s practical philosophy and social and political aspects of his working programme is immense on the novel. The characters have been conceived in this light in it. As such, the village of *Kanthapura* becomes a sort of microcosm of the bigger universe of the movement all over India. It had a big international impact on the peoples of the world. The wave of freedom comes to sweep the country dead set against the colonial bondage. The concept of the Khaddar spinning renders the mills of England idle. Their exploitation of Indian receives a severe shock. Raja Rao’s main aim as a novelist is to reveal and interpret Indian sensibility through plot, characterization, atmosphere and setting, style and language in his novels. In “*Kanthapura*” of there is a distinctive Indian sensibility, to be precise, expressed in English language. The words are English, but the organization is Indian and the novelist has to organize himself.

The novel *Kanthapura* begins with the graphic details of the place, which is just a village of South India, and the people inhabiting the same. The social climate of the village is roughly divided between the two major sections; the Brahmins and the Pariahs. It is a traditional village which becomes the microcosm of the universal rural condition all over the country. Therefore, the novelist while writing this novel moves from the particular to the universal. In the village of *Kanthapura*, before the things are astir, life goes on with all its clock-wise routine. They are the believers in the Goddess Kenchamma who is the protector of the folks living there. It consists of the merchants, the moneylenders, the widows, the priests, the peasants and the professional weavers and the potters. With the appearance of Moorthy, a village young man imbued with the ideals of Mahatma Gandhi, things do not look as they were. A new life of revolt comes to be injected into the people inhabiting the village. They seek for the new freedom, both social and

political. Since the novel has a moral theme, it moves on the problems, some side ones and some forming the cruse. Among the social problems, there is that of widowhood, the curse of which must be removed, then the problem of labour-exploitation, both localized and of foreign source, the British regime.

In the village, Bhatta, a Brahmin and Waterfall Venkamma are on one side looking at the whole issue with considerable misgivings. They cannot understand the idea of the removal of untouchability which Moorthy wants and takes practical steps in this direction. He is the first Gandhian to mix with the untouchables of the village which is an eye-sore for the caste-brahmins and the traditionalists of the village. Bhatta, the money-lender and the land-owner cannot tolerate this form of the pollution and therefore he gets Moorthy excommunicated through the Swami. It shocks the mother of the hero so much that she shuffles the mortal coils. But Moorthy does not budge on inch from the task to which he is wedded. Despite the appearance of the police, Bade Khan and the Jemadar, in the village, he goes on propagating the Gandhian ideals. Now life is not the same in the village. Women have started spinning Khaddar on the Spinning-Wheel. They are prepared to co-operate with men in the task of fighting the authorities.

There is the Skeffington Coffee Plantation owned by an Englishman, and this becomes the place of the battling forces, the natives and the authorities. The side issue of drinking toddy has also been taken up by the novelist. The Gandhian picket the toddy-booths. Moorthy is also opposed to the exploitation of the coolies by the Britishers. A real fight takes place and the passive fighters among the volunteers of Gandhi bear the brunt. A woman is raped; men are beaten and lathi-charged by the police. Yet they are determined to fight to the last. The volunteers are sent to the prisons. Moorthy too gets a sentence and they wait for his release with anxiety. With the pact with the Viceroy, the prisoners are released.

Moorthy, in the novel, recognizes the virtue of discipline. He also inculcates it in the fighters for freedom whenever they go out of control. A Satyagrahi must recognize the value of discipline. It is a force, a power and a potent instrument to spell the word 'non-violence'. The hero in the moral on the lines of Mahatma Gandhi. He is fearless and as such can face the police. Being spiritual he is moral. Even the force of arms (though Mao believes that the power is generated through the barrel of a gun, it goes against the concept of Gandhi). Gets subdued when faced with the Satyagrahis armed with non-violence and the love-force. It is reflected abundantly in the character of Moorthy. On the other hand, Bhatta, the fake custodian of brahminism, does not have the courage and as such not have the privilege of being a Satyagrahi. Moorthy as a Satyagrahi follows the line of Mahatma Gandhi who preached "the highest moral is that we should unremittingly work for the good of mankind" (*Kanthapura* 40). He works for the low and the lowly with all the courage one needs for the social work. Moorthy is a truly Gandhian being imbued with the virtues which resided in the Mahatma. Moorthy is a young man of sound determination and possesses organizing capacity. Like Gandhi, he does not believe in caste or clan. One must not marry early, and the widows must be remarried. And "a Brahmin might marry a pariah and a pariah a Brahmin" (Page 15), this is the Gandhian spirit. It contains the elements of his social philosophy. The proto-type of the social approach and tendency of Moorthy lies in the social philosophy and tendencies of Gandhism. There is,

however, not much in the novel towards the Hindu-Muslim unity; only it finds a casual reference (and Swaraj too is three-eyed; Self-Purification, Hindu-Muslim unity, Khaddar) in it. The self-purification is sought by the hero, and there is good deal of Khaddar-ideal and spinning in it but the Hindu-Muslim unity does not form even a part of the fabric of this. It may be that Raja Rao remains confined and concentrated on the theme of the Freedom movement. “Fight” he says, “but harm no soul”. “Love all”, says he, “Hindu Mohammedan, Christian or Pariah as for all are equal before God” (Page 18) it is contained in the social philosophy of Mahatma Gandhi and Moorthy shares the same.

Truth is loved by Gandhi, and he seeks it in his own way. It may be even sentimental. It has been sought by different people in different manner. Truth is considered to be highly elusive in life. It may have the glare of the sun which is beyond human endurance to face. But Gandhi peeled the solid facts discovering the glistening truth behind the same. But who can discover Truth in the right sense of the word? The relative truth may be a possibility; the absolute truth is a fascinating myth. It has mentioned in the “Glorious Thoughts of Gandhiji” that he considered Truth and non-violence as his God. And like God, they remain mythically real. He prescribes humility for the seeker of truth. The seeker of truth should be humbler than the dust. For Gandhiji, God and Truth are ‘convertible terms’. Only God knows what he is, an individual, or a set of people or principle, but it is certain that truth is the thing. According to the Mahatma, truth is the first thing which ought to be sought. In “*Kanthapura*”, Moorthy is no seeker of truth, but believes in the applied-truth. He is no designer or thinker, he is just the follower of the programme of Mahatma Gandhi on the political lines. Gandhi is a working mind, and the working mind Moorthy is not. On the side of the intellect, he is blank or might be that side of his being has not been exposed by the novelist. But he certainly imbibes the magnificence of the character of Gandhi, his humility and love of the people. Moorthy has been designed by the novelist on the Gandhian sentiments. He also acts with such tenacity of faith which is the part and parcel of the character of Mahatma Gandhi.

In the sphere of economy of peace Moorthy in “*Kanthapura*” follows Mahatma Gandhi. He associates ‘Swadeshi’ with ‘humility and love’. His love is universal, he has no enemy. Even when he is out to fight the British Raj in the country, he has no animus against the whites ruling the country. As for as the Swadeshi programme is concerned, he lays great emphasis on spinning. He initiates spinning in the village and his followers.

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Nationalism and Partition of Amitav Ghosh's *The Shadow Lines*

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Abstract

Indian history is divided into past, present and future. The true national identity lies on the individual awareness and the nation's heritage. The present paper is intended to examination of Amitav Ghosh treats the theme of nationalism in his "*The Shadow Lines*" (1988) and how he describes the concept of nationalism. The continuous prompt of the nation by our ancestors has put into a questioning attitude of people recently. Ghosh views the traditional values by his animated and unendurable ideas. Amitav Ghosh has focused on the political interference in contemporary world in relation to her work "*The Shadow Lines*". The political influence and violence in contemporary world are aptly marked out in this novel.

The partition provided the writers with the occasion to write about the plight of the people in the subcontinent in order to bring home mainly to the western world, the impact of British rule, which had previously boasted of civilizing mission. The partition theme in Indian novels in English set the dystopian tune, which would be later on carried on to the tone of the postcolonial theories. Post colonialism began as recognition of the dominant post-war economic and political conditions which were prevalent all over the world.

Amitav Ghosh explores the ideas of nationhood and Diasporas ideas that involve relationships between individuals belonging to the same or to different communities that sometimes transgress and transcend the shadow lines of political borders. *The Shadow Lines* represents Ghosh's most direct confrontation with nationalism and national identity and it is simultaneously about each character's personal identity. Both in Political Science and in Geography there is a specific definition of a country or a state. The word Country, however, bears a specific meaning to a man. A man's entire entity of present, past as well as future is associated with his own country or native land or homeland. In general, the part of land where one is born becomes one's homeland, native land or motherland.

The Shadow Lines is the novel deal exclusively with the consequences of the Partition, and mainly concerned with the Partition on the Bengal border. It is important to note that Ghosh happens to be the only major Indian-English novelist who is preoccupied with the Bengal Partition. There was a collective expression of grief, a demonstration of all religions in which Muslims, Sikhs and Hindus alike to took part in. In January 1964 Mu-I-Mubarak was recovered and the city of Srinagar erupted with joy. But soon after the recovery, riots broke out in Khulna and a few people were killed. In pursuing its inquiry in the logic of boundaries in the

postcolonial context, *The Shadow Lines* takes up the challenge of representing the complexity of national identity.

The Shadow Lines is the mirror image, which runs throughout the novel as a sign of those relations that paradoxically connect nation and individuals even as they divide them. The mirror image in the novel foregrounds the idea of mutual contractedness not only between the narrators and the other characters that surround him but also between the cities of London, Dhaka and Calcutta. As he discovers new meaning and imagines new connection between him and the other characters perception and experiences of space, the adult narrator comes to understand that Muslim Dhaka and Hindu Calcutta are essentially mirror image of each other separated by a looking Glass border.

The cause of the riots that killed Tridib in Dhaka also causes the Calcutta riots in which he was trapped as a child. As Thamma believes across the border there existed another reality. Thus in the novel Thamma supremely confident in her belief that real borders separate nations is taken aback when told that she would not be able to see any borderline between India and east Pakistan from the plane. She asks, if there's no difference both sides will be the same. Thamma's conceptual mapping of the nation, which mirrors that of nationalism, is based upon the unifying effects of Tradition represented in her mind under the guise of warfare that constitutes the main ingredient of a country's territorial integrity.

Ghosh imagines and creates those situations from history and see what happens to an individual life when he/she is part of historical events. History also records the changes and chronology of events. Literature need not necessarily record the changes in chronological manner but represents such changes. Ghosh represents the changes that take place at individual level and at national and international levels.

The story of these characters is not told in a contextual vacuum, it instead corresponds to the growth of Calcutta as a city and India as a nation over a period of three decades or more. Significantly, private events in the author's life and other important characters take place in the shadow of events of immense political significance. So, there is the character name Thamma, the grandmother of the unnamed narrator through whom the issue of the Bengal Partition and the whole idea of Nation, Nationalism and Nationhood gets discussed. The characters and stories are rooted in the solid soil of reality of human life. Ghosh's writings penetrate through various forms and institutions of power in society and seek to comprehend human existence in totality.

Power structures have always prevailed and controlled an individual's life. One interesting fact about the organization of the characters within novels is that each character is an individual and integral to the flow of the story. He also interweaves the story in a manner that ruptures any hierarchy of importance amongst characters. So if Tridib is an outstanding character in *The Shadow Lines*, the roles of narrator, May and grandmother are equally vital. Tridib, the eccentric historian cousin through whom the idea of history being challenging gets highlighted. Then there is the third generation Ila, the narrator's second cousin through whom the author brings to fore the issues of Diasporas and racism.

The narrator goes to London for his doctorate work but he feels that he is not new to the place. It is a place which is already known to him. He has seen London through the eyes of his mentor and inspiration Tridib. Tridib's vivid account of London and the narrator's extraordinary imagination makes him feel that he has already visited the place before. The narrator stays in London for about a year but his life is most affected by Dhaka that he never personally visits in his life.

The narrator has seen Dhaka through the eyes of his grandmother only. And it is the tragedy that takes place in Dhaka which changes his life forever. He loses his mentor Tridib on the roads of Dhaka when he is killed by a rioting mob along with Thamma's uncle. The nations were divided on the pretext of religions and millions of people migrated from one part to the other. During this migration thousands of people lost their lives and millions were rendered homeless. But the memories of the people could not be divided. People who migrated to the either side always had the memories of their place of birth. They always had in their minds the picture of their nation where they were born and brought up; the nation where they grew up playing in the mud and running in the streets with friends. The line that was drawn by the politicians to divide one nation into two could never divide the sentiments and memories of the people.

Amitav Ghosh's *The Shadow Lines* very interestingly presents this fact to the readers through different characters, Thamma being the most obvious one. Thamma epitomizes nationalist movements of India and has been an inspiration for the narrator. He uses his grandmother's eyes to see her life in Dhaka as a young girl, her uncle and cousins, the other side of the big house where everything was upside down. Thamma represents India's national identity in the Nationalist Movement. She is a migrant from Dhaka but her ardent love of India cannot be questioned. She goes back to Dhaka after about 20 years to bring her nonagenarian uncle to Calcutta since there is a revolution going on in Dhaka.

In Dhaka she realizes how alien she has become to the place where she was born. She feels as if she is a foreigner. Tridib at this point makes it more vivid when he says, "But you are a foreigner now, you're as foreigner here as May – much more than May, for look at her, she doesn't need a visa to come here" (*The Shadow Lines*, 195). The remark of Tridib shocks the readers. Thamma's visit to Dhaka gives us a peep into her psyche and raises a lot of questions about the lines drawn between nations. While filling in a form in Dhaka, Thamma swiftly fills in her nationality as 'Indian' without any hesitation but she starts pondering while filling in her birth place as Dhaka (Bangladesh). There are a series of questions that arise in her mind. Whether birth in a country gives one the right to nationality, how one's nationality changes if the nation is demarcated. Whether the lines that divide nations also dividing the memories. And like wise.

The author does give a very plausible answer to these questions through the character of Jethamoshai, Thamma's uncle. He says, "I don't believe in this India-Shindia. ...suppose when you get there they decide to draw another line somewhere. What will you do then? Where will you move to...? As for me, I was born here and I'll die here" (SL 213). And eventually he

becomes the victim of the communal rioting in Dhaka. Narrator's mentor and inspiration Tridib also dies in the incident.

The death of Ukil Babu, Thamma's uncle clearly throws forward another question i.e. whether people are safe even in their country. Ukil Babu boasts about his country and says he will die where he was born but whether he ever expected to die like this. Thamma, though born in Dhaka in Bangladesh (then East Pakistan), is a true Indian at heart. She used to dream when she was in college to be a part of the militant groups which were fighting for India's freedom. She was fascinated by the acts of dare-devilry performed by the freedom fighters against the British imperialists. She didn't know much about the freedom struggle but she was so ardent a lover of nationalism that she was ready to even wash utensils, cook food and wash clothes if she could become a part of the freedom movement.

Riots spread to Dhaka and Calcutta. The toll increased to thousands. Despite the presence of two armies of Pakistan and India, stray incidents of arson and looting continued for a few days. There were innumerable cases of the Muslims in East Pakistan giving shelter to the Hindus, often at the cost of their own lives and equally of the Hindus protecting the Muslims. "But they were ordinary people, soon forgotten ... not for them any Martyrs memorials or Eternal Flames" (*The Shadow Lines*, 230).

The situation depicted is similar to the anti-Sikh riots that Ghosh witnessed in Delhi, following the assassination of Mrs. Indira Gandhi. Though Calcutta and Dhaka belong to two different nations, separated from each other by the borders etched upon the map, the two places are closely bound to each other that the narrator had only to look into the mirror to be in Dhaka; a moment when each city was the inverted image of the other (*The Shadow Lines*, 233). Hence what happens in Dhaka will be certainly reflected in Calcutta even when concerned authorities keep quiet about the event. The narrator comes to the conclusion that the lines separating the two nations are only shadow lines.

The Shadow Lines can be read as destabilizing the fixed, binary logic imposed on nation of otherness, identity, history and memory in the construction of nationalist boundaries. Thus in *The Shadow Lines* Ghosh represents national identity in a way which forces us to acknowledge the ambivalence of boundaries, even as we accept that partition was necessary. On a metaphoric level is what Tridib tries to do by jumping out of the sure safety of his car during the riots and running towards the Muslim old man he barely knows.

The force and appeal of nationalism cannot be wished away, just as death by a communal mob in the bye-lanes of old Dhaka. Dhaka has been Thamma's birth place but her nationality is Indian. As a young girl, she had thought of fighting for freedom in east Bengal. But those very same people for whom she had been willing to lay down her life are enemies in 1964. Feelings of nationalism had after all motivated the fight against the British.

The violence it unleashed by the action of a few fanatics the vengeance that the ordinary Hindu, Muslim and Sikhs wreaked on each other worsened our social sense, distorted our political judgments and deranged our understanding of moral righteousness. *The Shadow Lines*

written in 1988 was the author's response to another unprecedented event in Post Colonial Indian scene: the 1984 Anti-Sikh riots that swept the nation after then Prime Minister Mrs. Indira Gandhi were assassinated by her Sikh bodyguards. To begin with supposedly State sponsored, these riots in their magnitude were comparable to the earlier communal agitation of 1947 partition.

The novel situates the 1964 communal riots in Calcutta experienced by the narrator as a young school going boy centrally in the boy's psyche as well as in his analysis of the difference of perception that pervades the recording of such incidents. In the book these riots and the riots at Dhaka become the occasion for the acid test of our recording systems whether of our history or of our newspapers the author creates a brilliant job by the use of excessive and mundane journalese that drowns the powerful dominance that it exerts in the author's consciousness.

The Shadow Lines is the Partition novel examined in this book that really questions the concept of the border, questions very seriously whether the shadow line that we inscribe to separate people into different nations has any validity, or whether it is an absurd illusion. It is Ghosh's contention in this novel that borders themselves are fictive and illusive, that they defeat and negate the very reason behind their ostensible existence. Thamma in *The Shadow Lines* inquires whether she would be able to see the boundary between India and East Pakistan. Ghosh writes through this character, and if there is no difference both side will be the same, it will be just like it used to catch a train in Dhaka and get off in Calcutta next day without anybody stopping us. What was it all for them? Partition and all the killing and everything if there is not something in between. (*The Shadow Lines*, 151)

Common prudence of Thamma fails to understand the justification of creating two nations. D. K. Pabby, while presenting comparative study of themes in his article viz. theme of partition and freedom in Khushwant Singh's *Train to Pakistan* and Amitav Ghosh's *The Shadow Lines* comments: In *The Shadow Lines*, the development and growth of Thamma character encapsulate the futility and meaninglessness of political freedom which was otherwise supposed to usher in an era of peace and prosperity for all. (*The Shadow Lines*, 156)

Ghosh has raised a question that whether the partition is a solution to the problems of social unrest on religious grounds or political motivation. The partition creates the feeling of humiliation and agony for the dear and near ones who are compelled to migrate from their home or birth-place merely for the reasons based on whims of political solution of the problem faced by the nation. Shobha Tiwari in her book *Amitav Ghosh: A Critical Study* comments: Ghosh questions the very basis of modern nation states. It does not matter how many states exist in a continent or subcontinent. It does not change the well-being of its people. Nationhood itself is a mirage because it is not based on any logic. When nature draws line in the form of mountains, oceans, rivers, it is real. But manmade borders are shallow and unjustifiable.

Three perspectives of borders are provided by three characters belonging to three adjacent generations as figured in *The Shadow Lines*. The first is spoken by Thamma, the protagonist's grandmother; the second by her uncle, Jethamoshai (i.e. the protagonist's granduncle); and the third by Robi, Thamma's nephew, who is roughly the same age as the

protagonist and is his friend. Jethamoshai had lived in a world where borders were not of paramount importance, and what was regarded as important was one's sense of belonging to the place one was born and brought up in.

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Thus, Ghosh explores the theme of partition of a modern nation and has asserted futile action of the political machinery in power. *The Shadow Lines* thus puts such ideological themes before the reader for evaluation of such political motives based on illogical axis. Culture is a process of circulation that has nothing to do with national borders. As Robert Dixon in a critique of Ghosh argues that the characters in Ghosh's novels do not occupy discrete cultures, but dwell in travel in the cultural spaces that flow across borders in the shadow lines drawn around modern nation states.

The partition is a vivid manifestation of the claim that post-colonial nation are founded in a bloody in a severance of the umbilical cord, one that fortified border between nation states with irrational and remorseless violence. The discourse of nationalism, however, affects to make sense of the absurd loss of lives that occurs the novel made the reader to discover that world is not a simple place that can see in atlas but there are so many inexorable facts, hidden in that solid lines as it leads to political aggression and violent bloodshed.

The boundaries between nation are like shadow lines, of hatred and hostility out of national sentiments. The narrator also shows how ordinary people try their best to seek mutual sympathy among various ethnic groups of the subcontinent. There are some people like Thamma believe in not only drawing lines as part of faith but respecting them with blood. The border that carved at the time of partition has led to further brutality in the form of those riots, pogroms and organized historical distortions and cultural depletions with which the history of independent India replete.

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Caste Prejudices in U.R. Ananthamurthy's *Samskara* – A Rite for a Dead Man

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Abstract

The current paper refers to the conflict i.e. Brahmin v/s low caste which has been prevalent since the time immemorial in Indian society. The Indian society has been largely structured in a very complex way, based on religious ideologies. The roots of such a system have been deeply rooted in the Indian psyche. U.R. Ananthamurthy's chief concern in *Samskara* is to give a direct reference to religion which sounds like sensitive and controversial topic. Ananthamurthy brings before his readers an individual in this novel, with boundaries of caste-living according to tough rules of community and finely a sickly sweet life, restricted by customs and rules of society, the loading of tradition now overwhelming a caste which is unable to adapt.

Keywords: U.R. Ananthamurthy, Religion, casteism, Discrimination.

Introduction

The beginning of Indo-Anglican literature has a long past. The history of literature takes us back to the socialist, cultured, traditional and religious India where the society was ruled by so many religious dignitaries like Gautama Buddha, Mahavira, Manu, Basaveshwara, etc. The connections of literary movements are related with the social movements of contemporary society. There were four strata of society like Brahmin, Kshatriya, Vaishya and Shudras. But when these four strata started fainting then the socialist movements started taking shape. The men like Raja Ram Mohan Roy, Lokmanya Tilak, G. G. Agarkar, Jyotiba Phule, Shahu Maharaj and Dr. Babasaheb Ambedkar began to speak against the irrational practices. Raja Ram Mohan Roy fought against the 'Sati Pratha' whereas Shahu, Phule, Ambedkar fought against untouchability in an orthodox society. These great socialists not only opposed it but also expressed their opposition through their writings. These problems became the subject matter of their writing. The literature became the mouthpiece for the contemporary problems.

The literature started to present the social, economical, religious, psychological and sexual aspects of the society. The Renaissance, in India, started with Raja Ram Mohan Roy. The change of Indian's dogma, rites and rituals started with the arrival of detest to Sati-pratha by Roy and Lord Bentinck abolished it from Indian roots.

Then, the socialist movements started to take roots in the Indian soil. Raja Ram Mohan Roy wanted India to become a new and modern country, and the Indians to become a virile new

people by achieving a new integration of our traditional strength with the new scientific disciplines from the west. He was the first man who introduced an autobiography in India and afterwards men like Jawaharlal Nehru, Mahatma Gandhi wrote their autobiographies. He was called as the first prose writer in English.

The literature then is divided into two categories that is of pre-independence period and post independence period. This production comes under the broader realm of post colonial, colonial literature, the production from previously colonized countries such as India. Indian English fiction is at least a century and half old which is the gift of English education. The novel is the importation from the western countries. The Sanskrit literature has a prose fiction of which Dandin's Dasa Kumara Charita and Subandhu's Vasavadutta are some of the noted examples. The earliest specimens of Indian English fiction were tales rather than novels, but their use of fantasy shows their links with the ancient Indian tradition, in spite of the fact that their subject matter is contemporary. One of the noted novelists, Raja Rao, deals with the plight of untouchables in his novel Untouchable class. With the arrival of these novelists, the elements like caste system, religiousness started to appear in fictions.

K. Nagarjan's Athvar's House is a family chronicle and covers economic vicissitudes in the life of joint family relationships, clash between orthodoxy and new ideas. U. R. Ananthmurthy is a contemporary writer and critic in the Kannada Language as well as considered as one of the pioneers of Navya Movement. He has been awarded Janpith Award for his contribution in Kannada language, and also been awarded Padma Bhushan by the Government of India. He was born in Melige, Trithalhali, a Taluka of Shimoga district. He received his education in a traditional Sanskrit School. He started his career as a professor and instructor in 1970 in English Department, University of Mysore. In 1993, he was elected as the president of Sahitya Academy. His works have been translated into several Indian and European languages. His main works include Samskara, Bhava, Bhartipura and Avasthe. His literary works deal with psychological aspects of people in different situations, times and circumstances. His writing supposedly analyzes aspects ranging from challenges and changes faced by Brahmin families of Karnataka.

Most of his novels portray a reaction of individuals to situations that are unusual and artificial. Results of influences on change of Hindu societies of India and clashes due to such influences between a father and a son, husband and wife, father and daughter and finally the fine love that flows beneath all such clashes are portrayed by him. He depicted the socio-cultural elements of his time. Though he was born in Brahmin family, he was against the Brahmin rites and rituals. He has discussed caste system, culture, religious rules, traditions etc. He portrays ambivalent relationship, handed down cultural values and new values of changing world. He has discussed the religious matters and contemporary Hindu themes. He has also elaborated the issues related with untouchables, complexities of caste system and myth of social justice. He also portrays the tale of mystery, passion, spiritual exploration as well as mysteries of present and past.

Besides, he has also thrown light on the contemporary political movements in India. In some of his works, he has explored zealotry to make sense of turbulence, tensions and

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Caste Prejudices in U.R. Ananthamurthy's *Samskara* – A Rite for a Dead Man

contradictions of his times. He has been deeply reflecting upon the nature of modern civilization. He has been attempting to explore the impact of liberalization, globalization and privatization especially on our psyche. He handles themes in his novels in such a way that they are both, current as well as interesting and draws full attention of the readers. He makes his readers to think about these problems and their realities.

In the Indian History hierarchy of caste has been an important issue related with hegemony, and power dynamics. Over the year's social hierarchy have maneuvered to gain and retain the supremacy of social domain by using and appropriating, theories, discourses, sources of knowledge, and ideologies, which have been the effectively and primarily responsible for the marginalization of the people especially belonging to category of powerless and low caste.

But there has been rise in the discourse of marginalized people be it Dalits, women or downtrodden tribes, on the other hand these groups like Dalits and marginalized women not only contesting the domination and supremacy of higher class but also giving and offering the counter discourse and canon. We are claiming to rein the whole world in this 21st century but Caste systemic a disease, blight, hindrance and what not which mars all our claims. By so called establishments: religious or socio-cultural, this system is exploiting women and low castes in numerous ways from not only decades but from centuries. Murthy is much successful in portraying the voice of abused and downtrodden people by using his literary apparatus be it satire, humor or irony.

U.R. Ananthamurthy, one among those brilliant novelist who won the worldwide fame, his novel *Samskara: A Rite for a Dead Man* (New Delhi: Oxford University Press, 1978), originally written in Kannada, translated by A.K Ramanujan into English, has led its author to the presidency of the Sahitya Akademi. Ananthamurthy, representative of the "Navya" movement is recognised as an iconic and important writer in India as well as in abroad. In his works he examines well the themes like caste system, traditions, religion, changing values with the changing world and cultural value system. He has finely depicted the elements of socio-culture crystal clearly. The notable event in his life is that although born in Brahman family but he never accepted their rites and rituals, he was always against them.

Caste system, religion, rules, culture, tradition, rituals and rites were the basic and fundamental issues to discuss in his works. The important issue discussed by him is untouchability, a complex caste system. With the mystery of present and past he also depicts and portrays the tale of passion, mystery, spiritual exploration very artistically. Besides there are so many important social issues he has depicted: zealotry towards the turbulence, contradictions, tensions and contemporary social disorders.

Samskara: A Rite for a Dead Man (1965) by U.R. Ananthamurthy is a novel set in a small village of Karnataka, representing a fake world of high caste Brahmins. Dejecting the beauty of life, their attitude towards life is based upon false, duplicitous and exaggerated thoughts. An unexpected question when arises in their present, they find answer in their holy books; therefore the contemporary questions remain unanswered. Majority of the people are very money-oriented that the hunger of a share of the dead man's assets is primary, while his

cremation is the secondary one. The original meanings of the Vedas is eliminated and overlooked. The circle of 'karma' is still and it moves where, it breaks the fake boundaries of the unfilled rituals of casteism. The Brahmins, belonging to high caste perform, a ritual called 'samskara' for the purification of soul, but here the question occurs – Are they themselves pure? Every human activity is governed by caste and creed, starting from birth to death. The grim reality is that death can't also prevent the dominance and continuation of these rituals. The word 'samskara' - which is also a title, is in the centre to this novel. One meaning of this word is the refinement of soul; it is to make a human holy, and it is a decontamination of the dead body. The name of that village in the novel is Durvasapura and Naranappa is an effective threat to the Brahmin community of this village, as he strictly abhors the traditional Brahmin values, cherished by all.

The novel *Samskara* is an ideal example of the performance of tradition, caste system, class conflict and the lust for physical relations. The protagonist of the novel has illegitimate relations with a lower class girl Chandri. The novelist presented the human relations in a complex way. Another important character in the novel is Praneshacharya who is a representative of the bold practicing of class and caste conflict, the performance of rituals in each and every life activities. He tries to give solution about the cremation and how it should be performed. The novel ends but does not conclude. In *Bhartipura*, the society was governed by the upper class people where the lower class people were not permitted to enter in the temple. They were kept outside and were not permitted even to perform the Puja in the temple. The tradition of performing rites which continuous from years is in the hands of a typical class. But the protagonist opposes the tradition running down, the right limited to upper class and caste. The practicing of cultural elements are skillfully presented in *Bhava* like preparing food in *madi*, use of rangoli on special occasions, and eating food on banana leaves. *Sitamma* who is representative of the strict following of these rules and regulations in day to day practices, whereas *Avasthe* deeply focuses on the social issues like class and caste conflict. The hero, *Krishnappa*, belongs to a lower class. He is part and parcel of socialist politics and strongly opposes the Marxist principles in Indian society. The problem of untouchability is the chief subject matter of his novels because each character in his novels that are *Chandri* in *Samskara*, *Holyyyaru* people in *Bhartipura*, *Gangu* and *Prasad* in *Bhava* and *Krishnappa* in *Avasthe* are representatives of particular class. In every novel, the protagonist of the novel brings these untouchables in the light and represents a severe problem of Indian society. *Ananthamurthy* presented the social problem of illegitimate relations, love, lust, sex in his novels. The man like *Praneshcharya* could not control his feelings; lastly, he surrenders to *Chandri*. He kept celibacy but lastly handovers everything to her. Thus, the novelist has woven these elements, characters in such a way that they represent the Indian social and cultural background. The trilogy of U.R. Ananthamurthy viz. *Samskara*, *Avasthe* and *Bhartipura* are based on the concept of social justice. In every novel, he tried to concentrate the readers' attention towards the contemporary social and cultural problems of India.

Samskara is acclaimed as a modern classic which holds mirror up to social evils like untouchability, casteism, ritualism, and disintegration in Hindu community. It presents the trajectory of religious crisis and cultural entanglement in a Brahmin agharhara. V. S. Naipaul, a prominent writer of today's time, aptly described *Ananthamurthy's* portrayal of Hindu society in

his controversial book, *India: A wounded Civilization* (1977): Knowingly or unknowingly, Ananthamurthy has portrayed a barbaric civilization, where the books, the laws, are buttressed by magic, and where a too elaborate social organization is unquicken by intellect or creativity (except to the self in its climb to salvation). In order to contextualize V.S. Naipaul's above comment on Samskara, one has to understand the stark reality of notorious social system, Chaturvarnyavavastha, which is the foundation for Hindu society. Ananthamurthy's Samskara is a touchstone in the socially conscious literature. The novel is a classic case study for the manifestation of ill-effects of Hindu dogmatism and caste system in the society. It depicts a vivid picture of Hindu society wherein the prominence of Brahmins in the society is shown and lower-caste Dalits are pushed to the bottom of social hierarchy. In the novel, Brahmins are placed at the highest pedestal, and considered to be the spiritual guides, teachers, and most respected members in the Hindu society, whereas Dalits are supposed to perform menial duties and serve all in the society. Brahmins, in the novel, have been shown to be indulging in all immoral practices. Samskara presents a miniaturized world of Indian Hindu Society. It highlights the complexities of caste system which is based on the Chaturvaranadharm of Vedas. The reference of inception of Chaturvarnyavavastha in Hindu society can be found in the religious text book like, Purusha Sukta, the ninetieth hymn of the tenth mandala of the Rig Veda: The Brahman was his mouth, of both his arms was the Rajanya made. His thighs became the Vaisya, from his feet the Sudra was produced.

(ब्राह्मणो ेह स्यामुखमं रसीत। ब्राह्मणं रजानयं कं तय। ऊरूतदस्यायद्वैशयं। पादयं रंशं
 ाद्र अजं रयतय ||12||) (Griffith, 569, English Translation)

These verses prescribe a set of divine codes for the constitution of Society. It is believed that there are four Varnas, i.e., Brahmins, Kshatriyas, Vaishyas and Shudras. In these codes, Purusha is shown to be a symbolic and personified figure for the universe. He has been given human attributes, which form the constitution of Society in the form of four Varnas. This suggests that the Brahmin was his mouth, the Kshatriya formed his arms, the Vaishyas were from his thighs, and the Shudra came from his feet. This notion of Varnavyavastha also appears in other religious texts like, Bhagwat Gita the Apastamba Dharma Sutra, Vashishtha Dharma Sutra, the Vishnu Purana, the Harivansha Purana, the Satpatha Brahmin and the Manu Smriti etc. Later on, this proposed division of castes transfused a sense of ascending superiority and descending inferiority in Hindus. It promoted faulty endogamous practices, and put restrictions on sharing food, and gave birth to the obnoxious practice of untouchability which has been the worst sin committed against the humanity. It has been marked that horrendous crimes have been committed using caste based discriminatory practices in the name religion which were supported by obscurantist dictums, puranic stories and religious myths.

One of the greatest intellectuals of modern time, Dr. Ambedkar came down heavily on the divisive caste system, and appealed masses to denounce Vedic literature which supports such type of human degradation in the name of religion. In his well-known speech, Annihilation of Caste which was written for the Jat-Pat Todak Mandal of Lahore, Dr. Ambedkar criticized the disintegrated feature of Hindu society: There is no Hindu consciousness of kind. In every Hindu the consciousness that exists is the consciousness of his caste. That is the reason why the Hindus cannot be said to form a society or a nation. There are however many Indians whose patriotism

does not permit them to admit that Indians are not a nation, that they are only an amorphous mass of people. Dr. Ambedkar describes Hindu society as „an amorphous mass of people“ who are not religious by the principles of morality or human values, but they are caste-conscious groups hankering for their selfish goals. Like Dr. Ambedkar, Ananthamurthy attempts to present a realistic picture of the caste-conscious disintegrated society. It depicts how Hindu obscurantism has failed to create a society which values humanity and egalitarian principles, like Liberty, Equality and Fraternity. Ananthamurthy as a rational Brahmin, portrays the hollowness in the religious claims of conservative Brahmins who believe that all human problems could be solved by performing unscientific rituals.

Anantha Murthy has ended up with the naked truth that women are exploited and marginalised be it low caste or upper caste. Women in Samskara have no powers to voice their feelings. They are mere machines to produce children and do their house chorus. Males dominate financially, equipped with freedom to keep illicit relations. Society has become an insecure place for women because of man’s lust. Mr Ishar Singh has rightly said “Evil emanates from Man’s nature. God is not a source of evil. Satan’s existence is not denied but that is a power created by God to test a man. Man’s will is the only source of evil. Man encounters in his mind seven social sins of sensuality, dishonesty, intemperance, anger, talkativeness, malice and illness and he is required by Judaic Law to avoid these sins.

Conclusion

Ananthamurthy is concerned about the steep decline in the morality of Brahmins who treat women and members of other caste and community inhumanly. The Brahmins are seen to be using oppressive methods in the name religious dogma and dominating voiceless subalterns. They themselves are highly disrespectful to the basic moral values. Ananthamurthy realizes that religious fundamentalism is creating obstacles in the progress of human society. In short, the writer directly or indirectly hinting to an urgent need of revamp in Hindu society to prevent moral decline in Hindus society. Thus, he has attempted to exhibit the vices and follies of religious dogmatism through this novel with intent to eradicate social evils like untouchability, casteism, and communalism from the society.

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Between History and Imagination: Reading the Representation of Ayyappankovil Eviction in Selected Life Narratives

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Abstract

The last decades of the twentieth century and the first decades of the twenty-first century have significantly used genres of 'memory' like autobiographies, memoirs, documentaries, and diaries/chronicles and letters to describe and investigate the past, especially by the minorities. It has also taken its new versions like 'autobiographical fiction', 'autobiographical song' and so on. Now more accurately, what is called 'life narrative' is considered as autobiographies. This paper presents a fertile ground for examining the autobiographical representations related to Ayyappankovil eviction and Amaravathy settlement—two significant events in the history of internal migrations in Kerala. Though these narratives seem like historical narratives in a fictional form, its position is different; it is more a personal expression and criticism using the tools of history and memory. The paper examines the application of imagination in reviving and representing the past by analyzing the selected life narratives on Ayyappankovil eviction—*Ente Jeevitha Kadha* and *Ente Kuthippum Kithappum* popularized view of local histories of the political leader AK Gopalan and social activist Fr. Vadakkan respectively.

The faculty of memory is the essential tool to portray the past and lost life in 'life narratives'. It has become a powerful medium to express the past in a personal tone. "For all of us there is a twilight zone between history and memory." There is history, historical sensibility, fiction, criticism, political views, memory and a language in an autobiography, therefore its position is in between history and imagination or history and experience or history and memory. It is called "simple literature of fact" (Popkin 12). Its language has a major function, a function of Lacan's mirror reflection or recreation of the reality. The two autobiographies discussed in this paper are not just narratives on the past life of the authors, but they place themselves between history and imagination, and their experiences.

The word autobiography is the combination of three Greek words, the *autos* denote self, *bios* denote life and *graphe* denotes writing. Sidonie Smith defines autobiography as "self-life writing" (1). In autobiographies, self is the prominent subject matter, wherein a memoir; it is more an objective presentation of the past and in history, it deals with collective time and collective experiences. When the realities are narrated as autobiographies, memoirs, articles, documentaries, and fictions, it becomes a historical document; as its subject matter is taken out of true events and experiences. Thus, these narratives "themselves find their place and legitimacy by invoking the question of realism that history can be narrated truly by those who part took in it than by those who were mere observers". (Varghese 327)

There are also many other new forms of “mediated memories” of visual and virtual modes like blogs and social networks to project the past life. Now, these memory narratives have become the major texts in Literature and History departments and many other Ethnic and Cultural Studies departments across the world. It is now “commonly known as life writing” (Smith 2). These are the personalisation and aestheticization of personal memory. “Memory is the central part of the brain’s attempt to make sense of experience and to tell coherent stories about it. These tales are all we have of our pasts, and so they are potent determinants of how we ourselves and what we do” (Popkin 12). It generates narratives of the past in the point of view of the author, with the ideology or philosophy to which the author is committed.

Ayyappankovil eviction is one of the important and huge government supported eviction happened in the history of Kerala for the developmental project. Ayyappankovil is a village in Idukki district of Kerala, which had a huge population of farmers who had migrated to that region almost ten to 30 years back of the eviction period. These migrants occupied these land either through Grow More Food Scheme or through the land discourse that spread during that time in the central Travancore. Leaving their homeland, they migrated hoping a better future. In 1961 the government of Kerala, led by Pattam Thanupilla decided to evict the migrants from their lands, on which they had already constructed a new life through agriculture and farming.

Leading a life beyond the political and religious system, cultural migrants who came from different remote places of Central Travancore led a united life. They had to cooperate with everyone irrespective of caste, class, religious or political disparity for survival and most of them cultivated in their lands with the help of neighbours. They were the workers, they were the landlords and they were the rulers. They were self-dependent for all the activities, but their happiness didn’t continue for a longer time. From 1957 onwards, the government identified migration as an issue as its forest was continuously destroyed for cultivation. The state Government began procedures for preventing migration and beginning eviction. This led to agitations, tensions and mental agony of the poor migrants, the people of the High Ranges became afraid of eviction.

In 1961, the coalition government led by Pattam Thanupilla, initiated Kerala’s first government supported eviction from Ayyappankovil, by giving notice to more than 36000 families living in this area in the name of Idukki Hydro Project. However, because of the continuous agitations, the government could only evict around 2000 families. Though these people were offered place, they were not settled properly and went through serious mental and physical agony. They were scattered to different unknown and unfamiliar destinations. The distribution of the land was also unjust. The main agitations against the injustice to the poor farmers of Ayyappankovil were the Amaravathy hunger strike led by AK Gopalan and the intervention of socio-political leaders like Fr. Joseph Vadakkan. The resettled migrants still remember the atrocities meted to them to this day. They are not still liberated from the traumatic experiences they had gone through.

This paper presents a fertile ground for examining the autobiographical elements related to Ayyappankovil eviction and Amaravathy settlement—two significant events in the history of internal migration of Malayalis. Though these narratives seem like historical narratives in a fictional form, its position is different; it is more a personal expression and criticism using the tools of history and memory. The characters are the authors themselves as in every

autobiography. They were the popular leaders of the time. A K Gopalan a political leader. Vadakkan, a catholic priest and a social worker. Both were concerned about the agrarian communities of the state and worked for them. In a way, these narratives also become a criticism on the fascist mentality of the ruling government of the period of the eviction. Here, one can trace a distinction between historian and a fiction writer, here the author of life narrative write out of his own experience. But in history use collective knowledge. Individual life is dominated by autobiography and a single self is continuously present all through the narrative.

There is a crucial question, where to place the author of an autobiography? Is he a historian or a fiction writer? As literature always keep a close relationship with history, memory, and autobiography, all narratives represent a certain amount of realities with creative means. Its contents are often drawn out of history, memory and the principles of the time. Here the authors have a dual role, one the role of the narrator of the events and then the role of the hero of the text; 'I' becomes a dominant subject matter. This personalization of the subject "dissolving the boundaries between the real and the fictitious subject it focuses the reader's attention on the performative social function of the subject's discourse and on the disjunction that exists between the personal and the historical." (Courteau 48)

The chapter titled, "Against Eviction" by AK Gopalan incorporated in his autobiography is a thirteen-page description on his ten days activism in Amaravathy against the state government's inefficiency to protect the evicted people. The chapter is a critical description of the incidents in Marxist point of view. It has been republished by the author in an article form with an extension of ten more pages in a book titled, *Manninuvendi¹ (For the Land)*. The author's point of view on this issue is to criticise the ruling government and its alliance, the whole story narrated in this chapter as well in the extended article of the same moves in this line. The author also claims that the Satyagraha he leads was a successful one in many ways, but the people of Amaravathy with respect of his support, says that it couldn't make any advantage, as the government did not do anything better for the people.

Vadakkan's chapter on Amaravathy incident titled, "Amaravathy and AKG" is a small narrative on his few days of activism in Amaravathy, supporting A K Gopalan. Vadakkan was an experienced social leader, who was working among the farmers of Kerala. These experiences had educated him the reasons and politics of Ayyappankovil eviction; therefore the whole of his narrative moves in a historical perspective; it has lots of data on migration and eviction. He uses many facts and figures to prove that there is a hidden agenda behind the eviction. His main aim in this chapter is to project his role in the event as well as to criticise the beneficiaries of the eviction and to justify his actions.

Like history, autobiography also claims to tell true stories about past events. History deals with collective time, collective knowledge and collective experiences, whereas autobiography deals with individual experiences in a subjective time frame. The purpose of the historian is to fill the gap in the knowledge system, but autobiography doesn't have this function, still, it uses history in its narrative for different purposes. Its use of history has a connection with the author; more, it is a personal history, and the public historical conscious of the author may be reflected in the narrative while asserting many of the things. Vadakkan

¹ A book by A K Gopalan, it is a history of different struggles lead by AK Gopalan in Kerala.

has a strong historical consciousness of the politics behind the eviction, he traces many of the incidents of migration and eviction in his chapter on eviction.

Both of these narratives are the self-description of the past, a self-descriptive history of the eviction drawn out of the historical consciousness of the past. Thus, these life narratives become “a text, which describes self, with a historical sense, this presupposes the unraveling of the configured self with its diverse attributes” (Varghese 328). Each of these chapters discusses Ayyappankovil eviction and Amaravathy Satyagraha in detail; both of these writers critically approach Amaravathy incident. Gopalan is more critical about the ruling government that pushed the people to trouble, whereas Vadakkan is more critical about the silence of the religious communities like Catholic Church and Nair Service Society. These two narratives are the two modes of mirroring the same incident; therefore, two kinds of criticism are found in these narratives, still both intents to blow against the ineffectiveness of the right-wing alliance in addressing the migrant issues. “Through writing the autobiography the author is in a process of inventing and projecting and constructing his own self. At the same time, it ‘can survey, a peer into, the operations of the rest of the human kind’ (Ward 1). Vadakkan raises many fundamental questions regarding the eviction, whereas Gopalan is more concerned with the atrocities the subjects of eviction faced. These two narratives have become the primary document on this issue as there is no other document which narrates the incident. Most of the present narratives on the issues of Ayyappankovil eviction are drawn from these narratives.

The individual efforts taken by the authors in the society have well emphasised by both the authors. Vadakkan personalise his arrival to Amaravathy in a condition in which he was suffering, he says; “I made cancel my reception programme in Bombay...when I reached at Trissur, my temperature was 103 degree. Many asked me to take rest for at least four days. But, my soul was in Amaravathy. So without considering my fever and tiredness, I went to Amaravathy with Wellington” (142-143). Vadakkan also asserts that he is an anti-communist, and his affiliation with a communist leader was only for the justice; he wanted to strongly assert the public that he was an anti-communist; therefore he says “As I am a strong anti-communist, my alliance with a communist leader, A K Gopalan, made debates among the other anti-communist groups in Kerala” (141). He also clears that, why he supports the Communist, though he was an anti-communist. He says that, “the 90% of the anti-communists were people of Congress. I knew that they won’t support me. So I strongly hold the communist. I, an anti-communist found a thesis that, there is no mistake in searching the support of the communist to do some good deeds” (147). Another significant moment Vadakkan personalizes the sentimentality that he had;

When we reached there, a protest march of thousands was going on...one young man from the march came out and told, ‘Vadakanacha’ if you were here, this wouldn’t have happened’ ...by the time people of the march had surrounded us. Majority of them were women in *chatta* and *mundu*². They cried aloud, saying ‘father you should save us.’...My heart was broken and I cried, I cried like a child, wiping the tears, I told them; I also will die for you (147).

² *Chatta* and *Mundu* is the traditional dress of Christian women of Kerala. Full blouse, Kavani and Mundu with special pleats at the back constitutes a typical *Chatta* and *Mundu* set.

The other major events Vadakkan personalizes are his attempt to write a feature on Amaravathy in *Malayala Manorama*³, the purchase of 2000 blankets from Trissur market and Madurai, the distribution of the wheat powder and milk powder to the poor evicted people. By referring to these personal efforts, he continuously asserts that he had a strong concern for the evicted subjects. He says that “I was like a madman on those days” (147-48). It shows that personalization of the events experiences has a major significance in autobiography. These kinds of personal experiences are never addressed in the public history, at the same time the narrative of this experience becomes different from a historical narrative. This personalization of the events and experiences are one of the prominent features of autobiography which distinguishes autobiography from a history a fiction.

Gopalan personalizes and narrates many of his roles as a politician and social activist. He points out, his role in *Kisan Sabah*, his journey to Himachal Pradesh, Pondicherry, Tamil Nadu and Mysore supporting the farmers. Through this he asserts that he is a supporter of the farmers. The significant personalization he makes in this chapter is on his hunger strike, according to him this was the most difficult strike that he had ever led.

Before this, I have lead hunger strike for 5,8,18,48 days, but until this I haven't lead a hunger strike in the worst condition like this, heavy nonstop rain, strong freezing wind, the unclean satyagraha room with clay and water, bad smell, and the lack of drinking water- in many ways it was difficult to continue the hunger strike. (311)

The speeches he had made, the visits of Ayyappankovil and Amaravathy, the hunger strike, arrest are some of the other significant incidents he personalizes in the narrative. Compared to Vadakkan's narrative, the personalization is less, and he mainly narrates the difficulties faced by the subjects in a Marxist point of view.

These autobiographies also become the reconciliation of the multiple aspects of the eviction in a critic's point of view. In order to authenticate the argument and criticism, both these authors refer many facts and figures associated with the eviction and settlement. Here history is used to makes a story. They give emphasis to their criticism, using history as a tool rather than narrating the history. Both these personal narratives place the personal life and history as tools to criticise the events, thus there is a political intention inherent in these narratives. Vadakkan's stand in this issue is against the Catholic Church, he is very critical about the silence of the Catholic Church, while the majority of the migrants are the Syrian Catholics. Though two of them are not from the migrant community, they were the leading socio-political leaders of the period; therefore, they had a good understanding of the whole issues. This narrative has a historical value as they were also drawn from the true incident. It's more a criticism, rather than presenting a narrative of the past, its focus is on the social ills and the atrocities people faced in Amaravathy. The facts and figures used are indented to show the depth of the severity the people faced. Gopalan also argues that the Migration to the eastern hills of Travancore started during the tenure of the Congress government of 1948, he also describes the different schemes that proposed by the government to support the migration. The difference in the narrative of Gopalan and Vadakkan is the point of view, while both the authors criticising the Congress, Gopalan is validating the deeds of communist party whereas

³ A leading newspaper in Malayalam

Vadakkan even criticises the community he belongs and points out their stand to the people who were favoring the poor migrants.

No ministers were gone to those locations of worries. I couldn't see any priest or nuns there. One or two young priests had come out against the eviction, when the DYSP threatened them with a threat of an arrest, they withdrew. "Priests should not go to Amaravathy, should not counter the government, politics is not fit for the priests. Let the Communist handle the problems" this was the attitude of the bishops. (143-44)

Vadakkan also criticises NSS, Catholics and its leaders along with the government which evicted the migrants, he even uses the name of the religious leaders whom he believes to have certain hidden agenda behind the eviction. He says, "later I understood that, there was a conspiracy and hidden agenda behind the eviction" (141). Here critic's personality or experiences are used not to write about him, but to write about the awful things around him. He criticises the religious leaders saying,

Mannam⁴ and his vested interested supporters had an interest in the eastern hills; their plan was to make new estates. Mannam took the authority of the 30000 acre forest land of the Kottiyoor Dewasm. The Christian leaders also planned for the expansion of the estates. Their agenda was to regain the huge amount they spent for the 'liberation struggle'. Not only the Christian rich, but the religious congregations and the bishops who had gained lakhs of dollars from America for the liberation struggle also had interest to make estates. (145)

He reinstates that he can prove that, the eviction was to initiate some hidden plans lead by some vested interested people and institutions. "Even today, I am ready to prove that the eviction that started in Udumbumchola in 1961 was the inauguration of a secretive plan to make estates for the institutions and the vested interested groups" (146). At the same time, Vadakkan tells the religious and social leaders who had showed a compassion and support to his efforts in Amaravathy, but he concludes his chapter with a strong criticism on the rest of the bishops who kept silence on the issue. "Bishops of Trissur, Tiruvalla, Kothamnagalam, and Thiruvananthapuram had an inner concern for my deeds, but only the bishop of Thalassery supported me without fearing anything. Other bishops showed themselves as good people in front of the government and supported Mannam and enjoyed disturbing me" (149). He also criticises each of the collation party that constituted the then government which evicted people and refers to each of their stand in it.

"Countering our own cabinet?" this was the question of the master brains of the liberation struggle. "Aren't the police under the Congress minister Chacko? In that case, the acquisition that the police showed cruelty, is the rumor spread by the communist", this was the words of Congress members. As Chief Minister was Pattam, the PSP⁵ people didn't make any move. For Muslim league, it was not at all an issue now and then. (145)

⁴ Mannathu Padbhanabhan was a social reformer and a freedom fighter from the State of Kerala. He is recognised as the founder of the Nair Service Society,

⁵ The Praja Socialist Party was a political party in existence from 1952 to 1972.

Another criticism is on the planning commission, “The planning commission and the administrators advocate that one third of the forest of the country should be kept without human touch. These commissioners and administrators are the people who have made big estates of lakhs of acres in the Himalayas, mountains of Aravalli and Mysore and enjoy the life” (145). Gopalan traces the history of High Range Migration with a Marxist critic’s point of view.

According to him the Migration was promoted by the Congress government of 1948. As these migrations were not monitored, many people illegally migrated. This couldn’t be controlled by them (304). He says that the landlords of the Travancore had sent the lower class people to High Ranges, so that they could avoid them from demanding land in which they were resided. He also argues that the rich and landlords were the major illegal migrants. These are some of his observations on the migration, through which he constructs two classes of people, the poor and the rich. Now he speaks for the poor and criticises the rich who are the beneficiaries and the supporters of the ruling government. He also asserts that these rich people are the main group who lead the ‘liberation struggle’⁶ against the communist government. Major part of his narrative is about a working class (the evicted subjects) who are defined as hard-working farmers; their suffering is his major portion of the narrative. He says,

These forest lands, which were the wandering places of the elephants and other wild animals until recently, was made to a populated area of largely growing tapioca, paddy, pepper, plantain and other agricultural products. Apart from that the farmers cultivated durable crops like coconut and areca catechu, with the dedication and the hard work of the farmers the land became prosperous. There are thrilling stories of the farmer’s fighting with the nature behind the construction of these fertile lands. It is difficult to measure the amount of effort they have put to make it. (305)

He also makes many critical comments on eviction and expresses his own mental agonies and strains to through the narrative. He also put certain examples of discrimination and favouritism in distributing the land.

The evicted people were taken in front of the RDO, who selected the people who are to be settled in new place. He did select people who wore shirt or watch, the one who didn’t have wife or children and ex-military men. Sometimes two or three families were allotted one place. RDO was inhuman. Even his name was frightening for the people, he was the in charge of the Ayyappankovil eviction also, if a little more educated man in this field was sent, there wouldn’t have occurred this much problem. (306)

In all these ways, the narrative becomes a mixture of history, criticism, opinions, experiences, favoritism and imagination. Thus, these narratives cannot be seen either as a history nor a fiction; it’s between two main genres, the history, and fiction. Sometimes he takes the point view of the evicted subjects.

Though both these authors spent only less than a dozen days in Amaravathy, they narrate the history, the cause, and context of High Range Migration in detail. Thus, these narratives also become a relevant historical document. As both the authors were the socio-

⁶ The Liberation Struggle (1958–59) is an anti-Communist socio-political agitation, started in 1958, against the first elected state-government in Kerala.

political leaders of the period, they had a strong historical sensibility of the contemporary incidents. Thus, the narrative automatically discusses many of the points that are historically valid. Gopalan starts with the description of the politics behind the High Range Migration, the role of the first Congress government of 1948, the communist government of 1957, the role of the land mafia, the efforts of the migrants to make the agricultural land, Ayyappankovil eviction, the shifting of the people, Amaravathy incident, struggles in Amaravathy, and his own arrest are narrated in details with the support of specific facts and figures. Vadakkan also describe the context in which people are evicted, he point out the schemes which pushed people to the High Ranges, the history of high range estates, the agriculture of the farmers, the politics of eviction, the discourse of Idukki dam, the intervention of the other leaders are the other important historical information Vadakkan discusses in detail. As they have a strong historical sense, the narrative becomes strong with a number of valid information that supports the existence of a group of people in Kerala.

The language of the autobiography also has significance, both the authors use simple language without losing the seriousness of the subject matter they discuss and without following a chronological order of the things. Vadakkan's narrative is small compared to Gopalan's; there are no much creative efforts in his narration of the incident. Gopalan has put lots of effort to narrate the story. His language is more flowing, not of history and not of fictional. Gopalan go on narrating the ways in which the people are evicted, this narrative the incident imaginatively, it's a history in a poetic language. The scenes of eviction are portrayed in a different style, not merely in a historical perspective, and not a fictional way or in a chronological order, a blend of history, criticism, opinions, and imagination in simple language as follows:

Everywhere policemen with weapons, the whole ambiance was of a war zone. Nothing could be seen other than fire and smoke in the day. Children cried aloud, women were weeping. Many fainted and men were frightened. Long fields of paddy, the tapioca gardens, and each plant had around 20 kg of the crop. Thousands of plantains fruitful plantains, together with the houses, the police destroyed them also. (306)

Another considerable feature we can find in these narratives are the political views of the authors, both the authors had their own clear ideological back up in their narratives. As Gopalan is an active political leader of the communist party, he narrates the whole story in Marxist point of view. His narration moves in the line of the social realist novels. He is more concerned about the difficulties and the atrocities faced by the subjects. He says, "The landlords and the rich of Kottayam sent the lower class people to High Ranges, who were living in their land for a long time" so that they could avoid them from demanding land in which they resided. The whole narrative moves focusing on the pain of the farmers. He uses many words like, poor, hard work, sweat, blood, fight, land, class consciousness, struggle, bourgeoisie, tenants, agents, landlords, human beings, hell, power, bureaucrats, inhuman, armed force, repressive mechanism and so on which are commonly found in the social realist works. Blood, sweat and landlords are frequently used in the narrative.

Vadakkan's narrative moves from a humanistic point of view, with his critical spirit and the emphasis on the secular concerns. He is very much concerned about the poor; this was the major reason for his support to the communist party in this issue as he claims. In order to clear his view, several times he asserts that he is an anti-communist and justifies his alliance

with the communist in this issue. The words like human, human being, humanity, the poor are some of the predominant words Vadakkan constantly uses in his narrative. He is not talking particularly against a political group or section of a society, but against anyone who is not concerned about the poor. For him, the politicians, the bureaucrats and the religious heads who do not speak or act for the poor are culprits in this regard. Instead of attacking the whole session, he points out the leaders who are and who are not supporting the poor peasants. For instance, he criticises the silence of the Catholic bishops and at the same time honor the efforts that have taken by the bishop of Thalasseri. His humanistic approach is evident from his efforts to bring 2000 blankets from Trissur and Madurai, and the distribution of milk powder and wheat to the evicted subjects. He recalls,

More than ten thousand people were dispersed in the plain land in heavy rain, it was like a *chakra*⁷, and the government had made only two temporary sheds, only forty people could be accommodated there. Others were surviving under the trees, without any shelter. The day we reached, more than 300 children were fighting with death affected by fever and dysentery. (147)

Mind is a *tabularasa*⁸; experiences fill it and come out as narratives in different perspectives with creativity and personalization. The physical and mental experiences through which a person travels becomes the subject matter of such narratives; an element of reality is enclosed in every narrative and more specifically in memory narratives/life narratives, which directly recall the past. As autobiographies are written from the personal experiences and memories, it is more or less a personal narrative. It is the description of the self on the self and by the self. It is the revelation of the psyche of the author. Its theme is drawn out of the consciousness of the author, which is built by the social systems, political views, religion, and morality and many other ideological ambience surrounded him. "Autobiographies have such purposes as self-revelation, self-justification, propaganda, apologia, self-knowledge and historical record" (146 Tierney).

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⁷ *Chakara* is a Malayalam word used to describe a peculiar marine phenomenon in which a large number of fish and prawns throng together during a particular season as a result of mud bank formations.

⁸ An epistemological theory argues that the individuals are born without built in mental content and the knowledge comes from experiences and perceptions. The word means "blank slate".

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Diasporic Consciousness in Rohinton Mistry's *Family Matters*: A Study

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Immigration and diaspora are not new phenomena in India and the literature produced by diasporic Indian writers explores the multi-dimensional anxieties of émigré life. Recently, there have been more shifts in perceptions and perspectives of these writers' notions of individual and their national and cultural identities. Several kinds of identities jostle with each other and create a crisis of identity in the works of reputed writers like Salman Rushdie, Amitav Ghosh and others. The interaction and commingling of various cultures certainly open new routes and modes of thinking about the individual and group identities of diasporas and help them to outgrow the stereotyped experiences of uprootedness, displacement and marginalization.

The Diaspora as well as immigrant features of rootlessness, dislocation and alienation are well represented in the novels of Rohinton Mistry. Rohinton Mistry was born and brought up in Mumbai in the mid fifty's, migrated to Canada at the age of 23. Mistry belongs to that class of the Indian authors who shifted their base from India to somewhere else but throughout their lives continue missing their mother land. The acute pain and feeling of not being with the people who are like him, who speaks his/her language can be better, felt and expressed by exiled or immigrant writers. Such people might be physically away from their own motherland but deep in their hearts always keep on missing their motherland.

As a Parsi and also an immigrant in Canada, Rohinton Mistry looks at him as a symbol of double displacement. He deals with severe identity crisis which is the outcome of loneliness and a sense of exile which is the root cause of diasporic existence. Nilufer Bharucha has explored the multiple aspects of Mistry's works: his search for identity, his need for roots, and the desire for location in history.

People today are migrating to different parts of the world for one reason or the other. Even from India, millions of people have migrated to various alien lands under "forced or self-imposed exiles". Some of the immigrants have made a mark in the field of writing. Their writings reflect their attachment to the homeland, feeling of alienation and rootlessness. They suffer from psychic trauma and haunting presence of their lost homeland – the land of their birth – and also suffer from the anguish of reinventing home in their land of their choice. As Ralph J. Crane and Radhika Mohanram remark, "migration is mostly lived as a process of loss and pain."

However, it can also be highly creative and motoric” (141). The migrants in the alien culture live in silken bond memory of motherland.

Parsis in India feel insecure, experience identity crisis and feel threatened by possible submersion into the Hindu culture. The Parsi people, a minority group, have found the economy and the living conditions in India are not favourable to them. So they migrate to other countries thinking that their new country would be more favourable to them. This sudden emigration to an alien land leads to identity crisis. Neither have they had their former identity, nor do they have a new one. Mistry himself had left for Canada seeking good fortune. Savita Goel comments on this

As a parsi and then as an immigrant in Canada, he (Mistry) sees himself as a symbol of double displacement and this sense of double displacement is a recurrent theme in his literary works. His historical situation involves construction of a new identity in the nation to which he has emigrated and a complex relationship with the political and cultural history of the nation he has left behind. (119)

Rohinton Mistry’s *Family Matters* revolves around the life of Nariman Vakeel, an aged Parsi, who is a retired Professor of English. He is living in an elegant apartment called Chateau Felicity with his two middle-aged step children Coomy and her brother Jal. When Nariman becomes bedridden, Coomy and Jal contrive a plan so as to send him to his daughter Roxana. She lives in Pleasant Villa with her husband Yezad Chenoy and their two children Murad and Jehangir. Already Yezad besieged by financial worries and he is being forced to take up the new responsibility of looking after his father-in-law. Rohinton Mistry lucidly depicts the sufferings of a man in his old age. For instance, Nariman is suffering from Parkinson and Osteoporosis. Even in Roxana’s home too, Nariman finds no peace. There also at times, he is insulted by Yezad.

It may not be far from the truth to say that Nariman is the embodiment of Parsi community. At the young age Nariman wanted to get married with a non- Parsi girl Lucy. According to Parsi culture a Parsi boy should marry only a Parsi girl. So the same was the tragedy with Nariman, and his parents did not allow him to marry her. So, under compulsion he had to marry Yasmin, a Parsi widow. “Congratulations, Marzi Said Mr.Kotwal to his father.” “After eleven years of battle you win!” ‘Better late than never’, said Mr. Burdy but fortune always favors the bold. Remember the fruits of patience are sweet and all’s well that ends well” (FM, 11). He could not forget Lucy even in his old age. He leads discontented life until his death.

In *Family Matters* migration is an important theme. Parsis in India emigrate to foreign countries in search of money. Narendra Kumar attributes:

The parsees prefer the best since it offers unlimited scope for growth and prosperity. Dislocation is part of the parsee psyche. Exiled twelve hundred years ago, they came to India. Now they are migrating to west in search of greener pastures. Thus there is “double migration” in the case of parsees (14)

Being an emigrant, Rohinton Mistry lucidly exposes Yezad’s dream of emigrating to Canada. Mistry gives autobiographical touches to his portrayal of Yezad. The striking similarity between himself and Yezad is clearly felt in the novel. In order to ensure materialistic security

Mistry was migrated to Canada in pursuit of a career. He wanted to earn money and led a affluent living. Since Yezad is an autobiographical character, Mistry too experiences the sense of alienation like Yezad. He seems to wish to comeback to India, his homeland, to rejoin his community.

Yezad is eager to migrate to Canada for he wants “clean cities, plenty of water, trains with seats for everyone” (131). To Nariman, “emigration is an enormous mistake. The biggest anyone can make in their life. The loss of home leaves a whole that never fills” (240). Finally Yezad realizes his blunder and decides not to emigrate to Canada. He is firm to destroy the letters, forms and photocopies related to his intended emigration. When he is tearing the papers, Roxana comes in and asks what he is doing. He answers, “getting rid of garbage” (246). Roxana first tries to save the documents but then she understands, “Yezad was right, it was not worth keeping” (246). Mistry here seems to authenticate the fact ‘East or West Home is Best’.

The Parsis always feel that their community is declining gradually. The Parsi writers express their fear through their writing so as to caution their community about their dwindling population. In *Family Matters* too Mistry expresses his concern about the downfall of the community. Inspector Masalavala Jal, and Dr. Fitters discuss the future of the parsi community. They agree that the factors contributing to the downfall are “dwindling birthrate, or men and women marrying non-parsis, and the heavy migration to the west” (400). Inspector Masalavala expresses his fear thus “the experts in demographics are confident that fifty years hence, there will be no parsi left” (400). He also offers suggestions as to how parsi population could be increased. He says that parsi panchayats must prohibit parsi youth from going beyond a bachelor’s degree. If they want to do post graduation, they have to sign a contract to have many children. He also finds fault with parsi boys and girls for the falling of birthrate.

Another instance of the Parsi hostility to alliance outside occurs when Yezad catches his son Murad kissing a non-parsi girl. He advises his son, “you can have any friends you like any race or religion, but for a serious relationship, for marriage the rules are different. Because we are a pure Persian race, a unique contribution to this planet and mixed marriage will destroy that” (469). Yezad is an ardent follower of parsi culture and rituals so that he didn’t want to migrate and didn’t allow his son to have a serious relationship with a non-parsi girl.

Family Matters is characterized by author’s hard-to-be suppressed yearning to return home and reintegrate into the Parsi community in India. His autobiographical feel is more in this novel. *Family Matters* clearly portrays the anxieties, alienation and feelings of insecurity of modern day Parsis and Mistry’s concern of the past and the present.

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Affinity of a Hijra towards the Society from Anuradha Roy's *The Ministry of Utmost Happiness*

Ms. S. Leena Devanesam, M.A., M.A., B.Ed., M.Phil., (Ph.D.)

Abstract

God's creations are unique with different specifications in particular. He has given men the dominion over his creations and crowned with glory and honour. His every creation is exclusive by nature. The Almighty's one of the exclusive creations is the transgender. Each and every transgender rely on the other for their day-to-day life. In general, it can be said that they are not independent. Arundhati Roy in her writings *The Ministry of Utmost Happiness* describes a boy named Aftab, found to be a transgender who gets involved in comforting forsaken people like orphans, men and women cast out of family, uncared, destitute, etc., in a remote prohibited graveyard. She engaged herself in Karbala, generally known as Jantar Mantar where the battle for Justice, the battle of good against evil was being fought.

Keywords: Anuradha Roy, *The Ministry of Utmost Happiness*, Transgender, Jannat Guest House. Society, Service etc.

Introduction

Hijras are the people considered to have low esteem in the society as they beg for their livelihood in road, signals, bus stand and tolls, demanding shopkeeper etc. They strive hard for their bread thus receives mocks, comments, abuse, kicks and even made as banter. People never think the third gender has feelings, emotions, sentiments and they differ only in physical body parts but not in the possession of heart and mind. In general this community is dependent and have to be cared, privilege to be given, needs have to be met, morally to be supported for a well survival in the society.

God's special creation -Transgender

Customarily hijras aren't given privilege and considered as other men, criticizing their emergence, attitude etc., Roy excels in describing the unique Hijaras' physical fitness, appearance, way of dressing, their walks & talks, religious activities, custom and asserts them as privileged people in the sight of Almighty. They are defined by Nimmo Gorakphuri as, "It was an experiment. God decided to create something; a living creature that is incapable of happiness."pg 23. No hijra is happy but left unhappy all the time. She also quotes, "The riot is inside us. The war is inside us. It will never settle down. It can't." Pg 23. "We're jackals who feed off other people's happiness, we're Happiness Hunters." Pg. 24. Ustad Kulsoom Bi, Anjum's guru made her understand that "Hijras were chosen people, beloved of Almighty. The word Hijra, she said, meant a Body in which a Holy Soul lives." Pg 27.

Remarkable Positions of Hijras' in History

While addressing the haveli members Ustad Kulsoom Bi was clear that the walls of haveli were built during the construction period of Red Fort and Jama Masjid, floors carpets were from Isfahan ceilings decorated with mirrors. Rulers trusted them to take care of their wives and mothers. “This house, this house hold, has an unbroken history that is as old as this broken city”. Pg. 48. “We were never commoners, you see, we were members of the staff of the Royal palace”. Pg. 7

Author has also cited the love and respect rendered to hijra’s in Hindu mythology through the exile of Ram, Sita and Laxman from Ayodhya for fourteen years. Thence Hijras waited faithfully for Ram at the edge of the forest for the whole years. Ram had forgotten to mention them. “So we are remembered as the forgotten ones?” Pg. 51.

Author signifies the rules, the discipline, and the sacrifices of them to the world. The humiliation at traffic lights for alms, the speciality of their residing place and it was called khwabgah as blessed special people whose dreams that could not be realized in the world. It was a place where Holy souls were liberated from the trapped wrong bodies.

Tender heart’s contribution to the society

Roy, a notable writer focused the rhythms of unique personalities like Anjum a transgender. She had figured out a transwoman struggling to make a life for herself in Delhi. She was attracted by her community people and made her living in a multigenerational joint family. She grew a girl named Zainab whom she found on the steps of Jama Masjid. She liked to be the mother of Zainab that revealed her emotions, feelings and sentiments. This incident proven that the third gender has heart and mind. She had ambitions, so she quit Khwabgah in order to fulfill her dreams. She settled down in an unprepossessing graveyard that was used occasionally. Similar to Djinn spirit she comforted the grieved souls while they buried their kith and kin. Her old client Mr. Gupta constructed a temporary shack in the graveyard. The municipal officers feared the curse of Hijra so namesake they stuck a notice on graveyard that squatters were prohibited and agreed to receive an inconsiderable sum of money with a non-vegetarian meal on Diwali as well as Eid. Her tender heartedness brought many visitors to the graveyard. She managed with a small pension from Khwabgah. She rented rooms to travellers with restrictions. Imam Ziauddin, a desolated old man became the first permanent guest of Jannat Guest House followed by Saddam Hussain, a worker in the mortuary.

Once a brothel team consisting of eight young women and a small boy under the leadership of Anwar Bhai received one of their woman Rubina's dead body from Government hospital with her eyes missing. It was stated that rats had taken it, but Anwar Bhai and his fellow members confirmed that the hospital authorities had taken it as a group of whores could not complain to the police and struggled to cremate the dead body due to improper residential address and sought the help of Saddam and Anjum. They interred Rubina’s body with the prayers by Imam Ziauddin. Soon after this Jannat Guest House became a funeral parlour for the rejected ones of Duniya’s imams and graveyard.

Anjum participated and joined in the protest with retired bureaucrats, policemen, army officers at Jantar Mantar probably known as Karbala where the protest against various scams like Latur Earthquake money settlement, Manipuri Nationalists asking for the revocation of the Armed forces Special Powers Act, Association of Kashmiri Mothers of the disappeared, protestors’ of Union Carbide gas leak in Bhopal, Association of Kabaddi Wallah’s (waste-recyclers’), Association of Sewage Workers’ Union protesting against the privatization and

corporatization of the city's garbage and sewage etc., people considered the protest as 'Second Freedom Struggle'. Both the unaddressed baby that left out on the pavement of Jantar Mantar and forsaken lady named Tilo came under the shelter of Jannat Guest House.

When Anjum stepped out to help the poor and the needy her community made remarks that world wouldn't accept the service of the third gender. Possessing courage and compatibility with great passion she started to serve the society and disapproved their community views towards the universe. Later it was spread quickly and became fame that Jannat Guest House not only as an Education Sanctuary among the poorer quarters, a place for growing birds, animals, vegetable garden etc. They slept between the headstones, plant vegetables; create a new kind of human family that can obliterate the divisions between the living and the dead. As she turned over the pages of the establishment of Jannat Guest House her heart was filled with contentment and accomplishment.

Conclusion

The Supreme Court of India had declared hijra community as The Third Gender. Even our Miss India 2018 Anukreethy Vas aims for bias-free society for transgenders. There are exceptional examples of distinguished transgender individuals who have climbed the ladder of great success by amalgamating talent, hard work, dedication and urge to do something for their community like first transgender Entrepreneur Kalki Subramaniam, first transgender News Anchor Padmini Prakash (founder of Sahodari Foundation), first transgender Mayor Madhu Bai Kinnar, first transgender Pastor Bharati, and first transgender Principal Manabi Bandyopadhyay. According to the proverb "Good dress contributes half the impression" in particular a person is estimated by their physical appearance, their outward semblance, behavioural pattern and by every walk of life. In the case of transgender, they are estimated in the same way thus they possess a low esteem. Even the protagonist knew that she was only Butcher's Luck and rest of her life remained precarious and reckless. Still, Roy's heroine Anjum sprung out of the regular cocoon not only to upgrade their community's life style, unlike realistic transwoman examples but proved herself to be self-reliant in nature, rendered a helping hand to the forsaken, deserted and abandoned by providing shelter, care, share and showering abundance of love and blessings on them. Hence, her Guest House functioned as a secular, multifaith sanctuary highly protected from the tumultuous outside world.

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Archaeology's Role in Preserving the Culture and Heritage of a Society

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Abstract

Archaeology is the study of human activity through the recovery and analysis of material culture. The archaeological record consists of artifacts, architecture, and cultural landscapes. Today, our culture seems to document everything through books, newspapers, television, and the Internet. Although the written record may be greatly useful, it is biased by the beliefs and mistakes of those who have produced them. Archaeology provides a more objective account of our past than the historic record alone. Archaeology offers a unique perspective on human history and culture; these can range from small artifacts, such as arrowheads, to large buildings, such as pyramids. Anything that people created or modified is part of the archaeological record. Archaeology helps us to appreciate and preserve our shared human heritage. It informs us about the past, helps us understand where we came from, and shows us how people lived, overcame challenges, and developed the societies we have today. The focus of archaeology has changed over the years. And Archaeologists today, study everything from ancient pots to DNA to theories of cognitive processes. This paper mainly focuses on the theories, methods and practices employed by archaeologists in knowing about the history and the heritage of a particular society, namely the Harappan culture and the Mesopotamian civilization.

Keywords: Archaeology, Heritage, Culture, Human history

In this generation, there is a stigma that history and its co-disciplinary subjects are not useful in what we call the techno-savvy world that we live in. But to gain knowledge about the cultural, traditional, political, and social status of the past reigns is very important and interesting too. History doesn't form on its own. History is the recorded assumptions of archaeologists about the past.

Today archaeology is a precise science. Archaeology had its start in the European study of history. Even back in what one would think was ancient times itself there was the start of the systematic investigation into the past by Herodotus. He was the first western scholar to systematically collect artifacts and test their accuracy.

Archaeology later concerned itself with the antiquarianism movement. Antiquarians studied history with particular attention to ancient artifacts and manuscripts, as well as historical

sites. Their focus was to collect artifacts and display them in cabinets to provide information about their findings to the general public.

Among the first sites to undergo archaeological excavation were Stonehenge and other megalithic monuments in England. In India, The spectacular discovery of Harappa and Mohenjo-Daro during the early twenties of this century brought about a great deal of interest in Indian archaeology among the scholars. One can see that the rise and development of interest in Indian archaeology follows almost parallel with the same in Europe. In 1861 the Archaeological Survey of India was established and this was the same period when in Denmark the Prehistoric Museum was established. Researches in Archaeology of India for the period between 1861 to 1944 began with stamp collection and did not have any theoretical pattern.

It was only in 1944 that Sir Mortimer Wheeler started a series called the ‘time- space’ perspective where the archaeologists in India can collect their ‘stamps’ without damaging the corners and also learn the method of arranging them within a given ‘album’. Normally, after archaeologists find a site they want to examine, and they do a survey. First, they walk as a group across the site in a line, looking for artifacts on the ground. They flag any objects they find and take their exact location using a transit or a total station.

These measurements help archaeologists to make maps of the site and the places where artifacts are found on the ground. Secondly they begin excavating it, they lay down string across the ground in a grid, the grid helps archaeologists measure where they are excavating and where they will find artifacts. They begin to dig carefully and slowly, using small tools like trowels, brushes, and picks. Care is taken so no found materials are broken or mistakenly discarded.

It is also to be noted that each level of the site must be fully excavated and kept flat before digging further. Information must be recorded before an artifact and its surroundings are disturbed. Everything about an artifact is a clue to the culture that produced it. So, when an artifact is found at the site, where it was found in relation to other objects, and how deeply it was found in the ground, reveal how the people once there lived, worked, and interacted. After all the information is recorded about the exact spot where an artifact was found, the object can be removed from the ground and labeled.

Archaeologists spend much of their time in laboratories. Preserving excavated materials is essential to making them useful to researchers in the future. Different types of materials require different methods of preservation and repair. Once artifacts have undergone the preservation process, each is given a distinct number that is applied to the object itself, and placed on all documentation related to the object.

The purpose of cataloguing is to give each item a unique identifying number which refers to a card or sheet that includes all the information about the artifact and its relation to understanding the culture and heritage of its society in particular. Dating method helps a lot in knowing about the heritage of ancient society by the reconstruction of history from remains of ancient cultures.

Dating is process of estimating the age of ancient material, remains and determining a chronology of events in the history of Earth. Archaeological Excavations can be classified as: planned, rescue, or accidental. Quarrying, road-widening and construction of houses, factories, and public buildings frequently warn the destruction of sites which might contain archaeological remains, Mainly at places in the northwestern regions of South Asia, extending from what today is northeast Afghanistan to Pakistan and northwest India where the Harappan civilization once existed.

The Indus valley civilization also called the Harappan culture is one of the most remarkable and a unique culture discovered till date. The Harappan seal is the most important artifact of the Harappan civilization. Made of a stone called steatite, this seal contains certain animal motifs and signs from a script. Archaeologists with their strong and sound methods of excavation have found out that the seal contained a bull motif and its representation indicates that oxen were used for ploughing. Apart from this Archaeologists have also found the models of terracotta ploughs near Cholistan and Haryana (Banawali), and the evidence of a ploughed field at Kalibangan (Rajasthan) associated with Early Harappan culture. Archaeologists have reconstructed the dietary practices of Harappans from the finds of charred grains and seeds found at the excavation sites.

One of the most distinctive features of the Harappan culture was the carefully planned drainage system. As reported by the archaeologists a place called Lower town at Harappa had its roads and streets laid out in a grid pattern intersecting at right angles. It seems that streets with drains were laid out first and later houses were built among them. Every house had its own bathroom constructed with bricks and had drains connected to the street drains.

Archaeologists use certain strategies to find out whether there were social or economical differences amongst people living within a particular culture, these include the studying of the burials. At burial sites in Harappa there were differences in the way the dead were buried and it is also stated by the archaeologists that, some graves contain pottery, ornaments and jewellery indicating a belief that that these could be used in the afterlife. In some cases the dead were buried with copper mirrors too.

Archaeologists also study the artifacts by describing them as utilitarian and luxuries respectively. Utilitarian includes objects of daily use made with stone or clay and these included pottery and needles. Archaeologists also assume that objects were luxuries if they were made from costly materials and complicated technologies. For example little pots of faience (made of ground sand or silica) are considered a luxury artifact.

Archaeologists have found out that the Harappans procured materials for craft production by establishing settlements in places such as Nageshwar and Balakot where the shell was available. And they sent expeditions to areas such as Khetri regions of Rajasthan for copper and south India for gold. Recent archaeological finds also suggest that copper was brought from Oman too. It is

also found that communication with Oman was by sea, besides archaeologists have found the depiction of ships and boats on the seals of the Harappan civilization.

The majority of research on an archaeological project actually takes place after the excavation. When the data is recovered from the field, it is taken to the lab to be cleaned, identified and then analyzed accordingly. Once analyzed, the archaeological evidence is always reported in a technical report. Occasionally, reporting of archaeological research is also made to the public.

Archaeological documentation is very important as it records what happens to the evidence when it is in the lab, as well as the Archaeologist's final conclusions about what that evidence means for understanding the past. Sediment removed from the excavation areas are placed in bags and labeled stating, where and how deeply they were found. The bags are emptied on mesh screens and are sprayed with water. Bone material is usually cleaned with acetone and coated with a solution of PVA (polyvinyl acetate) to protect both the surface and the inner structure of the bone. Broken bones are glued together with a stronger PVA solution. Shells are cleaned with a dry brush. Once artifacts have undergone the preservation process, each is given a number that is applied to the object itself and placed on all documentation related to the object.

This information includes the catalogue Number, identification of the item, its provenience (county, site number, coordinates, elevation) the date of collection. Newly found artifacts are compared to other ones that archaeologists already know about, Comparisons help them understand if people at different sites interacted or were in the same group. Archaeologists have found out that the Harappan weights and exchanges were made of a stone called chert which was cubical in shape, the lower denominations were binary (1, 2, 4, 8) and higher denominations followed the decimal system and the smaller weights were used for weighting jewellery and beads. There is evidence that by c.1800 BCE most of the mature Harappan sites had been destroyed altogether.

When Harappan cities fell into ruin, people forgot all about them. When they began living in the area they did not know about the artifacts which at times showed up above the soil or exposed by soil erosion. The problems of archaeological interpretation relating to the religious practices of that period proved to be very difficult. Archaeologists have an opinion that the terracotta figures of women, heavily jeweled with grand head-dresses would have been mother goddesses. Rare stone statue of men seated with one hand on the knee is compared to that of the Mesopotamian priest king.

Attempts had also been made to reconstruct the religious practices with the help of seals which portrays ritual scenes and worship. Some animals on the seal namely the unicorn seem to be mythical. In some seals, a figure is seen seated cross-legged in a yogic posture surrounded by animals which has been regarded as lord Shiva's image by certain archaeologists. Certain places like the great bath and the fire altars at Kalibangan and lothal are believed to have some sort of ritual importance and power.

In the case of Mesopotamia, Archaeology began in the 1840's in two sites including Uruk and Mari. Mesopotamia was important to Europeans because of references to it in the Old Testament. Archaeologists have also found out that the canals and the natural channels of ancient Mesopotamia served as good routes of transport between large and small settlements. It is also stated that the Mesopotamians wrote on clay tablets which contained signs and numbers. Writing began around 3200 BCE when society needed to keep records of transactions. The system of writing in Mesopotamia was very complex. The writer is believed to have written the letters in the cuneiform script on the wet clay tablet before it dries up. Very few Mesopotamians could read and write.

From 5000 BCE, settlements had begun to develop in southern Mesopotamia. Early settlers began to build and rebuild temples at selected spots in their villages. They built small shrines made of unbaked bricks. The chief deities were the god of moon Ur, and the goddess of love and war. In spite of the natural fertility, archeological records show that villages were relocated in Mesopotamia and there were man-made problems when people who lived on the upstream stretches of channel diverted so much of water into their fields that villages in the downstream were left without water.

The early Mesopotamian countryside had conflicts over land and water. From the legal texts it is known that in Mesopotamian society the nuclear family was the norm, although a married son and his family often resided with his parents. At Ur, one of the earliest cities of Mesopotamia had narrow winding streets which indicate that wheeled carts could have not reached many of the houses and sacks of grain and firewood would have arrived on donkey-back. Archaeological evidence states the lack of town planning in this area and there were no street drains. There is also evidence stating that there was a town cemetery at Ur in which graves of royal people and the commoners have been found. But a few individuals were found buried under the floors of ordinary houses too. Archaeologists have also found out that the teeth of very young pigs were excavated at the sites and in fact, one house burial contained some pig bones, and it is believed that the dead person must have been given some pork for his or her nourishment in the afterlife.

Archaeologists use topographic maps to study terrain, water resources, and ground conditions in the area where they are looking for archaeological sites. Ground penetrating radar is an exciting tool that allows archaeologists to look for things below the ground without digging. Archaeologists rely on a wide variety of aerial survey methods, referred to as remote sensing. Remote sensing involves using photography, radar, and other imaging technologies to detect sites for excavation. Aerial photography is especially useful for detecting archaeological sites that are difficult to see from the ground. Using infrared photography, archaeologists identify soils that have been disturbed or manipulated in the past, as well as other ground features that are invisible. Archaeologists use mesh screens to search for items such as cereal grains and other plant remains, the bones of rodents and other small animals, and tiny artifacts such as beads. To recover these materials, archaeologists use a technique called flotation, in which sediments are mixed with water and the organic matter floats to the surface.

The greatest legacy of Mesopotamia is the tradition of time and mathematics. Around 1800 BCE, tablets with multiplication and division, square and square-roots and tables of compound interest had been found. The divisions of a year into 12 months according to the revolution of the moon around the earth the division of a month into four weeks, and the day into 24 hours and the hour into 60 minutes has come to us from the Mesopotamians. All the solar and the lunar eclipses were noted accordingly, and there were also recorded positions of stars and constellations in the night sky. All this information were noted and documented by people on the clay tablets who were trained to become not only record keepers, but also as people who could build on the work of their ancestors.

The Mesopotamians' pride and valor were described in poetry after the cities were destroyed in war. The Gilgamesh epic written on twelve tablets tells about the grandeur of the Mesopotamian civilization. Thus, archaeology helps us a lot to know about different cultures and their heritage respectively. With the help of the archeological evidence we can understand the social differences and can have an idea about how the civilizations functioned. An understanding of certain elements of past by the archaeologists is shaped by the ancient artifact's resemblance to the present day things. They also try to identify the function of the artifact by investigating the context in terms of where it was found and how it was found.

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Varthamanapusthakam: A Travelogue and a Minority Narrative

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Introduction

Varthamanapusthakam is considered to be the first travelogue in Malayalam and argued to be one among the first in India which represents the minorities: Malayali Christians. Travelogue or travel writing is one of the most favourite collections that readers are generally fond of. People are always interested to know about a land, its inhabitants, their life styles and social circumstances. This is one of the reasons why travelogues are very popular among readers. Travelogues have its own historical significance. It helps to identify the language, culture, lifestyle and ethnicity of people across the globe. Apart from other historical works, travelogues were supposed to be more authentic since this mainly describes the travel context without any fallacies; which were usual in other historic works. Though the matter of objectivity can be questioned, it never affects the historicity, as the subject matter in a travelogue is an outlook by the traveller's experience.

The culture of travel dates back to the earliest days in the geographical space of Kerala. The initial literary expressions of this culture were mainly in verse, as *Sandeshakavyas* (message poems), a by-product of *Manipravaḷa* mode of literature, would testify. We can trace the sparks of travelogue even in *Ramayana*, the great epic. The term *Ramayana* itself indicates *Ayana* (Travel) of Rama. It describes the journey of Rama from Ayodhya to Lanka.

Travel Narration(s) in Malayalam

Travelogues in Malayalam are short but are exciting and absorbing. The first travelogue written in Malayalam is *Varthamanapusthakam* by Paremakal Thoma Kathanar (1736-99), supposed to have been written between 1790 and 1799, the travelogue was published in 1936. But the first printed travelogue book is that of Geevarghese Mar Gregorios' (Parumala Tirumeni) book *Urslom Yatra Vivaranam* (1895). The Malayalam version of Yohanan's Portuguese book titled *Urslom Thira Yatra* was published in 1880. Poems on travel were also published during this period. They were published before the 18th century. The first travel-poem was Fabir Mohan Senapathy's *Ulkal Bramanam*. Some others who were active in this field were Vaikom Pachu Moothathu, Kodungalloor Kunjikuttan Thampuran, Naduvathachan Namboothiri, Venmani Mahan Namboothirippadu, Kottarathil Sankunni, K.C. Kesava Pillai. Travelogues received a new lease of life with the development of Malayalam prose. Kadayattu Govinda Menon's *Kasi Yatra Report* published in 1872, is a remarkable travelogue. Work by G.P Pillai's entitled *London and Paris* was published in 1877. The first book of poetry and travel is the one on *Dharmaraja's Rameshwaram Journey* (1784) by an unknown writer.

S. K. Pottakkadu is one of the most famous travel writers in Malayalam. *Kashmir, Nile Dairies, Soviet Dairies, Kappirikalude Naatti, London Note Book* etc. were some of his works. It was him, Pottakkadu made the travelogues popular. Unlike today when there were not many

amenities for travel and stay, he visited many foreign countries and wrote about the places. Others who were prominent in the field of travel-writing were K. P. Kesava Menon, Mannathu Padmanabhan, M. V. Kutti Krishna Menon, K. M. Panicker, N. V. Krishna Warriar, Dr. K. M. Geroje, Dr. J. Kattakkal, Dr. K. Bhaskaran Nair, K. C. Chacko, M. T. Vasudevan Nair, E. M. S., K. P. S. Menon, V. R. Krishna Iyer, Pavanan, Nithya Chaithanaya Yati etc. With modern facilities travel-writing as a branch of literature has flourished. Thus Malayalam occupies a prominent place in travel narratives.

Placing ‘Varthamanapusthakam’

Varthamanapusthakam is an account of travel by the writer who is an amalgam of both literary figure and a traveller, who records the nature of a place through the individuals he encounters and various phenomena that could be emulated. For instance, we may recall that the accounts of Marco Polo who travelled throughout Asia in thirteenth century or of Hieun Tsang who visited India about 1350 years ago weigh more as travel writings with their magnificent presentation than those of Columbus or Vasco-da-Gama which are historically relevant. The aesthetics of travel writing calls for the imaginary — where history and fiction grapple with each other — and not a literal account of travel

Varthamanapusthakam written in 1785 by Paremakal Thoma Kathanar (1736-1799) is considered one of the earliest travel narratives in Indian languages and the first of its kind in Malayalam. ‘Kathanar’ in Malayalam, the language that the book was written in, denotes a Christian priest. The work was the result of a journey undertaken by the author and Kariyatti Ouseph Malppan (1742-1786), who was a professor at the seminary at Alannattu, from Kerala to Rome to meet the Pope. They travelled from Alangad in central Kerala to Rome on 14 October 1778 in order to meet the Pope and seek a solution to the religious and political challenges to bring the Kerala church under Malayali Christians who were also known as ‘Thomas Christians.’ Considered as the first travelogue as per the modern understanding of the genre by the literary historians of the language, the narrative is also recognised as a very significant document that pertains to the religious history of Christianity in Kerala. *Varthamanapusthakam* thus is a valuable literary source of community history, regional history, ecumenical history and doctrinal history of early Christianity in India. Treating it as a unique work which resists the compartmentalization of genres.

Varthamanapusthakam is generally an account of the history of Malabar Church between the years 1773 and 1786 with special emphasis on the events connected with the journey from Malabar to Rome via Lisbon and back undertaken by Malpan Mar Joseph Cariattil Thomman Paremmakal Kathanar. The work by Thoma Kathanar gives a general picture of the contemporary Christian society and its religious practices. With ancestors of Christians from the Middle East who immigrated over the centuries, there was a strong Christian Republic in Kerala isolated from other Christian communities and with a head among themselves. Hence the Kerala Christian community was free from the centralized ruling system and theological disputes or duels between the patriarchs for power, of their counterparts in the West and the East. The religious rituals and associated practices of those communities were foreign to the Kerala Christians as well.

Paremakal Thoma Kathanar criticizes the interests of different churches who were interested in coming to India for missionary work. He says they had vested interests like the Carmelites. He also criticizes the exploitation of the Kerala church and the India church by the extravagant European church. It is evident from his work that the religious administration of Rome was very much within the clutches of aristocracy and therefore, it was power-centred.

Moreover, it could be observed that Kathanar has indirectly paved way to a new sensibility of the language. In an age when Malayalam was complex with tiresome sentence construction and highly Sanskritised vocabulary, *Varthamanapusthakam* reached the masses with a simple language, exerting momentous influence on the prose of his times and after. The author was experimental in adapting the contemporary Malayalam to the language of the general reader.

A thousand copies of the first part of the text, though incomplete, came out in print for the first time in 1936, published by Luka Mathai from St. Mary's Press, Athirampuzha in Kottayam district. Though only seventy four chapters have been retrieved in it, textual scholars in Malayalam guess that there could be eighty. That not enough study has been done in this work undeniably invites much more critical observation as a document of both cultural and literary history.

Conclusion

Apart from its literary value, *Vartamanapusthakam* is a book of enormous social, cultural and political documentary value. We find the author-narrator as a pilgrim, traveller and cultural historian, although Kathanar's mission was mainly religio-political. More than a mere travel document which gives a vivid picture of South America, Portugal, Italy, and South India, *Varthamanapusthakam* also records the history of Christianity in Kerala and the foreign connection of Keralites. It should be noticed that Kathanar wrote his travelogue in a modified Malayalam slightly influenced by Syrian and Latin much before the times of Keralavarma Valiakoyi Tampuran (1845-1915) during whose reign Malayalam prose flourished. The manuscript of *Varthamanapusthakam* has a small but valuable appendix which deals with the four continents Kathanar visited — Asia, Africa, Europe, America, some countries like Germany, France, Spain and England. Thus, *Varthamanapusthakam* gives a picture of the socio-cultural history in the Eighteenth century and it marks a period in the history of the Malayalam language and literature.

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The Portrayal of Alienated Mother in *Mother Courage and Her Children* by Bertolt Brecht

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Abstract

The purpose of this paper is to show the reader that the importance of the woman in any society whether she is a mother, a sister, a daughter of a hard worker. She is a crucial component in any community. Mothers are everywhere in literature. Brecht tries to focus on the idea or theme of mother during his play *Mother Courage and Her Children*, that deals with a mother as a business woman and at the same time how she does lose her children because of her greed and business in a very vivid description, details, incidents and circumstances that develop throughout the courage of the play that Brecht tries to make his dramatic works as an instruments and a source of new ideas for change. Mother courage's attempt to maintain and secure financial profit leads to a tragic failure because her endeavor falls into the alienated labor.

Keywords: Bertolt Brecht, *Mother Courage and Her Children*, Society, business woman, alienation

Introduction

I wish to emphasize at this point the importance of accepting all form of motherhood. There isn't a perfect way to be a mother. Mothers are in unique situations: some don't have husbands; others live with female partners some are in conventional family structures. These entire situations are valid. The important thing is that a mother loves her children deeply. A mother's role is to love her children with all her heart. One of the most meaningful roles that a mother plays is the role of nurturer. This word is sometimes taken synonymously with the word "mother". When a mother nurtures her children well, love and goodness are awakened in the children's hearts.

Brecht's *Mother Courage and Her Children* is an anti-war play that hints us that war devastates common people's lives. However, the play can be interpreted as a business play because throughout the play, the characters do business transactions in the war. Whatever the characters do, there is a business motive. Brecht uses historical material in this play as significant part in his epic theatre. He is very confident that the effect of history can create the audience more awareness of the modern world. Brecht chooses the set in the background of the thirty years war. The play mainly describes the devastation of war. It describes how a war ruins innocent people's lives and how people suffer from poverty, cruelty and power. Hence, this play is called an anti-war play because it wants to convey a message that war is inhumane. The play particularly describes the devastation of the thirty years war on innocent people. This war called

a war of religion. The war was between the protestant and Catholics. The war spread too many of the European countries and ruined people's lives ruthlessly. Especially Germans suffered a lot.

The protagonist in this play is a woman whose name is Anna Fierling, but she is generally known as Mother Courage. In the play, the first scene opens in Dalarna, a peace full province of Sweden. Mother Courage earns her livelihood by selling food items such as drinks, cigarettes, bread, belts and so on in the Protestant's camp. She is a middle-aged woman who runs a canteen on a Wagon. She has three children; two sons: Eilif and Swiss Cheese (Feyos) and one daughter, Kattrin. She pulls her wagon with her three children and sells food-items to the army soldiers and thus she is earning enough money for her livelihood.

Mother courage is a clever woman and the whole play revolves around her. The play describes how her life is ruined, how her son Eilif is killed of bravery, how A Swiss Cheese is killed of honesty and how her dumb daughter is burnt alive to death because of her kindness. Thus, the whole play portrays the events related to mother courage's life. It further portrays how courageously she tries to run her family at the wartime. She is a business woman, and everything has become a business in her life. She gains money from the war but loses her family for the same war. Thus, the again and loss has made her a complex character of the play.

Realistic and Pity Woman

Once she seems to be intelligent in commenting the war, but she seems to be a blind in saving her children's lives. She can be praised for her intelligent comments on war. She brilliantly comments on the war, its devastation, its victory and defeat. For example, once she says that the victory of a huge army is a defeat to a small group and similarly, a defeat of a huge army is a victory to a small group. The other striking characteristic is that she is realistic but not successful. She practically thinks how to run her family peacefully. So, she decides that she should earn money. Hence, she earns money by her business. She wants to exploit the entire situation for her benefit. Once, the cook has been ordered by his commander to prepare chicken. That time, there prevails famine and people are hard to get meat. So, Mother Courage increases the price.

As the heroine of the play, she receives sympathy from an audience because she loses all her three children in the war. Although she earns livelihood from the war and wants a peaceful life, she is unable to protect her children and live peacefully. She herself wants the war to continue and she does not want to involve of the war actively. Hence, the Chaplain calls her 'a hyena of the battlefield' because she wants to exploit the most from the war. Thus, Mother courage is presented as a complex character who wants a peaceful life out of the jarring voices of the war. She is a courageous woman because she wants to survive in wartime. She has wanted war for her livelihood, but war has taken her sympathy from an audience.

Mother courage says that war will give her harm and eventually it will kill the life of her children. Courage is upset and laments over the fate of her son. She foretells the fate of her children that Eilif will die for his bravery Swiss Cheese for his honesty and Kattrin for her kindness. As she predicts, all her children die one by one for their virtues.

Loss of Virtue

Eilif is the elder son of Mother Courage. He is very brave like his father. He does brave deeds and gets appreciation from his camp officer. But, Mother Courage feels that her son will excel bravely in the war field and will be killed because of his bravery. In Scene 1, as he is physically strong, He is persuaded by the recruiting officers and joins the army and ignoring his mother's advice. After joining the army, he bravely breaks into a peasant's farm and steal cattle. He gives the cattle to his officer in order to have meat and to offer it to soldiers. The officer praises his bravery and compares him to Julius Caesar. But, when the peace is announced, he does the same brave deed. He breaks into a peasant's farmhouse and steals cattle. For this, he is arrested by the Catholic soldiers and he is executed. Mother courage is not known about her son's death till end of the play. Thus, Eilif bravery has killed him.

Similarly, Mother Courage's young son Swiss is killed for his honesty. He joins the army as a paymaster. His job is to give salary and maintain the accounts. Once, when the catholic army attacks the Protestant camp, the soldiers run away. Swiss takes the cash box and hides himself and cash box in his mother's canteen. Later, the Catholic soldiers enquire about the cash box. As he is honest, he hardly says anything about the cashbox. So, he is killed for his honesty.

Likewise, Mother Courage's dumb daughter Kattrin is killed for her kindness. At the end of the play, the Catholic soldiers come to the house where Kattrin is staying. The soldiers threaten the members of the family and ask them to guide them to reach the town. The soldiers have decided to ransack the townspeople. So, Kattrin wants to save the townspeople. She climbs up to the top of the roof and starts beating drums to wake the people by sound. The soldiers become furious and set fire. Kattrin succeeds in her mission but she dies of the fire. Kattrin is a victim of the war. When she was a child a soldier put something into her mouth and that harmed her. Thereafter, she has become a dumb. So, whenever she comes across a soldier or the topics of the war, she hides herself in her canteen. She does not comment on war.

The song that Mother Courage sings at the beginning and at the end of the play is an ironic commentary on the war on religion while the "Song of the Grand Capitulation" describes life as full of broken hopes and dreams. Mother Courage sings this song to advise the young soldier not to curse the captain because his own life is more important than money. This song reveals both Mother Courage's vulnerability and capitulation. The story of the song is the story of mother courage's life who has submitted her youthful idealism and self-confidence to the need of the circumstances and compromise with the system. The song describes life as full of broken hopes and dreams.

Mother Courage is lamenting over the death of her Mother. However, she goes to her wagon and begins to pull it all alone in order to earn her livelihood. She believes that she can do it alone and sell the goods. When the noise of the soldiers pass by, courage begins to follow the soldiers and the introductory song of scene one is played now. Showing Courage's following, the play ends.

Alienation of Mother

The war makes many victims who are innocent and common people. In this play, almost all the important characters are victims of the war. Eilif dies for his brave deed in the field. Swiss

dies for his honesty. Kattrin dies for her kindness. Yvette becomes a prostitute because she is unable to find out her lover and find a job for her livelihood. He finds no other means for survival. Moreover, Mother Courage who wants to have a peaceful family loses her whole family. The war has frozen the people's emotions and sense of justice. They are forced to have mere animalistic life by which they can struggle hard only for their livelihood. There is no place for justice, freedom of speech and emotions. They have to simply witness the atrocities of war and bear all by surrendering all their sense of justice, emotions and liberty.

Business takes mother courage away from her children. In every hard situation she taken by her profit motive. Mother courage has failed to achieve her goal to get her business and her children's safety. Mother courage attempts to protect her children, but her profit motive Makes her lose them. Mother courage is very selfish to save her children during the wartime. Despite her claims to protect her children from war, she loses them from it. Mother courage actually destroys her and family.

Many Critics consider *Mother Courage and Her Children* a tragedy, from the point of view that Mother Courage fails to learn, and also the play is perhaps Mother Courage's tragedy. After all, her children trading during the war. Brecht used many alienation devices in the play; it includes songs are used to illustrate the action and are regarded as an ironic commentary on the action. He believed that theatre must make people aware of social abuse and provokes them to change of social abuse and provokes them to change the society, moral diseases and social ills. Mother Courage is shown as a politically alienated since the harder she works throughout the play to earn money, the more miserable and wretched she becomes in the end.

Brecht's Mother Courage benefits from war. Brecht explores that war is a great capitalist system: the false hope of the mother can profit like the rulers who profit from the system of war. Mother Courage represents the world of capitalism that makes use of its essential contradictions. She finds her personal profit in the destruction, misery and exploitation of others. If she had not made the mistake of haggling too long over the price of her son's release, she could have saved him and the canteen, the means of survival. The mother and the children are victims of society. Born in poor conditions lead the mother to occupy immoral professions or working with ill payments midst of living and opportunities for good living.

The lack of financial support, war and poor conditions affected the mothers and their children. Each mother bears the burden of a family alone without a father to share the responsibilities. The mother's economic requirements drag them to lead unhealthy life. Finally, the mothers face tragedies, although they strive to survive and maintain their children's living. The restless and confused life which the mothers lead had shaken the audience's senses and minds. Mother Courage always mentions, and it has proved finally that if a war gives something, it will take something in return.

Conclusion

Anna feels alienated due to her identity to understand her children and stand by their noble decision to serve in the Nations army. She is an ordinary mother who wishes to see her children comfortably settled in life. Her mind is circumscribed by the details of the mundane world. She simply does not possess the strength and sacrifice of a soldier's mother. Her

alienation in the result of her failure to fall in line with her children's dream. She had been able to her life would have been so much. Because, her alienation on intensifies when she loses her children one after one in the combat. She feels no pride in bringing such children of noble qualities. Nor close she feels pride in sacrificing at the battlefield. In the end she presents a lonely picture of an alienated mother.

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Sociology in Salman Rushdie's *Midnight's Children*

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Abstract

Sociology is the scientific study of society, patterns of social relationships, social interaction and Culture. The sociologist aims to conduct research that may be applied directly to social policy and welfare. And others focus on the social processes. The traditional focuses of sociology include social stratification, social class, social mobility, religion secularization, law, sexuality gender and deviance. With an attempt to show the struggle of the Man's inner and outer conflicts is expressed by the Salman Rushdie's novel *The Midnight's Children*. The novel deals with the India's transition from British colonialism to Independence and the partition of British India. It also exposes the political, economic and the cultural Re-identification and it lacks the understanding of the myths and fictional representation up to creating a Parallel existence. The Saleem Sinai who recounts his life story orally to his wife and it also recalls indigenous Indian culture particularly recounted the Arabian Nights. His life and the social evolution flows in the same Indian history.

Keywords: Salman Rushdie, *Midnight's Children*, India, Independence, Identity, Modernization, class, and social structure.

Introduction

Sir Ahmed Salman Rushdie is a author of the novel *The Midnight's Children* ". He is a British Indian novelist and essayist. He combines the magical realism with historical fiction. Much of his fiction is set on the Indian Subcontinent. His Second novel *Midnight children* published in 1981 and won the Booker prize and was deemed to be the best novel of all winners on two separate occasions.

Post-Colonial literature is the literature by people from formerly colonized countries. It exists on all continents except Antarctica. It always addresses the problems and consequence of the decolonization of a country, especially questions relating to the political and cultural Independence of formerly subjugated people and themes such as the racialism and colonialism. It always concentrated on the social discourse between colonizer and colonized. It was emerged at the same time that many colonies were fighting their way to Independence. The movement was started in the mid 20th and many post colonial texts were published between the 1950sand 1990s.

The writers of post-colonial period mix the past, the present and the future and the Imperial and the colonial culture in their fiction. They explore and expose the residual effects of

foreign domination in the political, social and economic spheres. The book *Midnight's Children* is divided into three books. The book begins with the story of the Sinai's family particularly with the events leading up to India's Independence and partition.

The Midnight's Children follows the tumultuous transition into India's and to a lesser extent, Pakistan's Independence after the partition of British India. The story itself is allegorical with the main events being almost about the life of the Saleem Sinai, a boy who was born at the stroke of midnight with the exceptional powers on the same day that India gained its freedom from England. Salman Rushdie the novel author himself was born in 1947 just 2 months before the country's liberation in August. As such he had a unique perspective on the country's adolescent years as they coincide with his own. These same ideas are injected into the Saleem's story; the changes that befall Saleem in terms of "wealth and identity" are the indicative of the India's growth. Here he mainly employs to express the post colonial theory, how imperialism handicapped the countries like India trying to reestablish their "culture and identity".

"To understand just one life and you have to swallow the world".

Saleem's story is multivocal and metronomic. It imposes to overlook on the Saleem's journey through the India's different social structures. Saleem begins his life in an upper middle-class family enjoying a beautiful home and having enough money to be comfortable. Their wealth is created by the capitalistic lifestyle left over from the British Imperialism. But soon as his parents split up and his social standing is lowered once the India enters the war. Saleem loses all hopes of ever belonging to respectable society. Saleem's life is representative of the vast difference in class and social structure present in India. In this Sinai's family the author gave more importance to the identity crisis.

The Saleem's mother changed her name after getting married, essentially leaving their unmarried identity behind and becoming a new person in union with their husband, and it also proceeds later in the Saleem's life of forgetting his own history and identity. Memory is important for the diasporic subject, but he loses his name and everything. His family moved into the grand estate owned by William Methwold, who was an Englishman instructs them to use the proper English manners and habits. The tenants were out of place in their own country. The people are angry about having to use the western customs, things like kitchen appliances and cocktail hour become a second nature to them. It shows the domination of the British makes them to adopt their culture.

Before becoming an independent nation, India was under the rule of the British Empire used the influence to erase the customs of India and impose their own culture and morality. The shadows of the British Empire still clouded the India's vision and making it difficult to move forward with their own identity. Amina goes into labor and her son born on August 15, 1947 as one of the midnight children. But the lady Mary Pereira who diverts the story on changing the name tags between the babies. So, the Saleem lead his life with his non-biological parent. But their original son Shiva raises to live in the slums of a poor singer. The time of the Saleem's birth infused him with the power of telepathy, a gift he used to find the other children born near midnight on the same day. Later he acquired a gift of smell that allowed him to discern the emotions and personalities in people. With the magical powers they vary in strength based on

how close they born in midnight. Apparently, he came to know about the boy Shiva whose life he was supposed to have. After India invades the Pakistan, unfortunately he loses his memory and joined in the Pakistani army and becomes disillusioned with his orders to constantly kill the Indians. And later he become a father to the Shiva's child who was one of the twin brother to Saleem.

With the help of the Shiva's strength and Saleem, the fourth Prime Minister Indira Gandhi took a captive and had all the surviving members of the midnight Children's council captured and sterilized, so that their magical powers couldn't be passed down, thus securing her claim as the only "legitimate child of India". He recalled the mystical events of his life on his deathbed and his story filled with supernatural elements set against a realistic world. Hindu, Christian, Greek and other religious mythologies are the Saleem's due respect to elaborate his tale of India's creation. He sets his grandfather up as a progenitor by comparing him to the first man in Christian Mythology Adam. With respect to his evil part, Shiva compares to the Hindu God as a major player in the story with the God's own influence on people's lives.

"I learned the first lesson of my life nobody can face the world with his eyes open all the time. "

Conclusion

Finally, the Salman shows that the people are forced to live their life according to the British Modernization and they has to left over their own customs and culture. In some places It is still existing. Throughout the novel, Saleem struggles to contain all of India within himself to cramp his own personal story with the themes and the stories of his country only to disintegrate and collapse at the end of his attempt.

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Thiruvalluvar's Literary Imagination, Universality and Ideological Positioning for Today's Nation Building

Mrs. K. Ramya Devi

Thirukkural is a classic couplet or aphorisms written by 'Thiruvalluvar', a poet and author of this classical and universally appealing work of art. This masterpiece is 2000 years old, still applicable and relevant to the modern world. The intricacies of the human nature are analyzed by the author in a most efficient way.

The book is structured with 133 chapters, each chapter containing 10 couplets each. The book is divided into three sections –

- Aram (Book of Virtue – dealing with virtues independent of the surroundings)
- Porul (Material or Artha – virtues with respect to the surroundings)
- Inbam (Joy or karma)

The first book contains 37 Chapters out of which first four contributes the preface note or invocation of God, next 20 chapters are dedicated to Ill – Aram or the house-holders Dharma and next 13 on Thuravaram – the path of renunciation.

The Second book contains 70 chapters out of which 20 chapters deal with the kings and their duties. The next thirty-two chapters deal with other themes of the state and the final thirteen chapter deals with miscellaneous themes like

The third book contains twenty-five chapters out of which first seven chapters speak about pre-marital love and the remaining marital love.

Every work of art reflects its contemporary situation and lifestyle and deal with the concerns that affect that particular situation. But *Thirukkural* has thousands of couplets stating the past, present and future application of each virtue. It explores all the individual, cultural, social, political aspects of mankind.

There are many ideologies discussed in this classical work of art.

This is the Tamil literature's most quoted book and this by no means a long winding poem, it is the shortest but sharpest virtues that has penetrated the soul of each native of the language. No literary work stands as a rival to this; *Thirukkural* is a book that stands complete on

its own virtues. The book deals with almost everything under the sun necessary for the survival of mankind. Some of the important concepts include –

- Domestic virtue
- Hospitality
- Speaking sweet
- Gratefulness
- Impartiality
- Self-restraint
- Righteousness
- Patience
- Shunning Envy
- Against covetousness
- Against Slander
- Brevity of speech
- Help/charity
- Undesirable conduct
- Power of speech/Action
- Ruler's strength
- Friendship
- Wisdom
- Correction of faults
- Getting elders' help
- Ignorance
- Hatred
- Abstaining from liquor
- Honour, greatness and perfectness
- Poverty
- Sense of Shame
- Love

Thiruvalluvar has a lofty imaginative power that helped him to manifest the perfection he had in his mind for humanity. Any nation building activity starts from self and home. The author expounds on the topic of individual virtue, family virtue and thereby improving the social performance of Mankind.

Individual virtue

Any nation is constructed by its citizens and their individual traits. Each person personally contributes to the growth of the nation directly or indirectly. For every individual, Thiruvalluvar offers many traits that make them a distinguished individual on earth –

*Things hard in the doing will great men do;
Things hard in the doing the mean eschew.(26)*

The great men will do the things that are difficult to be done, but the mean cannot do them.

*Spotless be thou in mind! This only merits virtue's name ;
All else, mere pomp of idle sound, no real worth can claim. (34)*

Let him who does virtuous deeds Let him who does virtuous deeds be of spotless mind, to that extent is virtue, all else is vain show.

Virtue of Gratitude

*Kindness shown by those who weigh not
What the return may be;
When you ponder right its merit,
'Tis vaster than the sea.(103)*

If we weigh the excellence of the benefit that is done without calculating the return, it is larger than sea.

Speaking pleasant words

*A pleasant word with beaming smile's preferred,
Even to gifts with liberal heart conferred (92)*

When a man encounters others with a smile on face and sweet words is always better than a material gift given ever.

Staying unbiased

*If, right deserting, heart to evil turn,
Let man impending ruin's sign discern(116)*

If the heart of the man's heart is turning towards evil and if truth departs from him, he can confidently say to himself – “I shall perish” .

Patience

*Forgiving trespasses is good always ;
Forgetting them hath even higher praise (152)*

It is good for any man to bear with the criticism of others or their trespasses even when there is opportunity for him to revenge them. But if he can forget that, it would be even better.

Back-Biting

*If each his own, as neighbours' faults would scan,
Could any evil hap to living man? (190)*

If one can scan and find the mistakes in their own as they scan in others, there can be no evil happening to mankind.

Soft Skill - Skill of Presentation

*By rule, to dialectic art your mind apply,
That in the council fearless you may make an apt reply. (725)*

One should select and learn the book in an effective manner, so that he/she can pick up a debate or query in a gathering confidently.

Mind-reading

*Who knows the sign, and reads unuttered thought, the gem is he
Of earth round traversed by the changeless sea. (701)*

One who can read the mind of the others without uttering a word, he is the best gem in the earth

Dignity

*Bow down thy soul, with increase blest, in happy hour ;
Lift up thy heart, when stript of all by fortune's power. (963)*

One must bow down their head and be humble in prosperity and lift their heart and don with poverty.

Self-control

*His wrath still blazes, every secret told ; each day
This man 's in every place to every foe an easy (864)*

One who cannot control his anger and his heart, is always at all places can be easily conquered by others.

Bad Company

*A steed untrained will leave you in the tug of war ;
Than friends like that to dwell alone is better far (814)*

Being in the company of a bad friend is like believing the untrained horse which would run away in the war. It is far better to stay alone.

Wealth accumulation

*Make money! Foeman's insolence o'er grown
To lop away no keener steel is known. (759)*

There is no sharper knife to kill your opposed rival's pride, than succeeding by accumulating wealth.

Interpersonal skills

*Midst all good things the best is modest grace,
That speaks not first before the elders' face. (715)*

Following a modest among the dignified and intelligent crew and being silent before your elders is the best of all best things in life.

Political rule and its dimensions

Politics is an important factor in determining the nation's growth significantly. Thirukkural created almost 2000 years ago has some criteria of how a rule should be.

507 – Access before accepting

*By fond affection led who trusts in men of unwise soul,
Yields all his being up to folly's blind control.*

If a person chooses an ignorant person for the sake of affection, what needs to be known would remain unknown even for the intelligently strong person.

510 - *Trust where you have not tried, doubt of a friend to feel,
Once trusted, wounds inflict that nought can heal.*

Selecting before accessing and suspecting after selecting will always result in distress

542 - *All earth looks up to heav'n whence raindrops fall;
All subjects look to king that ruleth all.*

All other living things look for rain for their survival, while people look for the just rule from the scepter of justice.

545 - *Where king, who righteous laws regards, the sceptre wields,
There fall the showers, there rich abundance crowns the fields*

Nature doesn't fail in the place where the people remain happy with the ruler.

549 – *Abroad to guard, at home to punish, brings No just reproach;
'tis work assigned to kings.*

To punish the crime to protect the people and nurture the subject's well-being is not a blot but duty of the king.

552 – *As 'Give' the robber cries with lance uplift,
So kings with sceptred hand implore a gift.*

The unjust graft exercised on the people by showing the sceptre is nearly a robbery done by pointing the spear.

Apart from the above sample scripts, there is complete chapter dedicated in analyzing the qualities of a minister. It discusses about the qualities of a minister, the necessity for his righteousness, his well-read nature, perseverance, duty of protecting citizens, necessity of meticulous planning are discussed.

Adopting right means, focus on the execution of task, mode of execution, being with the king, compassion a ruler should possess are some other topics that instill a right approach in every reader with respect to building a nation.

Thirukkural is always a mind-blowing work of art when it is read. It is a wonder work-of art in 360-degree dimension. It appeals to all time, all person immaterial of the age, clan, geographical borders, language etc, it discusses about all subject matter.

Social, cultural, economic, traditional aspects that builds a nation is discussed in this wonderful work of art. It also speaks about the intricacies of the marital love and sex. Getting a glimpse of the perfectionism that Thiruvalluvar wanted pave way to the construction of an ideal nation in many ways.

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Glimpses of Ecocriticism in Anand's *Untouchable* and Its Relevance in Contemporary India

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(Under the Supervision of Dr. Manimozhi Sayeekumar)

1. In the contemporary Indian political and literary scene, the most popular issue is Cleanliness (Swachchhta). For its implementation the Indian government has launched one of the biggest schemes Swachchhta Abhiyan and under its umbrella lakhs of toilets have been built so far. I am not pleading in favour of the present government but just reminding that what the government is thinking now, as one of the solutions to the prevailing unhygienic and unhealthy conditions in Indian society, had already been propagated by Mulk Raj Anand in 1930s in his novel *Untouchable* (1935).

2. Mulk Raj Anand is notable for his depiction of the lives of the downtrodden, for his keen insight into the lives of the oppressed and their analyses of impoverishment, exploitation and misfortune. The matter of grave concern is that the voice of the champion of the downtrodden went unheard for 70 years and no significant step was taken either by the government or by the public for cleanliness and maintenance of hygienic conditions of the poor living in rural India.

3. Nature and literature have always been in close relationship through the ages. Writers have often taken shelter under the nature for their creative expression. A few among the priests of nature were Wordsworth, Coleridge, Shelley, Thoreau, and Robert Frost. These writers found creativity, similes and metaphors in the nature. But Mulk Raj Anand is in different category as he did not take nature as his mouthpiece. He observed the social problems, and then put forward the solution which can maintain a balance between society and environment. An exemplary example of this is his *Untouchable* in which he suggested the use of Flush Toilet system. Anand's recommendation for flush toilet symbolically aimed to maintain a balance in society and environment by abolishing the caste system and improving the hygienic environment and healthy conditions.

4. In literary context two terms have become very important today – ecology and ecocriticism. As a separate movement or school of literary criticism, ecocriticism started developing in the 1990s. Ecocriticism is the study of representations of nature in literary works and of the relationship between literature and the environment. There is a close relation between ecocriticism and literature. It is an interdisciplinary study of Ecology and Literary Criticism which is unusual as a combination of a natural science and a humanistic discipline. Ecocriticism is concerned with the relationships between literature and environment or how man's relationships with his physical environment are reflected in literature.

5. The protagonist of *Untouchable*, Bakha, a young boy of eighteen, aspires to live a good life but as soon as morning dawns his job of toilette-cleaning starts. He has to clean several times three rows of latrines single handed. He makes efforts to bring cleanliness in the place of filth and possible disease; such is Bakha's daily toil.

6. The problem of drinking water among the untouchables is depicted through the 'Well Incident.' Untouchables were a social outcast and were not allowed to touch even the brook or pond, as they would contaminate the stream. They had to wait hours beside the well and had to request the upper castes to pour water in their pitchers. They weren't allowed to '*touch anything that touchables touched*'. A significant point and the cruellest irony of life is that even for water, the basic necessity of human existence, the sweepers had to depend on the mercy of upper caste Hindus.

7. Anand feels that dung and latrine cleaning bring dishonour to men like Bakha. The only way to remove this dishonour is to introduce a scientific device whereby the life of the untouchable may undergo a change. Anand's solution is that the introduction of flush system changes not only the character of work but also gets rid of the diseases it spread among the common mass. Anand adds another point and he says that gaining of economic freedom will modernise their life and make them respectable human beings. The degeneration in social life is considered to be the result of a conservative religion.

8. Often writers present nature imagery to symbolise the environmental effect and its meaning they want to convey. But Anand is in different category as he depicts less about nature but symbolises more in terms of societal and environmental problems. Anand project the humiliation and agony faced by a subaltern in the Indian society which is divided into the graded inequality and hierarchical anarchy.

9. Anand's fiction depicts human-human relationship. It focuses on the inequalities permeated in society and evils rooted in man's ulterior instinct to dominate and exploit others. His concern for nature springs from his concern for human beings. He shows that the downtrodden are the worst victims of social as well as environmental problems like pollution and commodification of resources. Anand has concern for the preservation of nature. He outlines the degeneration of the environment and its disastrous impact on human nature. Anand regrets the increasing gap between man and nature as the oppressors detach themselves from nature. Man's greed and materialistic ambitions make them neglect the nature outside and repress the nature within. In the case of the victims of oppression, the nature within is stifled by suffering and subjectivity and outside nature is often inaccessible to them.

10. Anand's writing provides a panoramic view of the rural life in India with all its virtues and downsides. His thorough knowledge of the multitudes and their predicament gives him an added advantage in painting the peasant life with vividness of description. There is a unique blend of photographic representation of social and environmental realities which make Anand's fictional themes more appealing.

11. As literature engages with life and everything in the world, it must also engage with the environment. No field of art is untouched with the influence of the nature and environment. It cannot be denied that recently launched Hindi Movie *Toilet* also has

resonances with the Anand's *Untouchable* in terms of raising the issue of need of toilet and clean environment. On these lines there is a growing need to study and explore literature finding the relationship between ecology and environment. Mulk Raj Anand's fiction depicts the realistic picture of the downtrodden of India and for this he indirectly echoes the need to improve the ecosystem.

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Gita Mehta's *A River Sutra*: A Silent Symphony of Indian Culture and Heritage

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Abstract

Culture can be referred to beliefs, customs, values and practices of a particular group of people of a country. Greenblatt quotes the anthropologist Edward B. Taylor as defining culture as, "that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society". India is a secular nation and possesses cultural amalgamation of various religions. Indian culture and heritage becomes an inseparable features in the life of people who lives in India. This paper examines Gita Mehta's perspectives on Indian culture and heritage.

Gita Mehta is an Indian writer and director of Television documentaries. Her novel *A River Sutra* portrays the mythological time, historical time and contemporary time that knits the lives of various characters who encounter the river Narmada. The novel emphasizes Indian culture and heritage. The story begins with a nameless bureaucrat who follows Hindu convictions of life. His conversation with various characters brings out the importance of culture and heritage in their lives. The writer fabricates the practices of different religions in India, nature's role in Indians and the souls thirst of salvation. The novel is a series of stories of Hindus, the Jain, the Muslims, the bandits, the sages, the tribal and the anthropologist who form a gallery on the river banks of Narmada. The river becomes a sutra in the lives of these characters.

Keywords: Indian culture and heritage, feminine principle, metaphysical, Jainism, Islam and Hinduism.

Indian culture is an amalgamation of various religions. The culture and heritage play an inevitable role in the life of Indians. The Indians follow different systems, practices and convictions. However, there is Unity in Diversity. Indian culture is found to be the first and the supreme culture in the world. India's dynamic culture begins with a mysterious culture along the river Indus. Indian Civilization begins with Indus Valley Civilization and it is also influenced by Aryan Civilization. Other Westerners like Greek, Europeans and Romans have left their impressions on this civilization. However, this civilization has its own uniqueness. The religions like Hinduism, Buddhism, Sikhism and Jainism play a major role in the culture and heritage of Indians. Nevertheless, religions like Islam, Christianity and Judaism are respected equally. The present culture of India reflects a collective heritage of the past. It is indeed that Indian culture is varied, rich and diversified with its own uniqueness.

Gita Mehta is a contemporary writer of Indian writing in English. Her writings mainly focus on Indian culture and heritage. Her novels are imbued with issues of religious, political and social conditions in India. In the novel *A River Sutra*, she portrays the River Narmada as an embodiment of Indian culture, its diversity, its religion and mythology. The River Narmada is a mentor who teaches the sutra of worldly life to the characters. It becomes the place of solace, a redeemer and a sutra to develop ideological harmony between the religions. The writer knits the story in a new way. She interlocks the characters with a main character to portray the contemporary India which is a blend of reality and myth. The novel is an exposition of metaphysics. Like Raja Rao's *The Cat and Shakespeare* the metaphysical element present in the novel makes the reader to read in between lines. Mehta, being an Indo-Anglo American author she asserts her Indianness by claiming the cultural identity.

The novel begins with a nameless character who is a bureaucrat longing to withdraw himself from the material world. He wishes to spend his life at the banks of River Narmada. He seeks tranquility there. The author portrays him as a representative of "Vanasprata" who returns from his worldly desires. The protagonist chooses River Narmada for his solace. He says "I am now a Vanasprati, someone who has retired to the forest to reflect." (ARS 1). The rivers are worshipped as the manifestation of Goddess in India. Hindus worship River Narmada as the daughter of God Shiva. The protagonist thinks he is very pious and every morning he meditates looking at the river. Mehta associates Indians religious faith and belief with the river. The river is omnipresent with the various characters and their stories are knitted on the banks of the river. Mehta brings out the Indian culture and heritage by mentioning various practices and tradition of different religions.

Mehta shows the uniqueness of India in the terms of multiculturalism. She mentions the religious belief, family bond, the love, the enlightenment, and the salvation. All the stories, the Jain Monk's, the Music Teacher's, the Executive's, the Courtesan's and the Minstrel's reflect Indian culture. The Jain monk depicts the life of enlightenment. He leads a pleasurable life, as a son of a diamond merchant's son. He attains renouncement leaving all his wealthy life. The renouncement of the monk is similar to that of king Asoka who renounces the world at his early age. The predominant faith of Jainism is faith in freeing oneself from the shackles of worldly desires. The monk narrates the practices of Jainism. He says that vows such as poverty, celibacy, and non-violence are to be followed. He also narrates the ceremony of renunciation the includes procession, the donation of all majesty and innumerable wealth. He denounces wife, children and all relatives and completely denounces the worldly desires. He says that this is the practice since the time of Mahavira. The Jain monk covers his face with muslin cloth in order to avoid killing of insects while inhaling. He holds a stick tied with wooden tufts to clear his path. He holds a begging bowl which is the very symbol of poverty.

The narrator who is a Hindu and Tariq Mia who is a Muslim are friends. They share their religious beliefs, customs, practices and manner of living. They seem to be the perfect example of Indian culture. Their customs are different, yet they unite in souls. Tariq Mia tries to clarify the doubts of the narrator when he is disturbed by the gloomy thought about dead ascetics. Tariq Mia tells it is an inevitable end for all. He tells him the ultimate end is same no matter how

important, remarkable or wealthy person one is. He says, “India’s greatest poet also floated down the river...Kabir the man who poems made a bridge between your faith and mine. (ARS 46)

Indian culture also constitutes music such as vocal, dance and instruments. The devotional songs, music and lyrics abound in the novel. Music is the identity of Indian culture. It arouses an emotional appeal between the singer and listener. Imrat is a blind boy and he is surveyed with his pitiable sister. He is a good singer and arouses heart-rending emotions with heart touching music. Master Mohan gives Imrat shelter and teaches him music. The love between Imrat and master reflects the unconditional affection for each other through the devotional songs. Master Mohan loves him so much as he thinks he is responsible for his murder while the Great Sahib killed him after listening his rapturous songs. It is an immense guilt and the master also commits suicide. Tariq Mia says, ‘Perhaps he could not exist without loving someone as he had loved the blind child. (ARS 91)

Indian culture emphasizes on the knowledge of sixty-four arts. It is considered music is the language of God. The musician’s daughter explains the meaning of the first sound of the creation ‘Om’. The origin of sound, its union and endless joy of the soul are explained by the musician. It is of highly philosophical. Mehta with her amazing knowledge explains the true spirit of Vedas and the wonderful wisdom of ancestors.

Tribes are one of the main constituent parts of India. Their beliefs, ways of living and basic instinct all are different from other religious communities. They retain the rich cultural values which are sometimes modified or distorted by others. Mehta deals with the religious practices and beliefs followed by the tribesmen in India. The tribes live in a closed system. The tribe’s women allowed Nitin Bose to worship Narmada to seek her forgiveness by which he becomes free from possession. Nitin Bose was allowed to worship goddess by making mud-idol, praying to it and then immersing it into the holy river Narmada. Desires have been worshipped as the goddess by the tribes since long.

Naga Baba an ascetic teaches the song of Narmada to a small girl who is brought from a brothel’s house. She becomes a minstrel and bears the name Uma – the name of Goddess Parvati. Naga Baba wanders with ash smeared body, matted hair and the human skull from which he ate and drank. It reminds the terrifying death to ordinary human. But in the end of the novel Naga Baba appears as Prof. Shankar who has taken charge of the archaeologist to the Narmada dig. Mehta deals with both reality and myth to make clear that River Narmada is immortal.

Indian culture is a blend of various cultures formed out of its secularism. Indian culture teaches by practicing religion, a man finds the true meaning of life and attains salvation. Mehta fabricated the Indian culture and heritage with man’s quest of search of God. Religion leads to enlightenment from ignorance. The song that flows like a silent river in the novel blends Indian culture with nature.

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Post-colonial Indian Writing in English Literature and Nationalism

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Abstract

The present paper focuses on the topic, “Postcolonial thinking in Indian English Literature and its impact on Nationalism”. The core content is organised under four main subdivisions. The first part throws light on the meaning and definition of the term “Post colonialism”. The significance of the term in the broad area of “literature” is explained. The second part attempts to trace the origin and the development of “Post colonial theory”. The contributions of the Postcolonial theorists like Fanon Frantz, Edward Said and Peter Barry are analysed. The main themes of “Postcolonial Literature” like ‘Racism’, ‘Nationalism’ and ‘Ethnicism’ are also discussed. The third part analyses the postcolonial Indian English authors like Salman Rushdie and Anita Desai with special reference to their novels “Midnight Children” and “Cry the Peacock” respectively. The final part analyses the impact created by the Postcolonial Indian English writers on the Indian readers with regard to ‘Nationalism’.

Keywords: Post colonialism, Postcolonial Literary theory, post colonial theorists, Post-colonial Indian English writers, Post colonialism and Nationalism.

Introduction

The broad meaning of the term “Post colonialism” can be best understood by tracing the etymology of the words, “Post” and “Colony”. The word “Post” is derived from the Latin term “Postis”, which means “after” or “behind”. The word “Colony” takes its origin from the Latin term “Colonus”, which refers to “a cultivator, a planter or a settler in a new land”. Literally, the term “Post colonialism” refers to the “period after colonialism”. Broadly, the term “Post colonialism” refers to “the ways in which race, ethnicity, culture and human identity itself are represented in the modern era, after many colonized countries gained their independence.

Until the mid-twentieth century, the European powers exerted their dominance over the vast regions of Asia, Africa and South America. The dominance was confined not only to the political lives of the people, but also extended to the cultural, economic and social living conditions of the colonized people. A massive struggle in the colonized nations resulted in the overthrow of the colonial rule. These liberated nations are known as “Postcolonial”, suggesting “liberation from colonialism and imperialism”. In this way, the term, “Postcoloniality” can be defined as,

...the historical, cultural, economical, political and actual

living conditions of the newly independent nations.

Postcolonial Literature

Until the lion learns how to write;
every story will glorify the hunter.

These words of Nozipo Maraire, stresses the necessity and significance of Postcolonial Literature. The term “Postcolonial Literature” refers to “the literature produced by the people, who were formerly colonised and subjugated”. In other words, “Postcolonial Literature”, refers to “the body of works by the colonised people to annihilate the influences exerted by the colonizers in their lives”. Postcolonial Literature emerged in the mid-twentieth century, when many colonised nations were fighting for their liberation from the colonisers. Helen Gilbert’s definition of “Postcolonialism” reads as,

It is the term that indicates a degree of agency or a programme of resistance, against cultural domination, signals the existence of a particular historical legacy, a stage in a culture’s transition into a modern nation state.

The term “Postcolonial” has become a convenient term to describe any kind of resistance against class, race and gender oppression. The Australian critics Bill Ashcroft, Gareth Griffiths and Helen Tiffins enlist the purpose of the term “Postcolonial” as,

.....to cover all the cultures affected by the imperial process from the moment of colonisation to the present day. This is because there is a continuity of preoccupations throughout the historical process initiated by the European imperial aggression.

Language Employed By The Postcolonial Writers

Postcolonial writers differ in their view of the choice of language in Postcolonial writings. Some writers stress the use of native language in their works. These writers strongly believe that their age old customs, manners and traditions can be expressed best in their native language. Ngugi wa Thiong’o, a Post colonialist writer from Kenya is one such writer who had a successful start in the English language. Ngugi then ceased to write in English and started writing in Gikuyu, a language spoken primarily by the Kikuyu people of Kenya.

Another set of writers prefer the usage of the language of the colonisers, may it be English or French. These writers wanted to enhance the inter-nation communication, by writing in English. They aim at redirecting the tool of ‘language’ against the colonisers. The Postcolonial English writers employ the colonisers’ language, to oppose the colonisers and to rectify the damages created by them in the historical, social, cultural and economical sects. However, these writers transform the English language, so as to create a native experience. Postcolonial writers like Raja

Rao, Mulk Raj Anand and Chinua Achebe are of the view that the imperial language need to be transformed in order to suit the native readers. Therefore, they employed the techniques of “appropriation” and “nativisation” of the English language. In his foreword to “Kanthapura”, Raja Rao writes as,

One has to convey in a language that is not one’s own, the spirit that is one’s own. One has to convey the various shades and omissions of a certain thought – movement that looks maltreated in an alien language. I use the word ‘alien; yet English is not really an alien language to us. It is the language of our intellectual make up-like Sanskrit or Persian was before- but not of our emotional make up.

The Postcolonial writings are replete with regional dialects and native phrases so as to suit the native readers. Chinua Achebe, a renowned Postcolonial writer, expresses his view as

.....the English language will be able to carry the weight of my African experience. But it will have to be new English, still in full communion with its ancestral home but altered to suit its new surroundings. (Achebe, 223).

However, modifying the imperial language so as to suit the native cultural experience is a scholastic process.

Postcolonial Theory

“Postcolonialism” as a “critical literary theory emerged in the mid-twentieth century. Postcolonial theory is a literary theory or critical approach, which focuses on the literature produced by the countries, which were once colonised. In some instances, it also deals with the literature written by the colonizing countries, which takes “colonies and their people” as the subject matter. The Australian critics. Bill Ashcroft, Gareth Griffiths and Helen Tiffins, summarise the essence of “Postcolonial theory” in a nutshell as,

Postcolonial theory involves discussion about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, place and responses to the influential master discourses of imperial Europe such as history, philosophy and linguistics, and the fundamental experiences of speaking and writing by which all these come into being. None of these is ‘essentially’ postcolonial, but together they form the complex fabric of the field.

The ancestry of Postcolonial criticism can be traced to Frantz Fanon's "The Wretched of the Earth", published in French, in 1961. However, Edward Said's book, "Orientalism", published in 1978, is considered as the foundational work in Postcolonial studies. Peter Barry in his comments on Said's "Orientalism" says as,

Edward Said's "Orientalism", is a specific expose of the Eurocentric Universalism, which takes for granted both the superiority of what is European or Western, and the inferiority of what is not.

The major exponents of "Postcolonial theory" are Robert J.C. Young, Gayatri Chakravorty Spivak and Homi. K. Bhabha. These critics have contributed a lot to the field of Post colonial discourse.

Postcolonial Indian English Literature

The Indian subcontinent remained under the British Imperial rule for more than two hundred years. During the imperial rule, the natives were subjected to a number of harassments. Especially, the cultural and moral lives of the natives were deeply disfigured. Accordingly, the Indian writers emerged with a view to unite Indians and to wipe out the colonial perspectives. As there were many regional languages in India, the Indian writers chose English as the medium of their writings. The literature produced by the Indian writers in English, came to be known as "Indian English Literature". The early works of the Indian English authors were set against the backdrop of the "Postcolonial" themes of 'Nationalism', 'Racism,' 'Ethnicism' and 'cultural Identity. The writers also dealt with a variety of sub-themes such as 'rootlessness', 'alienation', 'gender discrimination', 'labour exploitation', 'hybridity', 'poverty', 'corruption', 'marginalism' and so on. Among the various genres of Postcolonial Indian English Literature, the genre of 'novel', emerged as the most successful and effective one. Amit Chaudhuri, in his book, "The Picador Book of Modern Indian Literature", expresses his view about novel as,

The Postcolonial novel, becomes a trope for an ideal hybridity by which the West celebrates not so much Indianness, whatever that infinitely complex thing is, but its own historical quest, its reinterpretation of itself.

The early exponents of Postcolonial Indian English Literature are Bankim Chandra Chatterjee, Ishwar Chandra Vidyasagar, Sri Aurobindo, Rabindranath Tagore, Mulk Raj Anand, Raja Rao, R.K. Narayan and so on. The writers of the modern age are Salman Rushdie, Hanif Kureishi, Rohinton Mistry, Amitav Ghosh, Vikram Seth, Shashi Tharoor and so on. The Postcolonial Indian English Literature gave enormous scope for the women writers. The women writers who received universal recognition are Nayantara Sehgal, Anita Desai, Arundhati Roy, Kiran Desai, Jhumpa Lahiri and so on.

Salman Rushdie's second novel, "Midnight's Children", published in 1981, ushered a new trend in the Postcolonial writings through the application of a

technique named ‘ magical realism’. The Cuban novelist, Alejo Carpentier, defines the term ‘ magical realism’ as,

....an unexpected alteration of reality....,
an unaccustomed insight that is singularly
favoured by the unexpected richness of reality
or an amplification of the scale and
categories of reality.

The technique of ‘magical realism’ is used by the Indian English Writers as a Postcolonial effort to resist the European notions of realism. ‘Magical realism’ promotes hybridity of cultures by defamiliarising the readers and by broadening their perspective of the global world.

The novel is narrated by the protagonist, Saleem Sinai, who stands as a representative of the new class of Indian Youths after independence. By endowing the protagonist with magical powers, the novelist speculates on a variety of themes like ‘nationalism’, ‘realism’, ‘partition’, ‘politics’, and so on. The novelist asserts the fact that, in the Postcolonial Indian scene, the growth and development of each and every individual is directly proportional to the wholesome development of the nation.

The women writers of the Postcolonial Indian English Literature, switched on to the microscopic themes of ‘alienation’, ‘poverty’, ‘isolation’ and ‘disillusionment’ in the familial lives of the Indian folk. Anita Desai’s first novel, “Cry the Peacock”, published in 1963, echoes the sufferings and agony of the Indian women folk. Maya, the woman protagonist of the novel, experiences an unhappy marital life. Maya has been married to a middle-aged lawyer named Gautama, who devotes much of his time to his career. The astrologer’s prediction about Maya’s early demise, makes her nervous. She wants to enjoy life to the fullest, with this minimal time. However, all her sexual advances has a cold response from Gautama. In a sense of dejection, Maya is driven insane, which leads to Gautama’s tragic death. Maya’s sense of ‘alienation’ and ‘rootlessness’ reflects the plight of the entire Indian womenfolk. In his book, “The Second Sex”, Simone de Beauvoir, says as,

One is not born but rather becomes a woman.
No biological, psychological or economic fate
determines the figure that the human female
presents in society, it is civilization as a
whole that produces this creature.

In this way, the Postcolonial Indian English authors composed their works with a view to voice the sufferings of the under privileged, in order to uplift them, thereby contributing to the growth of the nation, both culturally and socially.

Conclusion

The Oxford Dictionary of the English language defines the term “nationalism” as,

...a sense of identification with one's own nation and to extend one's support for its interests; especially to the exclusion or detriment of the interests of other nations.

Having relieved themselves from the manacles of Imperialism, the Indian people rejoiced and enjoyed the fresh air of freedom with a sense of reverence towards the nation. But this unity was soon shaken up by the various anti-social elements, who encouraged a sense of discrimination in the minds of the Indians in terms of race, gender, caste, colour, creed, region, language and so on. The anti-nationalist forces wanted to divide people so as to obstruct the progress of the country. Hence, the people of India must bear in mind the importance of "Unity"; which alone can pave way for the nation's progress. In the book, "Rise Up and Salute the Sun", Suzy Kassem, writes as,

Mankind should always stay united, standing shoulder to shoulder so evil can never cheat and divide them.

In this regard, Literature plays an important role in the national integration of a country. Albert Camus expresses his view about the responsibility of the writers as,

...the purpose of a writer is to protect the civilization from destroying itself.

It is possible only for a writer to shape the minds of the readers, so as to lead them towards a wholistic view of "Nationalism". The Postcolonial Indian writers continue to exert a dominant influence in the Indian scenario, by inculcating the values and significance of "Nationalism".

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Culture and Heritage

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The word “culture” originates from Latin ‘*cultura*’ which means cherish or practice customs, ideals and values etc., of a particular civilization of a social group of a particular civilization of a particular point of time. Culture is not static. Culture changes, develops and degenerates according to the needs and transition of a society. Heritage is something inherited which is a special individual possession of a particular person or nation. The valued objects and qualities such as historic buildings, cultural traditions and literature which have been passed down from past to the present generation. Heritage is mainly intended the qualities from a particular age of a country to hand over with an intention that “posterity will not willingly let to die”. The presenter being a research scholar in the Indian novelist R.K. Narayan, here he wants to present how the culture and heritage of India are reflected in certain novels of the great Indian novelist R.K. Narayan.

Introduction

When a qualitative change takes place in a society, through a major religious or political revolution the existence of the past customs itself might be broken and a new custom with altogether different characteristics might take its place. The transition from old customs to new one is called Culture. A culture is not a condition of static social harmony. It changes, develops and degenerates according to the change in social life. The Pharaonic culture of Egypt, the Zoroastrian culture of Persia, the Aztec culture of Mexico, the pre-English custom of Eire are some of the cultures which were changing in the efflux of time. The Pharaonic Culture of Egypt was displaced at the outset by the Greek culture and the Romans thereby Christianity and finally by Islam.

What is culture?

The word “culture” originates from Latin ‘*cultura*’ which means cherish or practice customs, ideals and values etc., of a particular civilization of a social group of a particular civilization of a particular point of time. Culture is also growing. The arts and other manifestations of human intellectual achievements regarded collectively. [OED] Sir Walter Scott who is said on his death-bed to his son –in-law, “Be a good man, my son”. Scott said, be a good man, he did not mean simply avoid sin. He meant something positive. Now being good in the positive sense is the essence of culture. Words must after all must be accepted in the sense in which most people have accepted them. That is the law of language. Culture is not only the conduct and behavior of a good man but includes love of the arts.” [Rajaji]

Culture is a Positive conception

Culture is made up of the positive conceptions- “Do’s and not don’ts only- whereas moral codes generally consist don’ts. Don’ts can be uniform for all people. But do’s must differ from place to place, from people to people. [112] Culture contributes to the joy and happiness of the people as a whole, although coming under the direction of law or government.

On the contrary morality is governed by both social opinion and law. But culture is something free and positive. Laws and governments aim at preventing unhappiness. But culture is what contributes positively to joy. Another positive behaviour between the ambit of culture is hospitality, the readiness to receive the guests and callers at any time which marks Hindu and Islamic culture. That is why K.M. Panikkar says “a culture is not a condition of static social harmony.”

Culture is like tissues growing and dying

Culture, like every growing thing, has in its body both dead tissue which it continuously casting off and new tissues which are constantly being added. In every vital culture- the discarding of dead tissues the discarding of ideas, which have lost their validity and have fallen into desuetude. When a qualitative change takes place in a society, through a major religious and political Revolution, the existence of the past culture itself might be broken and a new culture with altogether different characteristic might take its place. But normally except there a culture is totally displaced, there is a continuity of certain characteristics which gives individuality to that culture. [K.M. Panikkar] That is why it is said that “Old order changeth yielding place to new.”

What is heritage?

Heritage is something that inherited either by individual or the customs and civilization belong to a particular nation. The valued objects and qualities such as historic buildings, cultural traditions and literature which have been passed down from past to the present generation.

The literary heritage

The literary heritage explored new ways of exhibiting the literary manuscripts and objects to a wide audience. This physical artifact can connect people to the historical, social and economic importance of literary works and illuminate the conditions in which they were produced. [Ashley Sewell, Academic writer]. If we are to promote our rich heritage, then the most logical thing to do is to preserve both the tangible and intangible cultural heritage in writing .. consequently literature. Literature survives the test of time and is always apprehended which is the main stakeholder in the preservation of culture is the community. English Literary heritage is a term for literature which has been passed down us from the best orders who wrote in English in the past.

Culture and Heritage

The Indian literary tradition is the oldest in the world. It was primarily in verse and essentially oral. Hindu literary traditions dominated a large part of Indian culture where women were considered to be more or less to subordinate to man. She was not entitled to live her own life. She was supposed to have neither will nor soul. Her will has at all times to be subordinated to that of her protector. Woman’s individuality is melted in the dominant current of male chauvinism.

Difference between religion and culture?

Religion is made up of “Don’t’s”. But culture is made up of “Do’s” which is a positive conception. “Don’t” can be uniform in all people, but “Do’s” must differ from people to people, place to place, country to country. The culture of people is what has grown among them to be recognized as contributing to the joy and happiness as a whole, bestowing positive attitude sans governed by any law. But the consummation of culture is the compassion not criticism but its culmination is joy and happiness at both ends as Portia portrays “the quality of mercy is not strain’ ...It blesseth him that gives and him that takes.

The intercultural communication

“The intercultural communication offers the ability to deal across culture which is increasingly important, as the world is getting smaller and smaller does not mean the world is becoming identical. It means having more and more contact with people who are culturally different. Being able to deal with its cultural difference peacefully, never mind creatively and innovatively is becoming a survival issue to thrive in a global world as a global leader.” says Dr. Milton Bennett. Inter-culturalism describes in, communities in which grow together. There is a deep understanding and respect or all cultures. It focuses on the mutual exchange of ideas and cultural norms and the development of deep relationship. In an intercultural society, no one is left unchanged because everyone learns from others besides change is the law of life.

The unification of culture

Western culture is different from the Eastern culture. Semitic culture differs from Siamese culture. A Persian carpet with its multiple hues and chequered pattern are more beautiful and causes more impression than a single coloured ‘dhurrie’. “A hundred flowers may bloom and all of them are separately beautiful; and the garden in which they bloom is also as a whole beautiful causes more impressive” Mao-Tse Tung. That is why a host of golden daffodils more than ten thousand in numbers impressed Wordsworth to create a poem “The Daffodils.” Things that come into mutual contact do tend to rub off angles and become similar and merge as synthesis is natural.

Views of ancient literature on woman

Ancient Texts including Tolkappiyam in Tamil and ancient texts in other Indian languages offer women a secondary role. Totally woman was humiliated and subjugated by man from the days immemorial. The woman had also willingly accepted this yoke.

The transition of culture in the post-colonial period

Themes like woman’s search for identity, quest for self-hood, relocating the self and awareness to make a balance between tradition and modernity became popular in the works of males as well as female writers of Indian English Fiction writers during post-colonial period. The continuity of Zoroastrian culture is in India among the Parsees and not among the Iranian to any great degree.

Dark Aspects in Indian culture

Caste, untouchability, pre-puberty marriage for girls, enforced widowhood of women, food taboo and the like.

Does Language reflect Culture?

Language is primarily spoken. It has unique system in phonology, morphology and syntax. It shares unique reality and spirit in its expression of a particular group. Curran writes “language is sharing and belonging between persons through the language tasks acquisition of native language the oral modality primary. Culture is viewed as consisting of literature, the history of people who speak the target language, the geography of the country and daily chores they live. It consists of everyday behavior and life style of the target language. It reflects the unique world view inseparable from their language.

The nascent stage in Indian English fiction

The Indian cultural and social panorama has always had an inexhaustible plenitudes of themes to offer. The problems and privations have produced some of the best writing to English fiction. With reference to modern Indian Fiction 1935 was regarded both R.K. Narayan and appeared Mulk Raj Anand portrays heroes though poor and downtrodden have no patience with these traditional evils of caste prejudices and religious superstitions. Kamala Markandaya in her novel attempt to project the image of traditional society under its impact of modernity. Her characters Nathan and Rukmani are representatives of uprooted peasants under the Industrial economy. But in R.K.N. novels deal with various aspects of social reality. Man and woman relationship occupied an important place in Narayan’s fictions where women are helpless and always looked after by male member of the family. Whatever he has found in the society, he has given in literature. R.K. Narayan’s portrayal of women characters are two kinds. Traditional uneducated woman and educated modern woman. He is fully aware of modernity and tradition.

The subservient mentality of Savitri in R.K.Narayan’s novel “The Dark Room” due to lack of education

Savitri, the wife of the protagonist Ramani is a pious homemaker. Ramani is an eccentric and lawless in his taste. She is subjected to eternal slavery of domestic chores and pious and dutiful to his husband. This novel is full of social criticism and the novelist is pious carried away a bit Ibsenite feminism. She is an archetypal victim of Chauvinism, autocracy of her husband. and the callous obduracy of her husband, Ramani. He uses to upbraid her without rhyme and reason. Ramani has an extra marital affair with Santa Bai, a newly appointed woman insurance agent in Engladia Insurance Company. When she questions about his night escapades with Santabai he rebuffs and rebukes her, as a result she leaves her house in the night. Her unsuccessful attempt for suicide in drowning in river Sarayu. Her ephemeral revolt against husband’s tyranny enables her to realize her helplessness and insecurity isn the outer world drives her back hoe for the love she bears for her children Kamala and Babu. Once again the story is repeated and she bears the brunt of her idiotic husband’s humiliations. In a traditional society where mythology is replete with stories of self-sacrificing women, where women are also perceived as sex objects, where women are more or less devoid of education and of economic independence, where the structure is still patriarchal, the women’s liberation movement seems a distant dream. This is the reason the novelist pained by the social reality of man-woman relationship of the contemporary Indian society.

The novelist R. K. Narayan's view on this theme of his novel

He says "I was obsessed with a philosophy of woman as opposed to Man, her constant oppressor. This must have been an early testament of the women's Lib' movement. Man assigned her secondary place and kept her there with such subtlety and cunningness that she herself began to lose all notion of her independence, individuality, stature and strength. A wife in an orthodox milieu in the society was ideal victim of such circumstances [My Days-119]

Culture reflects mythology

"Myths are a system of hereditary stories which were once to be believed to be true by particular cultural group and which served to explain.. why the world as it is, and things happen as they do, and to establish rationale for social customs and observances and the sanction for the ruler by which men conduct their lives". (M.H Abrahams, "A Glossary of Literary Terms"). Modern activism has deep roots in Greek mythology, where Gods and heroes constantly challenge authority, fight monsters and strive to restore order in a chaotic world.

Why mythologies are used in R.K. Narayan's Novels

R.K. Narayan was a wizard in using myths in all his creations especially in novels and short stories. He is the author of the books "The Ramayana" and "The Mahabharata" besides "Gods, Demons and others". In an interview with Ved Mehta, R.K. Narayan has admitted "inability to write novel without Krishna, Ganesh, Gajapathy, Hanuman, astrologers, Pandits and devadasis or temple prostitutes and explained the point of view by adding in his characteristic humble way in any case that has turned out myth in India".

Use of Myth in the novel the Financial Expert [1952]

The similarity of Indian culture and Greek culture is seen. The hero's name Margayya, which means 'showing the way'. God shows us way for solving our problems when one pleads before God to give solutions for their ordeals. When Margayya asks the temple priest what is the use of pooja and prayer, the priest enlightens him by saying "it is puja that enabled Markandeya to win over Yama, the God of death. Markandeya, the boy devotee of God Shiva destined to die the moment he attained his sixteenth year. When the emissaries of Yama came to take away his life, they could not do that as he was performing Pooja, and ultimately he was blessed with to live with ever sixteen. In Greek Mythology also, we see one Orpheus, a gifted musician who could move inanimate objects by the charm of his music and enthrall all the animals, birds and man. Once a cobra was under the charm of his music while he played music. When he stopped his music the cobra regained his consciousness bit his wife who was nearby and she died. Orpheus wanted to regain the life of his wife Eurydice. By his power of music he visited Hades, the underworld and met Pluto, the God of Death. Pluto heard the charm of his music and gave the life of his wife with two conditions. When he failed to follow the condition he could not take his wife. That is why we have an English idiom "half regained Eurydice" which reflects the Greek culture transferred to English Language. The Romans also believed that gods controlled peoples' lives. Most Roman gods were borrowed from Greek. Here one can see the amalgamation of culture.

The leading personality of Daisy in R.K. Narayan's novel "The Painter of Signs" due to her empowerment of education

R.K. Narayan wrote "The Dark Room" in 1938 which happened to be the Pre-Independence period. The plight of the traditional Hindu wife is evidently the central theme of the novel. Whenever she is humiliated by her husband she goes to a dark room in her house where she moans and sulks. But "The Painter of Signs" which has been written after nearly four decades i.e. in 1978 highlights the concept of the empowerment of woman through education. She is more prominent when compared to Narayan's other women Savitri, Susila, Rosie and Grace. She is not a traditional woman like Savitri in "The Dark Room". She has studied in a convent School where she has to go to town by bus. She is thoroughly inspired with a missionary school for achieving her aim on the Family Planning front. She says to him "Let us face the fact. She whispered, her breath wafting on his face, married life not for me. I have thought it over. It frightens me. I am not cut out for the life you imagine. I can't live except alone. It won't work". [TPOS 84]

The comparison of characters: Educated Daisy and uneducated Savitri

Education is the superior adjustment to the environment. As an illiterate, Savitri is pious and impractical. But Daisy is shrewd and practical. Savitri is tied up with orthodox beliefs and god-fearing. She uses to mutter all the sacred chants she had learnt from her mother years ago in her Pooja room [TPOS 4] Her after-noon talks are confined with Gangu and Janamma. Family is her world. Only her husband Ramani, her daughter Kamala, and her son is her world. She is always under the control of her husband even for preparing for her cooking menu. These are all the culmination of her illiteracy. Though she leaves the house and decides to drown in the river Sarayu for committing suicide, she returns her home as an unwelcomed guest and melts in the chores and drowns in the domestic river.

But when we return to Daisy's character, She decided to shock the people who come to see her in the traditional marriage market, she cross-examines when the bride-groom's party put questions regarding her education and whether she can sing. Consequently, guests depart offended. When Savitri lives in the domestic cage, Daisy lives in the nest of a high tree, enjoys and breath the air of freedom given by her education. When Savitri lives under the roof of Ramani's humiliations, Daisy lives under the blue sky and takes quick action whenever it is needed. She is practical in her approach. She lives like a karmayogi. Yet Daisy is essentially a woman. She feels the pain of Raman's heart being human. She is apologetic to him for sowing the seed of love in his heart. But finally when Raman asks "May I come with you?" She repeats twice, "No, this is the end". These clear-cut decisions of Daisy are possible only because of her convent education.

Conclusions

Hinduism believes that there are janmas after one's death. Wordsworth in his Ode on intimations to immortality also affirms the undying nature of soul. Since Hindus believe in rebirth, there are not many tales of heroes travelling to visit their ancestors in the land of the dead. But underworld journeys are a recurring theme in Greek mythology. Literature is the central and most important extension of mythology. Every human society possesses a myth which is inherited, transmitted and diversified by literature. If one goes on reading books after books he can find many parallelisms in different mythologies of the world. In The

Mahabharata, Sikhandi is a woman who is trained as a warrior. But unlike Atlanta whose femininity and sexuality are acknowledged in the Greek myths, Shikandi is raised as a man, allowed to enter the battle-field after she acquires male genitals from a yaksha.

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Caste, Gender and Nation Compared with the Novel *The Handmaid's Tale*

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Introduction

This paper presents a view on Caste, Gender and Nation compared with the novel, "THE HANDMAID'S TALE" written by the great writer Margaret Atwood.

Margaret Atwood

Margaret Eleanor Atwood is a Canadian poet, novelist, literary critic, essayist, inventor, teacher and environmental activist. She has published seventeen books of poetry, sixteen novel, ten books of poetry, sixteen novels, ten books of non-fiction, eight collections of short fiction, eight children's books, and one graphic novel, as well as a number of small press edition in poetry and fiction. Atwood and her writings have won numerous awards and honors. Atwood is also the inventor and developer of the Long Pen and associated technologies that facilitate the remote robotic writing of documents.

Handmaid's Tale

The Handmaid's Tale is a dystopian novel by Canadian author Margaret Atwood originally published in 1985. It is set in a near-future New England, in a Totalitarian state resembling a Theonomy which has overthrown the United States government. The novel focuses on the journey of the handmaid Offered. Her name derives from the possessive form "of Fred"; handmaids are forbidden to use their birth names and must echo the male, or master, whom they serve.

The Handmaid's Tale explores themes of women in subjugation in a patriarchal society and the various means by which these women attempt to gain individualism and independence. The novel's title echoes the component part of Geoffrey Chaucer, The Canterbury Tales which is a series of connected stories. The Handmaid's Tale is structured into two parts, night and other various events. This novel can be interpreted as a double narrative, Offered tale and the handmaids' tales. The night sections are solely about Offered, and the other sections are the stories that describe the possible life of every handmaid, though from the perspective of Offered. In many of these sections, Offered jumps between past and present as she retells the events leading up to the fall of women's rights and the current details of the life which she now lives.

The Handmaid's Tale won the 1985 Governor General Award and the first Arthur C. Clarke Award in 1987; it was also nominated for the 1986 Nebula Award, the 1986 Booker prize, and the 1987 Prometheus Award.

Caste, Gender & Nation

Caste

The leaders of independent India decided that India will be democratic, socialist and secular country. According to this policy there is a separation between religion and state. Practicing untouchability or discriminating a person based on his caste is legally forbidden. Along with this law the government allows positive discrimination of the depressed classes of India. The Indians have also become more flexible in their caste system customs. In general the urban people in India are less strict about the caste system than the rural. In cities one can see different caste people mingling with each other, while in some rural areas there is still discrimination based on castes and sometimes also on untouchability. Sometimes in villages or in the cities there are violent clashes which, are connected to caste tensions. Sometimes the high castes strike the lower castes who dare to uplift their status. Sometimes the lower castes get back on the higher castes.

In modern India the term caste is used for Jat and also for Varna. The term, caste was used by the British who ruled India until 1947. The British who wanted to rule India efficiently made lists of Indian communities. They used two terms to describe Indian communities Castes and Tribes. The term caste was used for Jats and also for Varnas. Tribes were those communities who lived deep in jungles, forests and mountains far away from the main population and also communities who were hard to be defined as castes for example communities who made a living from stealing or robbery. These lists, which the British made, were used later on by the Indian governments to create lists of communities who were entitled for positive discrimination. The castes, which were the elite of the Indian society, were classified as high castes. The other communities were classified as lower castes or lower classes. The lower classes were listed in three categories.

The first category is called Scheduled Castes. This category includes in it communities who were untouchables. In modern India, untouchability exists at a very low extent. The untouchables call themselves Dalit, meaning depressed. Until the late 1980s they were called Harijan, meaning children of God. This title was given to them by Mahatma Gandhi who wanted the society to accept untouchables within them.

The second category is Scheduled Tribes. This category includes in it those communities who did not accept the caste system and preferred to reside deep in the jungles, forests and mountains of India, away from the main population. The Scheduled Tribes are also called Adivasi, meaning aboriginals.

The third category is called sometimes Other Backward Classes or Backward Classes. This category includes in it castes who belong to Sudra Varna and also former untouchables who

converted from Hinduism to other religions. This category also includes in it nomads and tribes who made a living from criminal acts.

According to the central government policy these three categories are entitled for positive discrimination. Sometimes these three categories are defined together as Backward Classes. 15% of India's Population is Scheduled Castes. According to central government policy 15% of the government jobs and 15% of the students admitted to universities must be from Scheduled Castes. For the Scheduled Tribes about 7.5% places are reserved which is their proportion in Indian population. The Other Backwards Classes are about 50% of India's population, but only 27% of government jobs are reserved for them. Along with the central government, the state governments of India also follow a positive discrimination policy. Different states have different figures of communities entitled for positive discrimination based on the population of each state. Different state governments have different lists of communities entitled for positive discrimination. Sometimes a specific community is entitled for rights in a particular state but not in another state of India.

In modern India new tensions were created because of these positive discrimination policies. The high caste communities feel discriminated by the government policy to reserve positions for the Backward Classes. In many cases a large number of high caste members compete for a few places reserved for them. While the Backward Classes members do not have to compete at all because of the large number of reserved places for them compared to the candidates. Sometimes in order to fill the quota, candidates from the lower classes are accepted even though they are not suitable. Sometimes some reserved positions remain unmanned because there were few candidates from the lower classes causing more tension between the castes. Between the lower castes there are also tensions over reservation. In the order of priority for a reserved place of the Backward Classes, candidate from the Scheduled castes is preferred over a candidate from the Scheduled Tribes who is preferred over a candidate from the other Backward Classes. As stated earlier Other Backward Classes are about 50% of India's population but only 27% of the Other Backward Classes are entitled for positive discrimination according to central government policy. Some Other Backward Classes communities are organizing politically to be recognized as Backward Classes entitled for positive discrimination.

The Scheduled Tribes who are seen as the aborigines of India got ownership and certain rights over Indian land. Many communities in India claim also to be aborigines of India and they are claiming the same rights as the Scheduled Tribes. The caste identity has become a subject of political, social and legal interpretation. Communities who get listed as entitled for positive discrimination do not get out of this list even if their social and political conditions get better. In many cases the legal system is involved to decide if a certain person is entitled for positive discrimination. But with all this positive discrimination policy, most of the communities who were low in the caste hierarchy remain low in the social order even today. And communities who were high in the social hierarchy remain even today high in the social hierarchy. Most of the degrading jobs are even today done by the Dalits, while the Brahmans remain at the top of the hierarchy by being the doctors, engineers and lawyers of India.

Gender

Females of our country have faced the discrimination for ages now and still continue to exist in various forms. Any denial of equality, gender and opportunity on the basis of gender is gender discrimination. Nature doesn't discriminate men from women. But women worldwide have been the victim of inequality not only in terms of social and political rights but also on grounds of employment opportunities. The male dominant society of India makes its women habitual of this discrimination. As a result, most women fail to understand their own rights and freedom. There are many spheres of life where women are denied opportunities. Discrimination against females starts with their birth and continues through their lives. An unborn girl child is aborted with the help of sex determination techniques. A girl child who is born is seen as a burden on her parents or family and not given equal treatment as boys of the same family ever since birth. She is not given proper nutritious food in some cases. As she grows, she is either denied of right to education and in some cases, it is limited to elementary level. Her health and well-being is not given due attention and concern. She is married at an early age and this puts an end to any possibilities of growth and a good life in most cases. The discrimination doesn't end here but continues with the expectations of giving birth to a boy. The vicious cycle of female discrimination starts here. Almost all women face some incidents of eve teasing, some are unfortunate to be assaulted sexually and raped. Marriage of a woman becomes more perplexed if she faces dowry threats, which sometimes cause deaths also. With such a deprived living, how can we expect the standard of living of women to rise and their presence be felt at international level?

Women, both illiterate and partially literate have limited access to health care and job opportunities and remain confined to the bounds of their household chores, raising children and looking after families. A good education or qualification does not bring women at par with the men. They are still deprived of many work opportunities as men are believed to be more capable than their female counterparts with similar qualifications. The notion that women do not have caliber and intelligence to take up managerial positions or high-profile jobs is another proof of the discrimination against women in our society.

According to 2011 census, the female literacy rate was 65.46% compared to 82.14% for males. The underlying thought that educating women is of no value as they will only serve their husbands and family in future makes the parents unwilling to spend on girl's education. Women are not able to enjoy equal status in society as men and have very little say or authority. The grant of equal rights by the Constitution does not bring any significant change in their position and respect in the society. Law and property rights are also enforced inefficiently and inheritance is usually the sole right of sons and not the daughters. Even though laws are now enforced for the rights of women on parental property, not many people are aware of it and the social structure is such that daughters do not usually insist on their property rights.

Society favors men and gives them higher authority and this makes women vulnerable to crimes like rapes, eve teasing, sexual abuse etc. Though the number of women officers is

growing, yet the number is not comparable with men holding higher ranks. The discrimination against women is not only hampering the growth of women at social, economic and personal level but also significantly lower female-to-male ratios impact the growth in both agriculture and industrial sectors. Thus, gender discrimination also impedes the country's growth. While women are the most common sufferers and remain suppressed due to social pressure, there are some disadvantages that men have over women as laws favor women in certain cases. For instance, in case of adultery husband can be jailed for his unfaithfulness towards wife.

Even though some changes had been done in our society, Women has to come across some difficulties in their surroundings such as Natural gender difference, In work place, In the criminal justice system, In Television and film, variations by country or culture, and even in Homes too. Now-a-days women's are permitted to go for jobs, but not everyone. This has to be change at least in future. Each and every women should shine in every field that of equal to men.

Handmaid's Tale

Atwood creates a dystopic future in which the population has becoming threateningly infertile and women are reduced to their reproductive capabilities. Patriarchy takes on a new extreme aspect one that oppresses in the name of preservation and protection, one in which violence is perpetrated by the language of ownership and physical delineation. In this nightmare society women are unable to have jobs or money, and are assigned to various classes: the chaste, childless wives, the housekeeping Marthas, and the reproductive handmaids who turn their offspring over to the wives. The Tale's protagonist, offered, so named to denote the male master to whom she belongs, recounts her present situation with a clinical attention to her body, now only an instrument of reproduction, A counterpoint is provided through moving glimpse into her past life memories of sensual love for her lost family. The population is kept in check through fear. Torture is commonplace, spying and denunciation are encouraged, and there are frequent public executions. The society is strictly hierarchical, women are subservient, and most people are infertile due to pollution and sexually transmitted diseases, hence the need of official breeders for the ruling elite.

Offered is in her mid-30's and is running out of time before being send to the colonies to clear up hazardous waste. She is considered a debauched woman because she was married to a divorced man when the coup occurred. The new regime does not recognize divorce meaning offered is officially an adulterous. Her growing despair with her existence permeates the book. Fred is Offered's current commander, and as a leader of the regime, he feels he can bend the rules: instead of confining his contact with Offered to the monthly insemination ceremony, he seeks out her company, even giving her material to read, which is forbidden to women. His wife, Serena Joy, is desperate for a child, so dangerously arranges for Offered to have sex with the chauffeur, Nick. Offered learns from another handmaid, Ofglen that there is an underground rebellion. When Ofglen is found out she commits suicide rather than betray other members of the group, thus buying precious time for Offered to escape. The story ends with the offered being

taken away. An epilogue then explains that the events of the story are part of symposium on Gileadian Studies in 2195 and hints that a more equitable society followed the Gileadian Theocracy.

Critical Notes

According to the novel “Handmaid’s Tale” by Margaret Atwood, it is clear that women were in discrimination and they are treated as slaves. During that period the Totalitarian (high authorities) American regime strips women of their rights and forces those who are fertile to become handmaids to bear children for wealthy men and their barren wives. They use maids for reproduction. They would send to commanders after checkups done by the specific doctors. By this it is clear that women are under men. Here we can also notice that the women’s are picked up as handmaids and send for the ceremony it can be compared with caste, because instead of having relationship with high class people they chose maids because no one is there to question on behalf of them. And the nation was undeveloped during that time.

The sexes are strictly divided. Gilead's society values reproduction by white women most highly. Women are categorized "hierarchically according to class status and reproductive capacity as metonymically well color-coded according to their function and their labour. The Commander expresses the prevailing opinion that women are considered intellectually and emotionally inferior to men. Women are segregated by clothing, as are men. With rare exception, men wear military or paramilitary uniforms. All classes of men and women are defined by the colors they wear, drawing on Colour symbolism and psychology. All lower-status individuals are regulated by this dress code. All "non-persons" are banished to the "Colonies". Sterile, unmarried women are considered to be non-persons. Both men and women sent there wear grey dresses. The Handmaid's Tale was well received by critics, helping to cement Atwood's status as a prominent writer of the 20th century. Not only was the book deemed well-written and compelling, but Atwood's work was notable for sparking intense debates both in and out of academia. Atwood maintains that the Republic of Gilead is only an extrapolation of trends already seen in the United States at the time of her writing, a view supported by other scholars studying The Handmaid's Tale.

Conclusion

That Atwood's novel remains as foreboding and powerful as ever, largely because of its basis in historical fact. This novel had helped to describe about the caste, gender and nation.

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Historical Impressions in Paulo Coelho's *The Spy*

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New Historicism approaches history in a way that is more holistic than Old Historicism, but it tries to flatten out the differences in identity negotiation by its constant allusions to power politics contrary to this, the renowned feminist Judith Butler argues that power is not only the monolithic determinant in assessing history, gender can be studied with respect to identity. Alison Conway sees the analysis of literary history and cultural history as mere theoretical exercise if they are not located within contemporary debates and political or other ideological, as against the anecdotal approach of the New Historicist.

The paper takes up the point of view of feminist critics of New Historicism and investigates the history-literature interface in the life of Mata Hari, a spy involved in World War I. In, *The Spy* by Paulo Coelho, the protagonist is Mata Hari. She is a dancer who defiant against the stereotypes of women for her time in order to chase her dream. During World War I, she was foraged by the German officials to act as a spy, since she was having an affair with a man who would become France's minister at the time of war. She resists working as a spy, she argues saying that she is okay with being a Prostitute, rather betraying France. But unfortunately, she was accused and found guilty.

Never fall in love. Love is a poison. Once you fall in love, you will lose control over your life – your heart and mind belongs to someone else. Your existence is threaten. (pg: 63)

Paulo Coelho's life remains the primary source of inspiration for his books. He has flirted with death, escaped madness, dallied with drugs, withstood torture, experimented with magic and alchemy, and studied philosophy and religion, read voraciously, lost and recovered his faith, and experienced the pain and pleasure of love. In searching for his own place in the world, he has discovered answers for the challenges that everyone faces. He believes that, within ourselves, we have the necessary strength to find our own destiny. His 1988 novel, *The Alchemist* has sold more than 65 million copies and has been cited as an inspiration by people as diverse as Mala Yousafzai and Pharrell Williams. Paulo Coelho has sold more than 200 million books worldwide. His work is published in eighty one languages, and he is the most translated living author in the world.

His novel, *The Spy* starts with a detailed account of the execution of Mata Hari on October 15, 1917 in Paris. The preceding chapters are actually letters that are written by Mata Hari to her lawyer during her last weeks of life. It also contains a letter that her lawyer Edward Clunet wrote to her. This novel is based on the facts of Mata Hari's real life, trail and execution. It is a great piece of fiction that focuses on New Historicism. The letters of Mata Hari to Clunet opens, where she tells the story of her life. She explains how she was sexually abused as a sixteen-years old girl by her school principal. It also showed her unsuccessful marital life, where she was tortured and abused by her husband. The marriage soon left her to frustrate and after the birth of her children, she got divorce. To escape from the marital vows, she started taking up dance lessons. She went to Paris and presented herself as a classical dance performer who dances to oriental music. Though her dance included nudity, she believed that nudity was meaningful in the context of dance. She lived the most luxurious life not just because of the earnings she got through dance, but because of the affairs that she had with the men of high social status. She was ready to offer sex to get whatever she wanted. As time flies, she became old and her popularity derogated in France. But then she came in contact with a man named Franz Olav, who promised her for new career and opportunities.

Flowers teach us that nothing is permanent: not their beauty, not even the fact that they will inevitably wilt, because they will still give new seeds. Remember this when you feel joy, pain or sadness. Everything passes, grows old, dies and is reborn. (Pg: 19)

Her career in Germany was only for a short span because, the German soldiers shut down the performance and the person who helped her also joined the army. He was planning to send her to Netherland, a neutral country and also made an offer to her to act as a spy for Germany. But she refused. Olav gave her the number of Karl Kramer, a friend of him who was the member in German council in The Hague, saying that he could help her to return to France, but will also try to recruit her as spy. Mata met Kramer, he tried to recruit her as a spy, but she went to Gorges Landoux, the head of Counterespionage for France. She was under surveillance, for her not being the good citizen of France. Landoux marked her with false charges and convicted her for being an anti-nationalist. She was ordered to be executed.

The last chapter of this novel is a letter written by Clunet, her Lawyer to her. In this letter, he says how much she loves her and tells about his efforts to free Mata from this case. He also mentions that Mata hid many things from him and the more she lied, the more it made his job crucial. At last he ends his letter telling that God will pass judgment on those people who wrongly condemned her death.

Instead of justice there was wickedness, instead of righteousness, there was yet more wickedness...But God will judge them all, both the righteous and wicked, God will judge them both for there is a time for every intention, a time for every deed. (Pg:181)

It is interesting to examine how the life and identities of Mata Hari was negotiated through the Literary aspect, that depicts her as a human being and a person being a part of interesting and dangerous history. Summerfield says, "The women were national heroines but

they shared the identity as victims of war with millions who suffered persecution and displacement in Europe and across the globe. Mata Hari always spoke of her beloved Paris and was grieved to see its condition during war and it was as she says, “the only true north of my life, the only city where I felt like a human being and everything that means.” The fact that she was implicated in betraying France was execration to her. The woman under discussion is a single woman. Women in wartime Europe were not the most free nor most admired. Mata Hari says, “No one trusts a woman alone”. Coelho brings out a picture about how the warring factions could not leave alone a woman whose greatest sin was having a free mind in a war-torn world. Judith Newton suggests that, “Feminist theory allows us to interrogate more badly that we bring to our study of past. The tremendous capabilities and talents of the women, which were not noticed in earlier historical references, have been given a new resonance by feminist theory and in many modern day literary works.

The complicated life of this woman taught that every dream has a price. When one is dared to be different, one should be ready to be attacked. Though they are in a hostile, masculine world, they can find a situation to circumvent this. This novel offers the readers a more human side to the protagonist, Mata Hari, as a victim of domestic abuse and historical circumstances may finally vanquish the historical Slut-shaming of Mata Hari. Many mourned her death. Coelho brings the depth to this novel by combining the fact with fiction. He provided the readers with both emotional states of mind as well as research facts being the modern evidence to suggest her innocence.

If we do not allow ourselves to be frightened, we will always to be frightened, we will always awaken in a palace, if we far the steps that will be required by love and want it to reveal everything to us, the result is that, we will be left with nothing. (Pg: 141)

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From Tradition to Modernity: An Analysis of Female Characters in Attia Hosain's *Sunlight on a Broken Column*

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Abstract

British colonisation has brought many social changes in India. Their influence, together with the western education gave a modern outlook to the Indians. Along with a nationalistic fervour, a rebellion against the flaws in their own tradition were fired up. *Sunlight on a Broken Column*, written by Attia Hosain is a postcolonial novel. The novel showcases a period of time in India when Indians stood separated in their attitude towards the western culture. The novel has two phases. First, the time before partition of India in which we can see India as ruled by British, struggling for freedom and the free independent India with people troubled to make a choice between their inherent traditions and the alien western culture. And second phase is the time after partition. This novel provides a unique insight into the courtly life of India's Muslim aristocracy. Hosain gives the picture of a joint family in a feudal society, ruled by traditional concepts, sometimes under pressure to break or to change them. The main focus of this paper is to analyse how the author has portrayed through the female characters of the novel, the westernization of Indians whose life and values are intertwined with culture and tradition. Prior to the arrival of British in India, in the name of tradition, they were restricted, oppressed, subjugated and exploited. The upholders of tradition continued the evil social practices like purdah, polygamy, child marriage, sati etc., while the modernists and reformers being influenced by the western education acknowledged it as evil and oppressed it. The contrasting nature of traditional and modern values in the minds of women are explored in detail in this paper.

Keywords: Westernization, postcolonialism, tradition vs modernity, feminism

India is a pluralistic and culturally diverse nation with different sets of people following their own traditions and customs. In such a society, "family and community play a very significant role" as quoted by Richard Allen and Harish Trivedi in *Literature and Nations: Britain and India 1800-1990* (121). In spite of the challenging life patterns in urban India, lifestyles get moulded by traditional notions of social roles. Indian society has not much familiarized with the concept of individualism, because here individual choices and thoughts are conditioned by the demands of family loyalty and honour (izzat) along with the caste, religion, region and class of the individual. In India, these constraints come into action particularly in matters of marriage, as arranged marriage still continues to be the accepted norm. India has not moved away from the traditional notions we see in the novel *Sunlight on a Broken Column*.

Individual freedom has been consistently and variously opposed by tradition. Family can deny the freedom and happiness of an individual by inflicting issues of loyalty, honour, respect for one's elders, tradition etc. on him/her. Indian social life is loyal to traditional values though it is superficially westernized.

In Attia Hosain's *Sunlight on a Broken Column*, the characters are in a state of conflict between the tradition they upheld and the modernity by the western tradition of British who ruled them. The novel illustrates the decay of aristocracy. She portrays in this novel, how Taluqdars enjoyed superior position among other social classes and how British influence and exploitation changed them. New laws made by British made old feudal structures impotent. British curbed the rights and princely privileges of feudal lords. The younger generation in the novel tries hard to gain freedom for themselves and their country, while the elders exercised their tyranny in the old joint family that traditionally dominated Indian life. It was a male dominated society where class system also prevailed.

The change from traditional ways to modern ways of living has brought many changes in characters of the novel also (Brians 77). The contrasting and conflicting nature of tradition and modernity are reflected in aunt Abida's words to Laila, "My child, there are certain rules of conduct that must be observed in this world without question. You have a great responsibility. You must never forget the traditions of your family no matter to what outside influences you may be exposed" (38).

This paper deals with the effect of these changes on female characters. Laila, the protagonist in *Sunlight on a Broken Column* is an orphan girl brought up in her grandfather's household by orthodox aunts who keep purdah. They remind her of her feminine duties and code of conduct from time to time. She escapes reality through her books. In this novel, we see Laila's growth from girlhood to womanhood and her experience moving from her grandfather's more traditional orthodox household to her uncle's more modern reform household. In this regard Rajashri G. Bavrekar in her work "Dynamics of Social Change and Gender Perception in Attia Hosain's *Sunlight on a Broken Column*" says,

The novelist presents the growth of the protagonist in two different worlds, one is the world of the Purdah culture of the house which represents conservatism, repression of sexuality and complete patriarchy and other is the world of new, practical, social and economic ideas which encourages an individual to assert and grow. These two worlds are presented with their conflicting values (199).

Laila has the benefit of English education. Education in itself is viewed as an agency of social change. Laila's cousin Saleem's views about the people's right are the result of the education he got. Her father and her uncle Hamid were educated and were greatly influenced by western ideas and modern ways of living. Baba Jan, their father had never been able to forgive them for that. Laila was given English education owing to her father's wish to see her educated. After Baba Jan's death, uncertainty prevailed in matters regarding her education as the right to decide was on her uncle Hamid. He declares his support for Laila's education saying "I have

always believed in the education of girls, it is the duty of parents and guardians to give them the kind of education that will best fit for their responsibilities in this changing world” (109- 110).

Though Laila is educated to fit in to the new world, she is expected to uphold old traditions and culture in her mind. Laila considered British rule as repressive, but she obtained certain modern values from her western education which exposed her to a world of new social, economic and political ideas. She read too many books and unlike her cousin Zahra, had her own thoughts and beliefs. Education makes Laila able to see the disparities in male and female voices. But she was not allowed to express her feelings.

Laila’s cousin Zahra is also a victim of this change. She was a dutiful Purdah girl brought up fittingly and properly according to her mother Majida. Before marriage she said her prayers five times a day, read the Quran an hour every morning, sewed and knitted and wrote the accounts. Unlike Laila, she received religious education. She was a girl who worried about the change of traditional ways with the English ideas of uncle Hamid. Her marriage with Naseer, an officer in the Indian civil service transformed her into a modern wife with “overly individualized”, “private resolutions for maintaining her patriarchal and class privilege” (Didur 121). Marriage for her was an escape from rigid patriarchal restrictions and purdah culture which gave her freedom to socialize. She attended social functions morning, afternoon and evening. She even takes differently rebellious Laila under her wing, bringing her out of purdah and dressing her up, dragging her to public events in defiance of their Aunt Saira’s reservations. But Zahra’s change is only an outward change.

Hamid’s wife Saira was not a western woman but a ‘new woman’ subjected to a new patriarchy according to Jill Didur (110). That is, not only she was modern, but also displayed signs of national tradition different from western woman. She believed the education of girls as necessary, because for marriage young men desired educated girls. She agrees to Begum Waheed when she says, “We bring our girls up to be good wives and mothers” (131). Saira’s husband’s modern outlook towards life also made great impact upon her personality. She did not practice Purdah and supported her husband’s decision - not to give religious education to their sons. She was also interested in socializing. Unlike her sister in laws, she was not confined to zenana.

Laila’s aunt Abida took care of her after the demise of Laila’s parents. She was conservative in her values, but modern in some thoughts which were unacceptable for the upholders of orthodox beliefs. But she is consistent throughout the novel in her insistence on the rightness of the elders. She argued that Zahra and Laila needed to be present when Zahra’s future is discussed; as Laila’s uncle Mohsin opposed it (21). Mohsin is the conservative uncle in Laila’s life. He takes upon himself the task of safeguarding the tradition of his family and Laila hates him for that. The fiery and sensitive aunt Abida, who had been rebel enough to reject uncle Mohsin’s interest in her, was unmarried when Baba Jan dies, as her father could not find a suitable groom for her. She is relegated and married off to an elderly widower as soon as her brother Hamid comes home. Once married, she lost the spark she had always possessed. She became a typical Indian housewife upholding traditional values and devoting her life to her husband’s service and denied of freedom of self-expression and thought.

Laila is torn between concepts of arranged marriage and love marriage. She considers arranged marriage as an uncivilized belief because of which she asserts “I won’t be paired off like an animal” (29) during family discussion of Zahra’s marriage. Love marriage was not acceptable in orthodox as well as in reformed Muslim communities. Marriages had to be arranged, because individual choice was recognized as love which was considered as a sin committed by one to his family “love between man and woman was associated with sex, and sex was sin” (312). According to Bavrekar, Traditional marriages are characterized by religious sanctions, patriarchal control of women and property. Traditional marriages guard the household property and keep the feudal system intact, bind the members of the family and preserves the practice of patriarchy while, modern marriages are based on the concepts of love, freedom, equality and secularism (199, 201).

Yet another female character is Sita. Sita’s education did not give her enough courage like Laila. Sita is like every other girl who yields to parent’s decisions in every matters regarding their life. Sita loves Kemal, Laila’s cousin. But for her, marrying him was unthinkable and she decides to marry following her parent’s wish. She says to Laila “Do you think I am submitting to an arranged marriage; this is my own choice, I cannot ever marry for love and I do not want a masquerade. My parents are the best judges of the man with the best qualifications for being a husband. They have a wider choice” (Hosain 216). In her opinion love has nothing to do with marriage. She says “It is like mixing oil and water. Love is antisocial while matrimony preserves the world and its respectability. I married with my kind unblurred by sentiment, and everybody is happy” (296).

Laila’s love with Ameer is an expression of her individuality. It is against the principles of her family which gives little importance to one’s self. “It is only through service to others that you can fulfill your duty” (252). Her love threatened the patriarchal community’s identity and material security because of the active and unregulated expression of female sexuality. The traditional branch of her family including aunt Abida refused to forgive her for her actions. Aunt Abida says: “You have been defiant and disobedient. You have put yourself above your duty to your family ... you have let your family’s name be bandied about by scandal-mongers and gossips. You have soiled its honour on their vulgar tongues “(312).

Laila’s family resisted her acceptance of Ameer as her husband as he lacked good breeding. Laila suffered rejection from her extended family for marrying for ‘love’ and ‘below her class’. Also they objected the independence she demonstrated by pursuing the relationship without their consent. They considered Laila’s love with Ameer as a loss of family honour. They rejected her affair with Ameer, but the educated youngsters of her generation supported their relationship. Kemal’s marriage to a non-Muslim, Perin Wadia proves this. Unlike Sita, Laila’s love for Ameer gives her the courage to reject her family’s bourgeois values. Thus she was able to break from traditional customs by realizing her dream of living her own life.

Nandi, the servant in Laila’s household also thinks differently from the traditional way of thinking. She criticizes the patriarchal practices of marriage system in which women are reduced to slaves. In her words “Some old man will want a young slave to cook his food and press his feet. But she must suffer first. I know we cannot escape from our destiny or the devils inside us”

(169). For Nandi, “a man’s love is like an animal’s love” (170). She was determined enough to take revenge on Ghulam Ali for Saliman’s death. Through extramarital sex she becomes pregnant, but she has no regrets for that. She wants his son to be educated and employed unlike her people who washed the dirty clothes of others. Nandi, the servant girl belongs to different economic class, but influence of modernity in her ideas is the same as Laila’s.

The notion of family honour, or ‘izzat’ and its hold on social behaviour remains strong even today. Izzat in many instances is particularly circumscribing of women’s lives. It also makes individual action difficult for both men and women, particularly in relation to marriage between Laila’s cousin Kemal and her childhood friend Sita unthinkable. Though Laila rejects the old pressures of class and background when she marries Ameer, the past remains important to her.

Impact of these social changes on women is also huge. There are three important incidents in this novel where people die or nearly die because tradition prevents scientific medical treatment. In the first case, Nandi’s mother dies of tetanus because Nandi’s father calls an exorcist rather than a physician (135-136). Aunt Abida falls seriously ill after a miscarriage because of the unavailability of a female doctor when her mother in law refused to allow a man to attend her. Finally Saliman dies due to the same “hypocrisy and bigotry that ... nearly killed Aunt Abida” (204-205). Thus this novel is an account of complexities which pull society in the two opposite directions, one towards the traditional culture and nationalism and the other towards modernization and in some cases westernization.

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From Tradition to Modernity: An Analysis of Female Characters in Attia Hosain's *Sunlight on a Broken Column*

“Unnamed Islands in the Unknown Sea” – A Blood Narrative

Dr. Bijoyini Mukherjee

The first group of human migrants reached New Zealand by canoes around the fourteenth century. They comprised of 800 Polynesian pioneers including men, women and children who sailed from Hawaiki. Their journey was the foundation of oral narratives by these migrants which later shaped their religion and identity. Every Maori individual (as these migrants called themselves) bonded with the motherland through these narratives (Haase 82). Names assigned to place or people or other migrants carried a meaning and explained a connection between the Maori and Aotearoa. The term Maori or mauri means life force, common to all Polynesians in Aotearoa/New Zealand.

The first Maori migrant group named their homeland Aotearoa because the land of the long white cloud indicated clouds which guided them towards sources of water and, in turn, means to sustain life. Pakeha (European) migrants were acquainted with the existence of New Zealand by the year 1642 when print records for the European world in Dutch, French and English languages began to be circulated. The world began to recognise Maori homeland as New Zealand instead of Aotearoa. This replacement of meaning altered national identity of the Maori. Knowledge of the land that was passed on from one generation to another through the act of naming at this juncture became dysfunctional. The Maori genealogy itself depended on the ecological knowledge which is why Maori folklore is a series of blood narratives.

Here, historical narratives tied to a specific land, coupled with political neutrality in spite of cultural and spiritual leanings are understood as blood narratives (Allen 8–9). After creating an international identity the Pakeha settlers arrived in groups to New Zealand and renamed the local, regional and national Maori spaces assigning Pakeha meanings to them. As a result the Maori identity was compromised in Maori locale. “The creation of a narrative of international identity were tactical maneuvers designed to redirect power relations in the delegates’ local, regional, and national contexts and to rewrite local and national narratives of power” (Allen 198).

The European printing press guided by James Cook, the English navigator, along with his companion Joseph Banks, the naturalist, identified New Zealand as a potential woodland source and helped circulate a European international identity (Sturm 34–35). Keri Hulme relocates the Maori local, regional and national relations with Aotearoa/New Zealand in the narrative,

“Unnamed Islands in the Unknown Sea” from her short story collection *Te Kaihau/The Windeater* (1986). Through the narrative she rekindles the bond shared by Maori blood with Aotearoa through the Pakeha medium of communication — fiction.

This narrative takes place around the Breaksea Island where a journalist ventures in search of a story with McLeay, a local guide. Both the characters’ identity is ambiguous. The plot is unfolded by the journalist, a woman, whose narrative voice dominates throughout. It is clear that she remains alive after the expedition whereas McLeay does not. The police officials find a notebook deliberately left for them and try to solve the murder case joining pieces from the notebook written by the journalist, hopelessly realising that everything left as a written record is only to misdirect real information. The ambiguity of these two central characters merges the Maori and the Pakeha land perspectives brought out through their views on Breaksea Island.

Beyond all the human characters, the only one witness of the true incidents of this expedition and witness of the murder is the sea, a character with whom the police officials are incapable of communicating. Sea also acts as a chorus overpowering the journalist’s constructed reality in the notebook. Here, sea represents the omnipresent Maori God of sea, Tangaroa (Reed 16). When the journalist begins to construct reality in the notebook with her first six observations, the fourth one is, “the rocky floor. It slopes towards the sea. Did it never strike you as odd? The roof rears heavenward and all our floor tries to slip away from us, downwards, outwards, away” (163). This elaborate description is of a small house near the beach where waters touch the staircase and threatens to engulf the residence.

The roof of the house looking towards heaven symbolises Maori blood narratives where forefathers are worshipped as Gods and the floor slipping into the sea portrays Pakeha renaming of New Zealand spaces to form the centre and, like the floor its power is slipping away in the face of adversities posed by New Zealand environment. The house symbolises Aotearoa/New Zealand as a nation constructed of both Maori and Pakeha blood narratives. This description brings to light *mano wai* meaning “deep running water” or “disaster.” From describing her days in the unknown island, the journalist shifts focus on all the things they cook and eat on the unnamed island. It mentions different kinds of fish, mussels, limpets, bullkelp, etc.

McLeay waited for dying fish to return to the shores and then cooked them and advised the narrator to survive on abundant bullkelp seaweed. “You kept down the soft flesh. But it wasn’t enough. Maybe it worsened matters” (164). The narrator gives the impression that McLeay hurt himself while getting bullkelp or the seaweed was poisonous and worsened his health after he ate them. In this statement she symbolises the Pakeha ignorance of Aotearoa regional ecological knowledge and gives an indirect hint to the reader that she might be the murderer.

The southern Māori tribe Ngāi Tahu had various uses for bull kelp, or *rimurapa*: the narrow stalk, connecting the holdfast to the blade, was fashioned into a flute; the blade was roasted and chewed; and wide blades were used as bags for preserving food. Māori made bags

called pōhā by splitting open the blades and inflating them. They produced the bags in large quantities during summer in preparation for the muttonbirding season. (Wassilieff 4).

Her attempt to create a false truth is undermined by the *kiri wai* (inner skin) of her entries. The way McLeay connects to this unnamed island is the way the first group of Maori migrants connected to the then unknown surroundings and weaved a national identity around the local meanings offered by Aotearoa. The notebook entries reveal how differently the journalist and McLeay felt about the unnamed island and every resource available on it.

Through the entries she desperately tries to convince the reader (in this case the police officials) that her perspective of the unnamed island is factual and that of her guide is romanticism. “It was a harsh place, this island you loved. A bleak volcanic terrain, serene and disordered. Some subantarctic place where the waters teemed with whitepointers and the winds never ceased” (166). Breaksea Island is part of the Fiordland National Park located in South Island which the Maori called *Te Wāi Pounamu* referring to the dark green waters of Tasman Sea. The Maori utilised stormy seas to test canoes, volcanoes were modified into hot boilers for cooking sacred food and the Maori tribes adapted to the changing terrains of Aotearoa.

To the Pakeha these ecological features different from the landscape they understood as home seemed disorderly and life threatening. When the journalist is devoid of McLeay’s ecological understanding and protection she dislikes the island more because she is lost in an unfamiliar terrain with no memory of any ancestor to guide her. Remembering R. L. Stevenson’s shipwrecked adventurous voyages does not kindle any admiration for the island in her. Her entries concentrate on the whitepointer sharks and fail to admire the bullkelp. She is incapable of following the direction of the wind, build a canoe from the resources available on the island or look for boats sailing towards the island and hope to be saved. It is in her helplessness that the Maori narratives or folklore emerge relevant and a necessity for survival in Aotearoa.

In the absence of the knowledge of such narratives the journalist is lost in the island. The police officials are equally lost in their investigation because they look at the notebook off Breaksea Sound as a potential witness and declare that the skinned corpse found at Goose Cove is of a DSIR (Department of Scientific and Industrial Research) field assistant named Jacob Morehu who has been missing for few days. In his 1773 journal, Captain Cook left five geese he brought from Cape of Good Hope and left them in an uninhabited island so that they could breed and have access to abundant food; he also named the cove after the geese (Kear 176). This is the point in the narrative where identities of the unnamed protagonists merge with the Maori-Pakeha narratives. McLeay or Morehu occupies the Pakeha narrative space after death in Goose Cove wherein, the journalist survives and by escaping from the uninhabited island becomes a part of the Maori historical/blood narrative.

In her notebook she blames an encounter with the sea leopard that kills McLeay after procrastination on bullkelp, but the officials conclude looking at the skinned body of Morehu/McLeay that he was definitely murdered. There is nothing said about the narrator’s whereabouts at the end of the notebook. “The mist pools on the rocks. We have water. The mist

makes it hard to breathe” (167). The seawater (wai tote), salty and unable to quench her thirst for a story, is where the sea leopard lives and she offers McLeay’s corpse back to the sea when wai tote transforms to wai whakaika (ritual waters) that perform last rites for Morehu.

Hulme elaborately weaves the numerous meanings of the Maori word wai (water, juice, liquid) in the narrative. Beneath the layer of Pakeha words is hidden the Maori blood/land connection. Ambiguity of identity allows the characters to connect to this Maori blood narrative irrespective of ethnic backgrounds. The author does not replace a Pakeha word, but conjoins Pakeha and Maori word meanings; retells Maori historical journey through Pakeha form of storytelling. Even the title of the narrative talks about the namelessness of the land and sea as its inhabitants. On the contrary, the narrative assigns a Maori name for all the unnamed spaces mentioned in the diary entry by the journalist. Like the real fact of Morehu’s death, these Maori meanings wait to be rediscovered by the Pakeha which is why in English language the space/place remains unnamed.

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Coexistence of Culture and Nature in *Gift in Green* by Sarah Joseph

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“The struggle forged by men at work, by men and women joined in harmony in the struggle against nature was the basic theme of all the mythologies of human life” (Rickward 130 - 131)

Culture and nature may be contradictory terms in the modern sense. But the relationship between man and nature are not just interdependent but also interrelated. The regional topography plays a major role to construct a culture in a community. It is usually believed that the ethnic groups are not civilized. They are not aware of the development that is going on in the outside world. But the truth is that they are living a self-sustainable lifestyle that helps them to avoid depending on the outside sources. The human activities was molded in such a way that it co-exist with the nature. Their culture is constructed by interweaving nature and human activities. This eco spiritual life style gives the myths, legends, gods, values, and songs. So the dependence is not needed for the ingenious community.

Sarah Joseph, novelist and short story writer of Malayalam, was born in a conservative Christian family at Kuriachira in Trissur city in 1946. Her father, Louis was inclined to Marxian ideology and her mother Kochumariam was a typical conservative Christian type house wife. She has been the forefront of feminist movement and a well-known activist and the forefront of several agitations in Kerala. Her writings have altered serious thinking on women's writing and subaltern literature in the literary circles of Kerala. She began her literary career by reciting poems. Later she wrote short stories such as ‘Manassile the Natran’, ‘Papathara’, ‘Oduvilathe’, and ‘Suryakanthi’. ‘Othappu’, ‘Aalahayude Penmakkal’, ‘Mattathi’,

‘OorKaval’ and ‘Aalohari Anantham’ are the novels written by her. The struggles of women in the dominant social, cultural and economic structures are the major theme of her novels. Her last novel Aathi (‘Gift in Green’), translated into English by Valson Thampu, throws light on the preservation of the ecological conservation. She has won Kerala Sahithya Academy Award and Vayalam Award for her novel Aalahayude Penmakkal (daughters of god the fathers). She has also received Muttathu Varkey Award and Kendriya Academy Award.

Gift in green is an unconventional novel about the relationship between the people and the land they inhabit. Kumaran is a young man when he leaves Aathi, serene land of water bodies and mangroves, for the modernity and exposure of the big city. Many years later, he

returns to transmogrify Aathi into a city for a huge profit. His developmental plans such as roads and bridges chokes the water life, birds and butterflies flee the dying mangrove forests, and chemicals seep into the paddy fields that have fed generations over several hundred years. As Barry Commoner's first law of ecology - "Everything is connected with everything else" (Glotfelty xiv), one disaster leads to another like a chain reaction. While facing the threats, people come forward to fight against the ecological destruction. However nature cannot be contaminated forever and the water of Aathi rise in a flood to purify the land.

The author depicts the land of Aathi on an island Valanthakkadu in Ernakulam district of Kerala. Here she throws light on the co-existence of human culture with nature. She portrays the simple lives of people who subsided in fishing, picking mussels and farming Pokkali rice. They earned as much as Rs.300 a day by picking mussels but never fished more than that. The land of Aathi is pristine covered with water on all sides. The people lived water-life that is their daily immediate needs are fulfilled from earth and water as they could collect enough food to feed the whole family just by working till noon every day. In Aathi people from ancient times lived the water-life, harvesting only what they need from nature. They spend seven nights listening to stories ritualistically related to the mysterious tellers. Every session ends with a query: "How are we to apply the essence of this story to our lives?". By narrating the unique practices and eco-friendly culture of Aathi such as the story telling nights, selling and buying land strictly to the inmates of the place, not allowing greedy developers in the land, Preservation and sustainable use of natural resources, the author insisted on the priority of preserving nature. They live a life without making any disruption to the surrounding forest area. Also they never wanted to come out of it as the sources are abundant in their region.

The pioneers of Aathi have chiseled the land and their perspectives throughout the generations. The people with ugly greediness are not allowed inside their region. Even they believed in selling and buying lands among their own community people. This is because they believed that only the people of Aathi can understand the precious value of the water and land. The greedy people are not allowed inside as they might use the land to earn lot of money by destroying it. The regional topography highly affects their pattern of society, way of living and perspectives. The community in Aathi has the indigenous knowledge to live in that space in a harmonious way. They have a connection with nature and non-human entities. The fore fathers of the community have formulated their culture to live in a sustainable way. Even the geographical area was just a forest once. But they created a way to cultivate pokkali rice. This helps the upcoming generations to live a sustainable life without relying on outside resources. The culture is formulated in such a way that they don't have to depend on the outside sources. This indigenous knowledge and the sense of belongingness are transferred to the future generations through stories, rituals and myths.

One of the stories in a story telling night is about how the fore fathers of the community have reached the Aathi. The pioneers of Aathi wander around the deserted area with their community for a place with water. Finally they found Aathi and worshipped the water of Aathi

and they need nothing else than that. Through the story telling nights they transfer their story of their civilization has been passed on to the next generations

The whole village had to pay huge loss and face terrible catastrophe, when certain people don't adhere to the rules. The destruction of land and water starts with the arrival of Kumaran, who sees the Aathi as means of making money. The modes of living such as water-life and farming are replaced with the construction of building resulting in toxic waste and destruction of natural habitat. It also changes the customs and practices of the place. The Thampuran shrine is a thatched one. So that Kumaran wanted to build an edifice of gold for Thampuran. Without any concern for the culture and belief of the people of Aathi he replaced the age-old Thampuran statue with another god's idol in gold. By showing him as a saviour of Aathi, he turned some of the youth of Aathi as his puppets. The characters such as the story-teller, Noor Mohammed, a Poet, Markose, Shailaja, Dinakaran, Ponmani and Kunjumathu lead the people of Aathi against the destruction. Even, those who gone after the development and modernity couldn't find peace in it. Finally the flood rises to purify the land. Here the nature creates culture and when people move against it, the nature itself destroys what it has created.

In the novel there are various stories of the characters along with the main plot creates a strong impact. The novel gives the story in piecemeal manner. The characters are the inhabitants of Aathi and its surrounding area. They fight against the destruction of nature. It is because they understand that their culture and identity are related to the land they inhabit. Dinakaran, one of the main characters in the novel lives a life of 'simple living and high thinking'. Ponmani, his friend, fight against the invaders with rage. He violently fought by destroying the bridges built by them. Here the bridge denotes the connection between the Aathi and the outside greedy world. The destruction of bridge highlights the community's restriction to safeguard the land's purity land and their culture. Kumaran, the vicious character in the novel, forsakes his beloved Kunjumathu and the water life. He is the epitome of modern capitalist and consumerist tendencies. Kumaran is an example of how a person can turn into a dark path when they move away from their canopy cultural identity.

The female characters are more strong and memorable. Kunjumathu, betrayed by Kumaran, pursues the water-life and took care of the parents of Kumaran. The adversity never made her to succumb before anything she stood for the well-being of nature. Geetanjali comes to Aathi seeking a cure for her daughter Kayal's mental turbulence. Through this the author throws light on the healing power of nature. Shailaja leaves her bridegroom and his polluted village to remain attached to the purity of Aathi. Here the sense of belongingness with Aathi is highlighted. She was even ready to give up her marriage life for her land. The environmental destruction leads the village of Shailaja that is Aathi to get more polluted than that of her husband's village. It creates a negative impact on both living and non-living system.

Green bangle, the mangrove forest in Aathi, plays a powerful symbol that depicts the exploitation of ecosystem. There is a presence of total greenery throughout the novel combining the importance of water. The plot gives the degradation of ecology and ends with the phoenix-

like regeneration of Aathi. There is a flashlight view of events. The plot is deliberately interrupted by the ceremony of storytelling nights, begins with some exclusive rituals, and narrates the diverse stories such as the story of civilization in Aathi, destiny of the people of Aathi and so on. It consists of many stories taken from the sources such as The Bible, The Holy Quran, Zen and Sufi traditions, the Puranas, folk narratives and historical events, which is informed story teller in the story telling nights. Here the author insisted on the importance of culture. She put forth that one should adhere to their culture in their day –to-day life to become a better person.

The setting of the novel lies at the cool, serene and “in the womb of an inviolate purity”. She admitted that “This novel is my quest for such a heaven”. She was also inspired by the message in Dr Masaru Emoto’s “Hidden Messages in Water” that the water holds out to those who have eyes to see them, the fascinating worlds immanent in water. The natural disasters such as earthquake, tsunami and nuclear explosion in Japan move her very deeply to write the novel and it has created a strong impression in the minds of readers to turn away from the anthropocentric view.

The novel depicts the Environmental concerns of the writer as she describes the present day issues of Kerala. The author uses the natural parallels to illustrate the relationship between Island topography and the inner human landscape. The natural imagery of water plays a significant part in depicting the novel’s plot that is the degradation of the society. It also reveals the power of nature to purify itself is effectively conveyed by the rise of flood in the end. The impact of mindless development and the conflict of civilization and nature are visible throughout the novel. Sarah Joseph is not against development. She tries to portray the cruelty and destruction in the development. The novel paints the intense agony of community and men’s audacity to nature. The end of the novel makes it to grab a unique position by portraying the power of nature to cleanse itself. Like the flood of Noah, it cleanses the sins of human and once again flourishes into a new one. As Jay Parini in *The Greening of Humanities* comments that ecocriticism “marks a return to activism and social responsibility”, this novel gives a green vision to the reader to drift towards the earth-centric view.

The novel clearly picture the incorrigible aftermath that can germinate from the oppression of nature and disseminate to the future like a terminal disease, which can change the whole development and technology created by man into a quest or interrogation. The novel admits strongly that only through changing our day-to-day relationship and activities towards more harmony and sustainability, one can give to the well bring and empowerment of the whole ecosystem.

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Listening Skill: The Kernel of Life Skills

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Abstract

This article develops a perspective on listening as a life skill. Globalization has redefined the teaching and learning of the English language over the past decades. It has profoundly transformed the skills set to be acquired by the professionals. In the present scenario, as the professionals get opportunity to work around the world they need to develop an array of skills to achieve their full potential and navigate smoothly through a wide range of professional situations. In an increasingly interdependent world, the qualities such as understanding of self and others, acknowledging the diversity of human race, empathy and communicative competence are highly relevant to perform everyday activities across a variety of settings. The “abilities for adaptive behaviour that enable individuals to deal effectively with the demands and challenges of everyday life” is termed as life skills by the world health organization. The core set of skills that follow the above description are: Problem solving, Decision-making, Critical Thinking, Creative thinking, Communication, Intrapersonal skills, Interpersonal skills, Empathy, Coping with emotion and Coping with stress. Effective listening is an attribute that facilitates mastering these life skills. Though listening is not explicitly propounded as an independent life skill, it plays a crucial role in enhancing the life skills. By engaging the learners in meaningful activities and participative practical training methodologies, listening competency should be developed to cope with the increasing pace and change of modern personal and professional life and create harmonious environment in the organization and society at large.

1 Introduction

With the advent of globalization, the contacts between the people transcend the international boundaries at multiple levels for a variety of purposes. As a result, the teaching and learning of the English language has been redefined over the past decades. Globalization has profoundly transformed the skills set to be acquired by the professionals. In the present scenario, as the professionals get opportunity to work around the world, they need to develop an array of skills to achieve their full potential and navigate smoothly through a wide range of personal and professional situations. In an increasingly interdependent world, the qualities such as understanding of self and others, acknowledging the diversity of human race, empathy and communicative competence are highly relevant to perform everyday activities across a variety of settings. The “abilities for adaptive behaviour that enable individuals to deal effectively with the demands and challenges of everyday life” is termed as life skills by the World Health Organization. The core set of skills that follow the above description are: problem solving, decision-making, critical thinking, creative thinking, communication, intrapersonal and

interpersonal skills, empathy, coping with emotion and coping with stress. Effective listening is an attribute that facilitates mastering these life skills. Though listening is not explicitly propounded as an independent life skill, it plays a crucial role in enhancing the life skills.

2 Communication

Communication is the process of sharing knowledge and information and the driving force of human development. In this age of information, a voluminous amount of messages are sent and received every day. Not all the information are meant for mechanical processing. Majority of the messages need to be received with the understanding of the underlying meanings and emotions, as communication helps to develop relationship with others and human race cannot exist without communication. The harmony of the individual human relationships, organizations and the global society at large depends on how well the people communicate. Also, effective communication has a key role in conflict resolution. Hence, the ability to communicate effectively is a significant life skill. Communication both verbal (oral and written) and non-verbal includes a series of process: context, sender/encoder, message, medium, receiver/decoder and feedback. Listening assumes an imperative role in the oral and non-verbal communication. Flynn et al (2008) state “listening is considered by some to be the single most important element in the communication process, even more highly valued than speaking as a communication skill necessary in the business world”.

3 Listening

Listening is the most used communication skill. It is the ability to accurately receive and interpret messages and understand and infer meanings. Humans spend most of the time either listening to someone or someone listening to them. Apart from being the most frequently used communication skill, listening is arguably the important of all forms of communication. Speaking will be meaningless if there is no one to listen. Messages in general have two components, the content and the underlying emotions or attitude. Listening is not just receiving, understanding and interpreting auditory inputs but extends far beyond which involves the ability to understand and interpret non-verbal cues or the paralinguistic signs such as the speaker’s tone, pitch, gestures, facial expressions, body postures etc., to have a precise understanding of the speaker’s message and intention.

Purdy (2003) emphasizes that “listening creates community”. Society is an intricate web of interrelationships where listening is a critical competence. Walker defines social skills as —a set of competencies that a) allow an individual to initiate and maintain positive social relationships, b) contribute to peer acceptance and to a satisfactory school adjustment, and c) allow an individual to cope effectively with the larger social environment (Walker, 1983). Apparently, poor listening results in interpersonal conflicts which in turn adversely affect the individual relationships in the personal, professional and social environment and also it will have a negative impact on the productivity of the individual, the team and the organization. Though listening is a complex process and requires extensive integration of hearing, mental processes and cognitive skills we hardly realize importance of effective listening. Effective listening also facilitates personality development of individuals. “Despite the popular notion that listening is a passive approach, clinical and research evidence clearly shows that sensitive listening is a most

effective agent for individual personality change and group development”. (Rogers and Farson, 1957)

3.1 Listening and Life Skills

In the international level, globalization has made the humans more interdependent and also demands human cooperation. Moreover, the breakthrough in the technology though has really shrunk the world it has made the business world more complex and competitive. The interaction between international communities and unrelated individuals has become very common feature in a variety of settings in the political and professional sphere. This undoubtedly necessitates developing the qualities such as understanding of self and others, acknowledging the diversity of human race and communicative competence. The World Health Organization has defined the life skills as “abilities for adaptive behaviour that enable individuals to deal effectively with the demands and challenges of everyday life” and has listed a set of life skills: Problem solving, Decision-making, Critical Thinking, Creative thinking, Communication, Intrapersonal skills, Interpersonal skills, Empathy, Coping with emotion and Coping with stress. A common component of all these skills is effective listening. Though listening is not explicitly propounded as an independent life skill, it definitely has a critical role in enhancing the life skills.

3.1.1 Intrapersonal Skills

Listening not only involves listening to others. For better living one also need to listen to his/her inner voice. Listening to one’s own mind, being aware of one’s self or paying attention to inner thoughts and feelings facilitates controlling one’s own emotions and behaviour. Listening to signals of our body and mind is very crucial and it is the foundation for other life skills. Self reflection leads to self regulation which helps to recognize the actions required to behave competently in a variety of situations. This self awareness fosters the ability to understand and empathize with others and ensures better personal and professional relationships. Most of us fail to pay heed to our inner voice which leads to unpleasant consequences. And most importantly as stated by (Rogers & Farson, 1957) “as we listen more sensitively to people, they start to listen to themselves more carefully, paying attention to their thoughts and feelings”, listening skills hone both intrapersonal and interpersonal skills.

3.1.2 Coping with Emotions and Stress

Emotions influence our behaviours. What we think, speak and act entirely depends on our emotions. The stress induced by adverse or demanding situations may result in negative emotions. Listening and negative emotions are inversely related. Negative emotions result in ineffective listening. Having engrossed with anger, self pity or sadness the mind turns inwards and the listening will only be partial and may also be biased. Also the positive emotions such as excitement, happiness will result in losing the focus. Hence, being aware of the state of mind and not letting the emotional barriers affect the listening behaviour, will result in better understanding.

3.1.3 Interpersonal Skills

Interpersonal skill is the ability to interact or communicate well with others. Mastery of interpersonal skill ensures a positive and constructive approach in personal and professional life.

In real terms, listening is major attribute of interpersonal skills. It is a prerequisite to develop interpersonal skills. An individual's level of listening competence influences interpersonal skills. As emphasized by Solomon and Theiss "listening can be a rewarding, informative, and enlightening part of the interpersonal communication process". The powerful way to connect to other people is to listen attentively. The listeners' role is a significant one in communication. The communication is said to be successful only when the message conveyed is accurately received and interpreted. In addition to the auditory inputs, the listener should possess the ability to interpret the body language. The listener should also be competent enough to read beyond the words taking cues from the tone, gestures, facial expressions and other related circumstances. Floyd (1985) characterizes the effective listener who engages truly in the dialogue: (1) genuineness, (2) accurate empathic understanding, (3) unconditional positive regard, (4) presentness, (5) spirit of mutual equality and (6) supportive psychological climate.

3.1.4 Problem Solving and Decision Making

Problems simple or complex, personal or official is a common phenomenon across the globe. Unattended problems will have adverse effects on interpersonal relationships and functioning of organizations. Though several reasons can be attributed for of a problem, ineffective listening is major factor that creates crisis. Listening abilities influence the way the problem is approached. Listening with preconceived notions, pseudo listening and not attending to paralinguistic cues results in misunderstandings and misconceptions. People often don't express their feeling directly, especially those who are under stress express their state of mind subtly. In few instances, people may even present an entirely wrong version deliberately to mislead or distract. Explicit human intention can be heard, but the implicit intent can be inferred only by listening actively for the meaning embedded behind the words. Hence, it is imperative to develop the trait of listening not only to the uttered words but also the emotions, attitudes, motives behind the words. Further, one of the traits of effective listening is understanding the perspective of others and being open to diverse opinions. This facilitates new way of thinking to make appropriate decisions and resolve conflicts.

3.1.5 Critical Thinking

Critical thinking refers to higher order thinking that questions assumptions (Brookfield, 2000). Generally thinking is a part of listening. Listening is not just hearing. While the information is received, the mind simultaneously thinks critically and objectively. An effective listener always assesses the details, distinguish facts and opinions, employ sound reasoning, evaluate the evidence, arguments and claims effectively and reflect critically on the message as a whole.

3.1.6 Empathy

Empathy is the experience of understanding other person's feelings, emotions and thoughts from their point of view. To listen with empathy is an approach to create confidence, trust and respect on the listener and in turn the speaker would open his mind and convey the real feelings. Empathic listener can understand the feelings and emotions attached to the words and even the hidden meanings.

3.2 Effects of Poor Listening

Listening is the foundation on which other communication skills are built and it is imperative for harmony in the personal relationship, career progress and organizational development. Generally, people want only to be heard and expect others to understand and accept their ideologies and not willing to listen to others. Listening needs efforts, it is not a natural ability. Without conscious effort, messages cannot be decoded accurately and in the right perspective. In most cases, the listeners receive and understand the messages in their own perspective which results in misunderstanding and misconceptions. This would cost heavily on interpersonal relationship, generate complete chaos in the business and other organizations and create disharmony in the society,

3.3 Learning Listening

Listening plays a crucial role in performance of the individuals as learners, professionals and in the larger perspective members of the society. Though, listening plays a key role in the communication process in language learning, the boundaries of listening skills are often limited to acquiring pronunciation, word stress, vocabulary and comprehension of main ideas. But listening has multifaceted functions. Bennett (2007) stated that, the key to develop students' pronunciation is listening, but listening in a context, that is both comprehensible to the learners and relates to their lives beyond the classroom. Brownell (1994) and Fracaro (2001), in Flynn et al (2008) state "listening is considered by some to be the single most important element in the communication process, even more highly valued than speaking as a communication skill necessary in the business world". We consider reading as the primary medium of learning in spite of the fact that a considerable amount of learning takes place by listening to classroom instructions and lectures. Also, in the process of language learning, the achievement level is often measured in terms of speaking and writing skills. But proficiency in any language is best achieved when the learners get opportunity to listen. Michael Rost, in *Introducing Listening* says that "for emotional impact, persuasion, accentuation of salient points, attitude shifts, a sense of sharing of communication events and long-term memory formation, listening may be a superior learning mode".

4. Conclusion

With technological advancement and cross border business we live in a complex environment than it was a few decades ago. To navigate smoothly through a wide range of personal and professional situations, it is imperative to acquire life skills to make the most out of life. Life skills facilitate us to transform knowledge, attitude and values into actual abilities. In general life skills refers to the process of learning, knowledge acquisition, the behavioural attitudes and values, which enhances the specific competencies such as creative and critical thinking, interpersonal, communication, problem solving and conflict resolving. To profit from the opportunities of global economy the individuals are in need of such competencies. Undoubtedly, listening is a powerful learning technique which needs to be incorporated in the curriculum. By engaging the learners in meaningful activities and participative practical training methodologies, listening competency should be developed to cope with the increasing pace and change of modern personal and professional life and create harmonious environment in the organization and society at large.

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Exoduction: A Pretrusted Culture Identity

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Bapsi Sidhwa is widely recognized as one of the most prominent Pakistani-Anglophone novel writer. She was raised in the Parsi community, a religious and ethnic minority in Pakistan. Critics regard Sidhwa as a feminist postcolonial Asian author, who provide a unique perspective on Indian and Pakistani history, politics and culture. Her characters are caught up in the historical events surrounding the geographical and social division. Her recurring themes are: human relationships and betrayals, the coming of age and its attendant disillusion. Bapsi Sidhwa skillfully links gender to community, nationality, religion and class demonstrating the ways in which these various aspects of cultural identity and social structure. This novel has garnered positive critical attention for providing a unique Parsi perspective on the culture and politics of the partition of India. *The Crow Eaters* has received compliments as an entertaining social farce. It is the most significant and striking novel which represents the Parsi culture in true manners. Sidhwa throws light on various aspects and features of Parsi community.

In the opening chapter of the novel Sidhwa tells about the historical background of Parsees. They were migrated from Persia to India with their sacred fires at the time of the arrival of Arabs thirteen hundred years ago to save their religion. They are the followers of Prophet Zarathustra, their religion known as Zoroastrianism. It was founded around 2000 B.C. In the latter chapters of the novel she writes about the religion, its beliefs, appearance, culture and ceremonies of the Parsees.

A culture is truly recognized by the language and living style of its individuals. This novel shows that Parsi style of speaking is much louder just like yelling on others. The word yelling has often been used in the novel referring to the way of speaking of Jerbanoo and Freddy especially when both are shown talking to each other. The title of the novel shows the capacity of too much talking of Parsees. *The Crow Eaters* follows a proverb that one who talks too much is supposed to have eaten crows. Since the novel is about Parsi community the title very aptly justifies its selection for the book.

Being the hallmark of Bapsi Sidhwa's work, this novel depicts historical facts interweave with ironic fiction and lampoon which aptly recreates the Parsi milieu and yet makes for delightful reading. The authenticity of Sidhwa's work is evident as she was born in Karachi in 1936, was brought up in Lahore for generations, had migrated in the last Century. So Sidhwa belongs to the third generation of Parsi settlers in North Indian cities. Hence her description

exploits of Faredoon Junglewalla and his family is not just historical fiction but contains a strong autobiographical element.

Bapsi Sidhwa has made a clever use of irony; the use of irony also prevents the novel from becoming either admiring or disapproving, an inherent danger when an author writes about his or her own community, both the short comings and achievements. Wealth and status is the ultimate aim for Faredoon Junglewalla. He achieved this ambition but at what cost is considered more important. This novel is considered to be a black comedy by a number of critics as Sidhwa has been successful in infusing a comic or humorous tone while treating some hard subjects in this novel. The long presence of the Parsi's in the Gujarat and Sindh areas of India distinguishes them from the smaller Zoroastrian Indian community of Iranis, who are much more recent arrivals, mostly descended from Zoroastrians fleeing the repression of the Qajar dynasty and the general social and political tumult of late 19th and early 20th century Iran. The term Parsi, which in the Persian language is a demonic meaning "inhabitant of Pars" and hence "ethnic Persian", is not attested in Indian Zoroastrian texts consistently use the Persian-origin terms Zartoshti or Vehdin of the good religion. The first reference to the Parsi's in European language is from 1322, when a French monk, Jordanus, briefly refers to their presence in Thane and Bharuch.

It is generally accepted that a Parsi is a person who is directly descended from the original Persian refugees and has been formally admitted into the Zoroastrian religion. Parsi is an ethno-religious designator, whose definition is of contention among its members. The Parsi community consists of Parsees who are descended from the original Persian emigrants and who are born of both Zoroastrian parents and who profess the Zoroastrian religion. Parsees are generally not very concerned with the theological study aspect of their religion. Most Parsees know their religion because it is tied into their identity. The main components of Zoroastrian Parsi community are the concept of purity and pollution, initiation, daily prayers, temple worship, funerals, and general worship.

The ancient rules of the Parsi community had been changed. But the name of the community still exists. Due to migration the Parsi people lost their root of self identity and cultural identity. They were mixed up with the people of the native land with certain restrictions. At present mixed marriage is allowed in Parsi culture, inter caste marriage is also permitted. Some of their own traditions are followed to some extent till date. The small religion could not have a much vocal rise towards the ruler therefore they were ought to adopt the background settings and the rules laid by the governing parties.

Though the Parsi culture was diminished they were very much successful in their living. This was reflected in the novel of Sidhwa through the protagonist Faredoon Junglewalla. He migrated to Lahore and struggled hard to setup his living with his family. Then he overcame the difficulties and had a standard, rich and wealthy life. The Parsi rituals were well focused; the event of marriage is beautifully portrayed. If the drinking water tasted of salt, it meant the children in the house wanted to get married. The novel aptly reveals the Parsi milieu in the throes of change. It is not only the migration that changed the life of Parsi's but also the impact on western education. The young generation of Parsi in the novel, the children of Faredoon

Junglewalla were sent to English medium school. Jerbanoo, the eldest Parsi women of the family had much passion towards their tradition though she created troubles. She want to place herself in the Tower of Silence after her death, hence the vultures will share her flesh which leads to charity.

This novel has used the flashback technique; the novel opens with the flashback with the narration of Freddy and ends in the present. A flashback is an interjected scene that takes the narrative back in time from the current point in the story. Flashbacks are often used to recount the events that happened before the story's primary sequence of events to fill in crucial back-story. Bapsi Sidwa effectively used the humor element throughout the novel. Humor is a literary tool that makes audience laugh, or that intends to induce amusement or laughter. Its purpose is to break the monotony, boredom and tedium, and make the audience's nerves relaxed. The writer uses different techniques, tools, words and even full sentences in order to bring to light the new and funny sides of Parsees life.

A person's identity will reflect their cultural identity. If the cultural identity is lost self identity will also be lost. Therefore, people should give importance to their own culture and traditional values. Both the negative and positive aspect of the migration is skillfully focused by Sidhwa in this novel. Due to migration the family of Freddy fined some new neighbors and well settled in their living. But they had lost their cultural values and nativity of the Parsees.

In the present status, there were only 69,000 Parsi's in India and 5,000 Parsi's in Pakistan. Gujarati with Parsi dialect or else English with Indian dialect are the languages used by them in the current scenario. The traditional wears of them were rarely used in some of their cultural functions, but mostly they were stuck to the western tradition. All around in the world there are 1, 38,000 Parsi's who are successful in their living. These numbers are gradually diminishing due to the loss of their culture. Through this novel, we can see that the Parsi community is displaced and people lose their cultural roots. Still these people adapt to their new surroundings and are successful in leading a happy life. Displacement and migration are integral to the Parsi way of living. This novel of Sidhwa helps to reaffirm all these cultural attributes.

Culture cannot be kept untouched by others, where it has to go side by side with humans. The minority always faces problem in keeping itself aloof and detached with others, Parsi's too face this problem. This novel aptly reveals the Parsi milieu in the hard struggle of their cultural change due to migration. The change in social milieu and identity crisis which Sidhwa accurately depicts was distinctively visible amongst Parsees in British India and this is the problem faced by minorities in the social community.

The cultural identity of the Parsees had been diminishing due to their struggle of living; they lost their own identity and followed the existing culture of the society. Few of their traditions are valued but most are destroyed. The various themes of this novel are analyzed in the study, the Partition crisis, the suffering for living, the novel ends just before partition, Fareedoon Junglewalla the protagonist gives his decisions to the young generation to overcome the crises. According to him the sweetest thing in the world is one's need and to lead a life without facing

troubles one should obey the rules laid by the ruler, only then human can find harmony in their living. The Parsi milieu refers to the Parsi's community setting in the novel. Throughout the novel the readers can view the Parsi milieu because the writer belongs to the Parsi background and the autobiographical element is very much found in the plot constructed in the novel. The other themes are migration, the theme of marriage and the life of the minority community.

Jerbanoo, the widowed mother-in-law of Freddy may call a villain in this novel, which she has the habit of poking nose into every matter. She is much worried about the trace of their cultural identity. She wants her to be placed in the 'Tower of Silence' after her death. 'Tower of Silence' is the highest tomb in which the dead ones laid as a food for vultures and other wild animals. This cannot be found in the places where they migrate to safeguard their living. Therefore life should be kept adjusted according to the place of living.

Faredoon Junglewalla who is short called Freddy is gifted with soft-spoken manners. He had strong belief in astrologers and fortune tellers. He wants to add his name in 'Zarathusian calender'. It is a calendar used in important Parses ceremony like thanks giving and death anniversaries, name of the great departed Parses are invoked with gratitude. After Freddy's death his name is invoked in all major ceremonies performed in the Punjab and Sindh. Putli the wife of Freddy was six years younger than her used to wear the Mathabana and the sacred thread around her waist and love to walk at least three steps behind her husband. Billy and Yazdi were belonging to the young generation, who were the children of Freddy. They do not have much passion to follow the traditional values of their culture.

Change in culture is considered to be the great disaster, the young generation has less panic in cultural change thought migration is the reason for the shift in their culture they should have respect to their cultural values. Mixing up with other culture in the society is not the solution for living, one have to voice out for their rights. The conclusion given by Freddy to his next generation was to make the successful living not to bother about the partition who ever the ruler may be the Parsi's should stand on the strongest side to lead their life. If the cultural identity is lost the person self identity will also be lost. Therefore people should give importance to their own culture and traditional values. Though the Parsi culture is diminishing it is still exist in the society.

Though Sidhwa penned this novel to brighten their cultural values even she stepped into the modernity. Culture change is predominant; during migration gluing in traditional values is the major discomfort. The elder generation people hold much passion on their culture this creates great distress. The younger age band people can easily access the change and easily fit inside the modernity. Thus human life changes as per the wants of the generation. Therefore the idea given by Freddy in this novel is acceptable; one should live life to satisfy their needs and to obey the ruler for the merriment. The happiness in living is up to the mind of the human. Holding the cultural values is optional. The individuals should decide the necessities for the future betterment and should follow certain values. This novel is written by Bapsi Sidhwa exclusively to raise the vocal power of her own community to get awakened.

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Gender Referred by Historical Movement of Gender Equality and Poem

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Abstract

The concept gender is explained by three sub topics. Firstly, explanation of gender. Secondly, the concept explained by the poem "I am not that women ". To crown all this History of movement for gender equality is explained. "Gender "is a socio-cultural term referring to socially defined roles and behaviors assigned to male and female in a given society. Gender Inequality, in simple words, may be defined as discrimination against women based on their sex. In order, the term 'sex ' is a biological and physiological phenomenon which defines men and women. Gender is a function of relationship were men are superior to women. The poem "I am not that women" by krishwar Naheed explains the whole concept of women who faces many difficulty in her life by gender inequality. Gender inequality is idea and situation that women and men are not equal, it regards to unequal handling or treating of individuals entirely or partly due to their gender. Therefore, it is an intellectual, political, social, economic history of the changing relationship between men and women.

Keywords

- Stoicism and Platonic misogyny
- Hellenic philosophy
- Protofeminism
- Custom and tradition

Introduction

Gender' is a socio-cultural term referring socially defined roles and behaviors assigned to 'males' and 'females' in a given society; whereas, the term 'sex' is a biological and physiological phenomenon which defines man and woman. In its social, historical and cultural aspects, gender is a function of power relationship between men and women where men are considered superior to women. Therefore, gender may be understood as a man-made concept, while 'sex' is natural or biological characteristics of human beings. Each of these aspects play a significant part when speaking of the different social problems encountered by men and women. Sex makes up the biological differences; of male or female. Gender is the socially learned behaviors that are attached to the sexes, which create "Gender Roles."

Gender roles constitute the attitudes and behaviors that are expected of males and females in a given culture of society. It is these gender roles that give the impact of gender inequality amongst the male and the female sex. Gender roles are not given at birth, as one's biological sex, they are to be learned and taught amongst those surrounding one at an early age, and the society and culture one lives in. Gender roles are mainly learned and taught by those who have raised them, namely their family. One's family has the biggest impact on how to perceive their gender. This is because a family institution passes on values and beliefs that are taught and learned to accept at an early age. Although it is not those who raise one whom are to blame for gender inequality. Gender inequality begins during the history of how evolution caused us to be segregated of the two groups of male and female. As an outcome of these, gender roles came to affect of gender inequalities, in Family households and in the Workplace. As my research hopes to show, that I believe gender inequalities are learned through one's family and are reflected in the workplace.

History of the Movement for Gender Equality

The concept of equality of the sexes is a relatively new phenomenon. Until the end of the nineteenth century, women were treated as the inferior sex and were excluded from taking part in public life, especially in areas pertaining to politics, education and certain professions. Resistance to the idea of gender equality drew its strength from Stoic and Platonic misogyny, which was reinforced and justified under different intellectual movements, from early Christianity through to the Enlightenment. The history of the movement for gender equality is therefore an intellectual, political, social and economic history of the changing relationship between men and women, rather than how it is often distortedly represented as a 'pro-woman' movement.

Legacy of Ancient Misogyny

Women have historically been associated with inferiority in philosophical, medical and religious traditions. Hellenic philosophical schools, such as Stoicism and Platonism distrusted all that was corporal, favoring instead the spiritual. The hierarchical dichotomy of body versus soul/intellect was seen to parallel the division of the sexes, with women, due to their childbearing functions and menarche, pejoratively associated with corporeality. The mistrust of the flesh extended to mistrust of sexuality; a common antifeminist trope that developed over centuries was the idea of the woman as temptress, someone who tempts the virtuous male from the true ascetic path to wisdom.

With the advent of Christianity, the Old Testament figure of Eve came to embody earlier misogynist traditions: Eve, the sinful Woman (Woman because she in fact represents all women) who condemned humanity by corrupting Adam. Moreover, since Eve was born out of Adam's rib, the link between Woman's physicality and debt to Man was made more manifest. Even in medical treatises of the first five centuries AD, women's inferiority to men was justified by their physiological weaknesses. In Aristotelian physiological tradition, which influenced medieval, early modern and even modern notions of sex and gender,

Woman is the imperfect version of Man: she is matter whereas he is form. For the Greek philosopher and medical doctor, Galen (AD129 – 200), women lacked self-restraint whereas men were characterized by self-control. These traditions intersected and justified the dominant view that women were physiologically, intellectually and spiritually inferior to men.

Protofeminism

Despite the dominance of these misogynist traditions, some individuals during the Middle Ages and early modern period challenged the status quo and called for greater equality between the sexes. Christine de Pisan (d. 1430), a successful Italian-born female writer of the French royal court is now often named as “the first proto-modern woman” due to her treatise panegyricizing the contributions of women to civilization, in her famous works, *The Book of the Cities of Ladies*. For Christine, gender inequality was not on account of any innate differences between men and women. Instead, she recognized the role of education and opportunities as the main cause: “If it were the period challenged the status quo and called for greater equality between the sexes, to send little girls to school and teach them all sorts of different subjects there, as one does with little boys, they would grasp and learn the difficulties of all the arts and sciences just as easily as the boys.”

Christine comprehensively critiques the tradition of misogyny underpinning literary, religious and philosophical discourses while at the same time reconstructing a ‘new’ canon of literature and history in which the contributions of women are included and applauded. There remains considerable debate on the merits of the label ‘protofeminist’, in particular as it applied to Christine de Pisan. Many contemporary feminist historians find her ‘disappointing’ for not being more ‘radical’ yet (Delaney, 1987), others have argued that by her life example (self-educated, supporting herself and her family through her writing, publicly engaging with contemporary debates) and by her arguments for greater appreciation, better treatment and equal access to education for women, she embodied and espoused one of the earliest formulations of gender equality.

“I am not that woman “

The poem I am not that woman which was written by Kishwar Naheed who explained about women’s inequality in this poem

Stanza:

I am the one you crushed
With the weight of custom and tradition
Not knowing
That light cannot be hidden in darkness
Remember me,
I am the one in whose lap
You picked flowers
And planted thorns and embers
Not knowing That chains cannot smother my fragrance

Analysis

The woman who has been crushed by the rigid constraints of custom and irrational barriers of tradition. Nevertheless, light cannot be hidden in darkness and manifest itself. A woman is the epitome of light (knowledge) As the saying goes: “If a man is educated, an individual is educated but if a woman is educated, the whole family is educated.” She is the lap that ensures security, caring and sharing. The Man takes flowers from her only to leave her thorns and embers rendering life a horrid experience for her. The idea of ‘embers’ implies how she endures hell right on earth. However, Man is ignorant to the fact that chains cannot smother her fragrance, as it is beyond worldly confinement.

Tangible objects cannot deteriorate her intangible worth.

In short

A number of laws have been enacted to provide protection against discrimination to women. But the implementation of this laws is hardly there in their letter and spirit. The sense of helplessness, Insecurity and humiliation in women always keep them silent. To totally eradicate the gender discrimination or gender inequality the cultural beliefs and traditions that discriminate against women should be discredited officially and the implementation of the related laws should be made severe.

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Globalization and Literary Imagination: World War III

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Introduction

What Is War?

War is the coherent execution of all means to bring about sufficient adherence to a nation's will in the international (global) arena; resulting in armed conflict only when all other means fail. *"a state of usually open and declared armed hostile conflict between states or nations.*

Defining what war is requires determining the entities that are allowed to begin and engage in war. And a person's definition of war often expresses the person's broader political philosophy, such as limiting war to a conflict between nations or state. Alternative definitions of war can include conflict not just between nations but between schools of thought or ideologies. In many respects the philosophy of war demands a thorough investigation of all aspects of a thinker's beliefs, as well as presenting an indication of a philosopher's position on connected topics. To begin a philosophical discussion of war draws one onto a long and complex intellectual path of study and continual analysis; whereas a cursory announcement of what one thinks on war can be, or points to, the culmination of thoughts on related topics and a deduction from one to the other can and should always be made.

World War 1

M.A.I.N

One way to remember the FOUR main causes of World War I is to remember the acronym M – A – I – N. (M = Militarism, A = Alliances, I = Imperialism, and N = Nationalism.) MILITARISM was one of the four major causes of the war. It was an "arms race." ALLIANCES- For twenty years, the nations of Europe had been making alliances. It was thought the alliances would promote peace. Each country would be protected by others in case of war, making it foolish for one country to wage war on another. The danger of these alliances was that an argument between two countries could draw all the other nations allied with them into a fight. IMPERIALISM Another cause of World War I was that European nations ruled smaller countries, called colonies, and competed with each other to amass more colonies. Gathering colonies is known as IMPERIALISM. The purpose of imperialism was and is to build up national wealth and influence by owning colonies. NATIONALISM In addition to political conflicts, the causes of the war included such forces as nationalism, or pride in one's country. The belief that one's own nation

or culture is superior to all others, nationalism led European nations to compete to build the largest army and navy. It also gave groups of subject peoples the idea of forming independent nations of their own.

Effect of World War I

WWI caused the downfall of four monarchies: Germany, Turkey, Austria-Hungary and Russia. The war made people more open to other ideologies, such as the Bolsheviks that came to power in Russia and fascism that triumphed in Italy and even later in Germany.

WWI largely marked the end of colonialism, as the people became more nationalistic and the one country after the other started colonial revolts in Southeast Asia, the Middle East and Africa. The war changed the economical balance of the world, leaving European countries deep in debt and making the U.S. the leading industrial power and creditor in the world.

Inflation shot up in most countries and the German economy was highly affected by having to pay for reparations. With troops travelling all over the world, influenza was spread easily and an epidemic started which killed more than 25 million people across the world.

With all the new weapons that were used, WWI changed the face of modern warfare forever. Due to the cruel methods used during the war and the losses suffered, WWI caused a lot of bitterness among nations, which also greatly contributed to WWI decades later.

Social life also changed: women had to run businesses while the men were at war and labor laws started to be enforced due to mass production and mechanization. People all wanted better living standards. After WWI, the need for an international body of nations that promotes security and peace worldwide became evident. This caused the founding of the League of Nations. WWI boosted research in technology, because better transport and means of communication gave countries an advantage over their enemies. The harsh conditions of the Treaty of Versailles caused a lot of dissent in Europe, especially on the side of the Central Powers who had to pay a lot for financial reparations.

World War II (Causes)

Italian Fascism

Italian Fascism was the authoritarian political movement which ruled Italy from 1922 to 1943 under the leadership of Benito Mussolini. German Nazism, under Adolf Hitler, was inspired by Italian Fascism but only came to power ten years later in 1933. Similar movements appeared throughout the world including Europe, Japan, and Latin America between World War I and World War II. Although Fascism, strictly speaking, refers only to Italian fascism, the word is often used to describe similar ideologies and movements. Fascism in Italy was strongly identified with the cult of Mussolini. Fascism combined elements of corporatism, nationalism, militarism, anti-liberalism and anti-Communism. Fascism is absolutely opposed to the doctrines

of liberalism, both in the political and economic sphere. Fascism is one of the reasons for World War 2 as it followed one party rule which was against democracy.

Adolf Hitler And Nazi's Foreign Policy

Following the Nazi rise to power, Adolf Hitler's government conducted a foreign policy aimed at the incorporation of ethnic Germans living outside German borders into the Reich .In August 1939; Ribbentrop signed the German-Soviet Nonaggression Pact. A temporary deviation from Germany's normally anti-Communist foreign policy, this agreement allowed Hitler the freedom to attack Poland on September 1, 1939, without fear of Soviet intervention. Britain and France, Poland's allies, declared war on Germany on September 3, 1939. Hitler's aggressive foreign policy resulted in the outbreak of World War II.

Japanese Militarism

The military had a strong influence on Japanese society. Japan was suffused with a rebirth of a culture of warrior prestige and status. On December 7, 1941, Japanese planes bombarded the U.S. naval base at Pearl Harbor near Honolulu, Hawaii, destroying or crippling 18 ships and killing almost 2,500 men. This was the stimulation for the war. Japan's military leaders recognized that victory was unlikely, yet the country did not stop fighting until after atomic bombs were dropped on Hiroshima and Nagasaki the following August. On August 15, 1945, Hirohito made a radio broadcast announcing Japan's surrender.

Invasion of China

China was the first country to enter what would become the Second World War, and it was the ally of the United States and the British Empire from just after Pearl Harbor in 1941, to the Japanese surrender in 1945. China's resistance to Japan is one of the great untold stories of World War II. Though China was the first Allied power to fight the Axis, it has received far less credit for its role in the Pacific theater than the United States, Britain or even the Soviet Union, which only joined the war in Asia in August 1945. But relatively few will remember a historical fact that underpins the ceremony: China was the first country to enter what would become the Second World War, and it was the ally of the United States and the British Empire from just after Pearl Harbor in 1941, to the Japanese surrender in 1945.

Effect of World War II

World War 2 ended with the unconditional surrender of the Axis powers. On 8 May 1945, the Allies accepted Germany's surrender, about a week after Adolf Hitler had committed suicide. VE Day – Victory in Europe celebrates the end of the Second World War on 8 May 1945.

World War III

Communal Riots (Tamilnadu)

Pro-Jallikattu Protests

The year started off with a mass movement across Tamil Nadu to protest against the 2014 Supreme Court ban on *Jallikattu*, the traditional bull taming sport of the state.

Neet exam

The tragic suicide of medical aspirant Anita over the National Eligibility Entrance Test shook the collective conscience of Tamil Nadu and inflamed the people over the state's failure to protect students under its own education board.

Rameshwaram Fishermen Issues

Thousands and Thousands of fishermen lost their lives in gun-shot, many lost their boats, fishing nets etc.

Sterlite Issue in Thoothukudi (Tuticorin)

This issue is not resolved yet and we're still fighting against the wealthy Vedanta group. Their Sterlite industry is one among the prime reason to cause cancer for the people of Thoothukudi.

Farmers' Issues in Tamilnadu

India is basically an agricultural country, but farming in Tamilnadu is at alarming level. They are the least spoken people by Indian Media. As a producer, our farmers cannot determine the price of their products.

Hydrocarbon Issues

After Jallikattu Protest, now it is Save Neduvasal from hydrocarbon project. Any project which does not focus on long-term benefit will never become a success. This project should be withdrawn immediately.

Education Loan Issues

Due to election oath, still, good students are suffering. Banks are now not providing education loans due to high NPA (Non-payable assets) ratio. The Government needs to take immediate steps to take their election oath into reality.

Kaveri Issue

Kaveri Issue is one of the hypothetical problems what Tamil Nadu is facing for years. Even though the judgment is in favor of Tamil Nadu, Karnataka government is not releasing the adequate

water on time. Secondly, cheap war game was started by politicians between people of Tamil Nadu and Karnataka

Problems with Tasmac

Last but not the least, Tasmac is the worst problem which many families getting affected in Tamil Nadu. The worst quality of alcoholic drinks is sold in Tasmac. The most pathetic thing is the government is sailing with the profit of the Tasmac.

Private Education System

The of private education system becomes a wonderful business for people who wants to be rich at no time. We can see most of the politicians have minimum 1 colleges. Donations, fees etc are collected from students and enjoying the money which is nonaccountable. Engineering and medical colleges were the birthplaces of black money. This should be tackled immediately.

Sand Mafia

This issue is popular in almost all river beds. Looting sand from the river will affect the groundwater quality as well as the absorption capacity, hence pumping water for drinking will be difficult.

Save Thamirabarani

One of the tastiest water sources in the world is Thamirabarani. There are many companies (including soft drinks) and hospitals (From Tirunelveli) which take water/pollute water. This must be streamlined and to bring back Thamirabarani back.

Bhavani Dam Issues

Constructing dam on Bhavani River by Kerala government might affect the farming activity in Kongu region. This should be stopped during the early stages itself.

Cyber Attack

Cyber warfare is the use or targeting in a battle space or warfare context of computers, online control systems and networks It involves both offensive and defensive operations pertaining to the threat of cyber-attacks,Cyber warfare can present a multitude of threats towards a nation. At the most basic level, cyber-attacks can be used to support traditional warfare. There has been controversy over whether such operations can be called "war". Nevertheless, powers have been developing cyber capabilities and engaged in cyber warfare, both offensively and defensively, including the United States, China, Russia, Israel and the United Kingdom. Two other notable players are Iran and North Korea. Examples of cyber warfare driven by political motivations can be found worldwide. Jobs in cyber warfare have become increasingly popular in the military.

Bio-war

Biological weapons are difficult to detect, economical and easy to use, making them appeal to the terrorists. The cost of a biological weapon is estimated to be about 0.05 percent the cost of a conventional weapon in order to produce similar numbers of mass casualties per kilometer square. Moreover, their production is very easy as common technology can be used to produce biological warfare, like that used in production of vaccines, foods, spray devices, beverages and antibiotics. A major factor about biological warfare that attracts terrorists is that they can easily escape, before the government agencies or secret agencies have even started their investigation. This is because the potential organism has incubation period of 3 to 7 days, after which the results begin to appear, thereby giving the terrorists a lead. This can also include the dosage of vaccinations we intake and medicines we use in our daily life. Therewere no vaccines when humans were created, we started to use vaccines as a cure against plague and other epidemic diseases. Butmaybe this could be even the reason for creating new diseases by fooling the people.

Political Wars

Historical antecedents of political warfare and current-day practices through in-depth case studies of Russia, Iran, and the Islamic State. They use these cases to derive common attributes of modern political warfare. Political warfare employs all the elements of national power. Political warfare relies heavily on unattributed forces and means. Detecting early-stage political warfare requires a heavy investment of intelligence resources. Political warfare can generate unintended consequences. Economic leverage is increasingly the preferred tool of the strong. Political warfare often exploits shared ethnic or religious bonds or other internal seams. Political warfare extends, rather than replaces traditional conflict and can achieve effects at lower cost.

Nuclear Weapons

A nuclear weapon is an explosive device that derives its destructive force from nuclear reactions, either fission or from a combination of fission and fusion reactions. The countries most likely to be in war will be USA, Russia, India, China, Pakistan, North Korea, Israel, South Korea, EU, etc. Pakistan and North Korea have more chances of using nukes over India and South Korea. Russia and America have largest stockpile of nuclear weapons more than 90%. Nuclear war or cyber war World war will be a cyber-war. It will not be nuclear. Technology is rapidly racing ahead in Artificial Intelligence (AI), Cloud and Internet of Things (IOT). These advancements will penetrate into each and every human life with in no time. These will increase the use of robotic machines, embedded systems. Moving forward each and everything will be controlled by system. Even your hearts, brains will come under their control. Imaginations will be true one day. That day is not far away may be one or two decades more? So as the system is advancing, the control of the world is with the one that controls the system. WW3 will be a cyber-war not a nuclear war

Water and Oil

We still use oil so we're very dependent on companies and they can manipulate our lives to extent of even causing wars. I believe that water and oil might not be the reason for war but can be made as a reason for war if ignored.as wars do not happen spontaneously it is an effort of the evil forces to bring extinction to humans therefore if ignored, water and oil will be the reason for world war 3 and the weapon used will be cyber warfare .

World War IV

Every country and super power are working towards the best possible weaponry with superlative destruction capabilities. We have a lot of peace supporting nations today, but they too have been busy in developing the best weapons. Thus, In case of a World war 3 (although it is highly not possible considering that people know the effects of nuclear warfare), It is highly probably that the entire human race would be destroyed. Nature then has to undergo its healing processing in millions of years and maybe again we would have humans (or apes or something else) as the major species (although one can never be sure). Then, The next war; The World war 4 would be of the freshly created major race with sticks and stones, the pinnacle of weapons technology. Einstein means that the next war will be the last for all mankind (considering nuclear and other dangerous warfare now) and that the next war after that will have to be the one with sticks and stones among the major life form then. The cycle of life will repeat itself.He surely means to criticize our decisions and concept of war.

Conclusion

The causes of world war three will be due to the fight for water, the main character in the planet. Later it will be oil which is an important fuel power which relies upon the Arabic countries. I believe that the war has never ended. We are living in the battle field where the war has worn the cloak of invisibility. Even the smallest of issues and riots have a part in the war. We have faced a lot of communal riots most of which are due to foreign countries who wants to use the manpower and resources from our country. We may think that the reason is within the country but nobody knows the seed was planted by the foreign country. The plant has grown into a tree and gives fruits which are pisonus.so beware of every issue developing in our society which can be reason for a real battle. The world war 1 and world war 2 has given a major effect on the human life form, but still humans are greedy for everything. The greediness for power is the root cause for wars. When world war three takes the new life form it will be fought with the new weapon-cyber weapons. Cyber warfare is what is world war 3 as the powerful nations are working towards it .The other weapons used will be biotic weapons which can bring down half the population as population is one of the major issues of the growing world, world war three seeks to bring it down. But I predict that not the half the population will come down but the entire human form is going into existence. As Einstein predicted that world war 4 will be fought with stones and sticks which will be proved within a few decades by this I conclude and request every single human life form to be prepared for the war.

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Never Let Me Go - Kazuo Ishiguro

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Abstract

Japanese-born British author Kazuo Ishiguro's 2005 novel, *Never Let Me Go*, deeply criticizes the inhumanity of colonization with the story of a group of clone children bred specifically for the use of their body parts. While the concept of British empire is generally thought of in the context of the seizure of property, *Never Let Me Go* takes colonization to a disturbing and intimate level that encourages the reader to not only empathize with a loss of surroundings, but with the loss of bodily free will, equality, and the denial of authenticity. Further, Ishiguro challenges traditional post-colonial schools of thought that emphasize resistance by instead illustrating the ruthless method of colonization through pacification of its subjects.

A novel is a long, fictional narrative which describes intimate human experiences. The novel in the modern era usually makes use of a literary prose style, and the development of the prose novel at this time was encouraged by innovations in printing, and the introduction of cheap paper, in the 15th century. The novel is today the longest genre of narrative prose fiction, followed by the novella. However, in the 17th century, critics saw the romance as of epic length and the novel as its short rival. A precise definition of the differences in length between these types of fiction, is, however, not possible. The requirement of length has been traditionally connected with the notion that a novel should encompass the "totality of life."

"*Never Let Me Go* is a 2005 dystopian science fiction novel by Nobel Prize-winning British author Kazuo Ishiguro. A Dystopia is a community or society that is undesirable or frightening. It is translated as "not-good place". Dystopian societies appear in many artistic works, particularly in stories set in the future. Some of the most famous examples are George Orwell's 1984 and Aldous Huxley's *Brave New World*. Dystopias are often characterized by dehumanization, totalitarian governments, environmental disaster, or other characteristics associated with a cataclysmic decline in society. Dystopian societies appear in many sub-genres of fiction and are often used to draw attention to real-world issues regarding society, environment, politics, economics, religion, psychology, ethics, science, or technology. However, some authors also use the term to refer to actually-existing societies, many of which are or have been totalitarian states, or societies in an advanced state of collapse and disintegration. Postcolonial literature is the literature by people from formerly colonised countries. It exists on all continent's except Antarctica. Postcolonial literature often addresses the problems and

consequences of the decolonization of a country, especially questions relating to the political and cultural independence of formerly subjugated people, and themes such as racialism and colonialism. A range of literary theory has evolved around the subject.

Migrant literature and postcolonial literature show some considerable overlap. However, not all migration takes place in a colonial setting, and not all postcolonial literature deals with migration. A question of current debate is the extent to which postcolonial theory also speaks to migration literature in non-colonial settings.

Kazuo Ishiguro is one of the most celebrated contemporary fiction authors in the English-speaking world, having received four Man Booker Prize nominations and winning the 1989 award for his novel *The Remains of the Day*. His 2005 novel, *Never Let Me Go*, was named by Time as the best novel of 2005 and included in its list of the 100 best English-language novels from 1923 to 2005. His seventh novel, *The Buried Giant*, was published in 2015. Growing up in a Japanese family in the UK was crucial to his writing, as he says, enabling him to see things from a different perspective to many of his British peers.

In 2017, the Swedish Academy awarded Ishiguro the Nobel Prize in Literature, describing him in its citation as a writer "who, in novels of great emotional force, has uncovered the abyss beneath our illusory sense of connection with the world".

Andrew Garfield believes the story of *Never Let Me Go* is about humans, and exploring "what it is to have a soul, and how you prove what a soul is"; he says he enjoys the way the novel is a "call to arms" about the positives of life. He adds that its message could hopefully remind people that they have a choice when they arise in the morning whether to pursue their own choice of activities for the day, or to do what they should do or are obliged to do. Keira Knightley feels that the film's story is alarming, but has said that the novel is "more about humanity's ability to look the other way". "You know in fact that if your morals can go out the window if you think you can survive in a certain way, whatever your morals may be". Just imagine that you can clone a person for organs which is impossible for the clone to donate cause they do have a soul.

In biology, cloning is the process of producing similar populations of genetically identical individuals that occurs in nature when organisms such as bacteria, insects, plants or animals reproduce asexually. Cloning in biotechnology refers to processes used to create copies of DNA fragments (molecular cloning), cells (cell cloning), or organisms (organism cloning). The term also refers to the production of multiple copies of a product such as digital media or software.

Human cloning and its ethics are foundational themes in *Never Let Me Go*. Main character Kathy attends a special school for clones called Hailsham, where she's taught to passively accept her fate. Only later does she learn that the general population is debating whether or not clones have souls—a fact that she herself assumed to be obvious. Ultimately, every clone in *Never Let Me Go* meets the same fate: after undergoing too many "donations," or surgeries in which their organs are harvested, clones die in the hospital. Clones are informed of

their fates at an early age and taught to accept it, which makes death a mere matter of course in their world. The theme of art grows in importance as the novel progresses. In the beginning, the students at Hailsham prize artistic talent, with the result that Tommy, who lacks in artistic ability, gets teased by the other students. Only later do Kathy and Tommy learn that their art was used by the guardians at the school to argue that clones have souls—a subject of some debate. *Never Let Me Go* is set in a dystopian world in which human clones are created so that they can donate their organs as young adults. The novel follows the life story of Kathy, a clone who is raised at a boarding school for future “donors.” It is related in flashback: Kathy is now thirty-one and about to start her first donations. For the past eleven years, she has worked as a “carer,” a nurse and companion to clones who are in between donations.

“But these days, of course, there are fewer and fewer donors left who I remember, and so in practice, I haven’t been choosing that much”

Kathy reminisces about her time at Hailsham. Her two most important friends were Ruth, a charismatic but manipulative and dishonest “queen bee,” and Tommy, a kind boy with a bad temper who is disliked by the other students. Kathy relates a number of anecdotes about how her relationships with Ruth and Tommy change over time.

Hailsham places a great emphasis on art, writing, and other forms of “creativity.” A mysterious woman named Madame comes periodically to take the students’ best artwork away to an off-campus “Gallery.” Tommy is not particularly good at these things and never gets pieces into the Gallery, which is part of why he is ostracized. One day when he is thirteen, Miss Lucy, a teacher and guardian, informs Tommy that it is all right if he has trouble being creative because it does not matter anyway. Kathy is shocked by this.

“Why Should I Care?”

Kathy relates several anecdotes about Ruth’s pathological lying. At one point, Ruth pretends to be talented at chess when she does not actually know how to play. At another, she pretends that a pencil case was a gift from her favorite teacher when in fact she bought it for herself. Nevertheless, Kathy becomes good friends with her, and when she loses her favorite cassette tape—which features a song called “Never Let Me Go,” —Ruth tries to help her find it.

One day, Miss Lucy tries to explain to the students about how tragic and difficult their lives will be once they become donors. However, the students are unable to process the information. Around age sixteen, Tommy and Ruth begin dating each other. Kathy is slightly jealous but tries to hide her feelings for Tommy. A few months after Tommy and Ruth get together, the students graduate from Hailsham and go to live at the Cottage, a more relaxed holding facility where the students are free to drive and otherwise act as they wish.

At the Cottages, Ruth becomes fixated on impressing the older students, or ‘veterans.’ Two of these veterans, Chrissie and Rodney, take Kathy, Ruth, and Tommy on a trip to Norfolk because Rodney believes he has found Ruth’s “original,” the person from whom she was cloned. On the trip, Chrissie and Rodney confront the younger students about a rumor that if two Hailsham students are truly in love, they can get their donations deferred so they might have a

few years together. No one has heard of this program, but Ruth pretends that she knows all about it.

Tommy and Kathy split from the rest of the group. At Tommy's suggestion, they look in secondhand stores for the favorite music tape that Kathy lost so many years ago. They find it and have an emotional moment together. Ruth begins to notice the growing affection between Kathy and Tommy and does what she can to sabotage the budding relationship. She tells Tommy that Kathy dislikes his drawings and tells Kathy that Tommy could never fall in love with someone who has had casual sex, as Kathy has.

Kathy is saddened by the situation, so she voluntarily leaves the Cottages to begin her career training. Acceptance is one of the stronger themes in Ishiguro's novel *Never Let Me Go*. It is also one of the more annoying themes, according to many critics. Several years later, rumors begin to circulate that Hailsham has closed. One day, Kathy encounters an old friend from Hailsham who informs her that Ruth has begun her donations and is doing poorly. Despite their tumultuous relationship when they were young, Kathy volunteers to become Ruth's carer.

Ruth asks Kathy to take her to see an abandoned boat several hours away. Kathy agrees, and they stop to visit Tommy, who has also begun his donations. Tommy's "recovery center" is near the boat, and Kathy suspects this is why Ruth wanted to make the trip. When the trio is back together, Ruth apologizes for keeping Kathy and Tommy apart. She encourages them to apply for a deferral so they can have a few years together, and gives them the address of Madame, whom she believes will be able to help.

Shortly after this, Ruth dies. Kathy becomes Tommy's carer. By this point, Tommy has made three organ donations and is approaching his fourth, which clones generally do not survive. Kathy and Tommy go to visit Madame, who kindly tells them that the deferral program never existed. She explains that Hailsham was a "progressive" school, and that she and the other guardians were actually activists for the humane treatment of clones. The emphasis on artwork was to show the public that the clones had souls. However, the humane-treatment movement has petered out and Hailsham has lost its funding.

"Ruth wanted the other thing for us", Tommy repeated

On the way back to the recovery center, Tommy is overcome with emotion and throws a tantrum. However, he gets past this and comes to accept that he will die soon. Because he is suffering from increasingly gruesome medical problems, he asks Kathy to stop being his carer. Kathy reluctantly agrees, and she bids farewell to Tommy as he gets ready to make his fourth donation.

"Say you'll never let me go might be the last cry for tommy".

Back in present day, Kathy is about to make her first donation herself. She is calm and even happy about this, because it will give her a chance to reflect on her life. She has only permitted herself one "indulgence": a few weeks after Tommy dies, she goes to mourn him in a field in Norfolk. There, she imagines that all the things she has lost—most importantly, Tommy—

–will return to her. The lines between love, sex, and friendship are often blurred in *Never Let Me Go*.

The experience of diving into an Ishiguro novel becomes a process of excavation, of uncovering memories that the narrator has meticulously buried over a lifetime. But don't expect any big reveal; instead, we must be satisfied with fragments of truth. The author's gift lies in his ability to use those fragments to construct a portrait, which, in the end, resembles something more of a mirror. That truth implicates us as much as it does the characters in their fictional realm.

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Postcolonialism in George Orwell's *Animal Farm*

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Abstract

George Orwell was an English novelist. His most famous work of the allegorical novella "Animal Farm" (1945), it was first published in England on 17 August 1945. According to Orwell, the book reflects events leading up to the Russian Revolution of 1917 and then on into the Stalinist era of the Soviet Union. Well Animal Farm, or Manor Farm at the beginning of the book, symbolizes a society. Specifically, it represents the Soviet Union during communist rule. One of the important characters, Old major in Animal Farm represents Marxism in the Russian revolution. He is equivalent to Vladimir Lenin, who is the leader of the 1917 November Revolution, Napoleon, unlike old major represents the new revolutionary order. Snowball is like Leon Trotsky, the leader of the Red Army in the Russian Revolution. Animal Farm is an allegory for the evolution of communism in Russia, with each animal representing a different social class.

Post subsequent to after colonialism the policy or practice of acquiring full or partial political control over another country occupying it with settlers and exploiting it economically. The political or cultural condition of a former colony. A theatrical approach in various disciplines that it conveyed with the lasting impact of colonization in former colonies.

In this paper I will make a short discussion about the theme of post colonialism in this novel Animal Form. According to the Postcolonial of the novel, this paper will discuss it from kinds of perspective.

Keywords

Post colonialism, Russian Revolution, corruption, Leadership,
Control of Naïve working class.

Introduction

Post colonialism is the political or cultural condition of a former colony. A theoretical approach in various disciplines that it colonization in former colonies. Post colonialism or postcolonial studies is the academic study of the cultural legacy of colonialism and imperialism, focusing on the human consequences of the control and exploitation of colonized people and their lands. The name post colonialism is modelled on postmodernism, with which it shares certain concepts and methods and may be thought of as a reaction to or departure from

colonialism in the same way postmodernism is a reaction to modernism .The ambiguous term colonialism may refer either to a system of Government or to an ideology or world view underlying that system in general post colonialism represents an ideological response to colonialist thought, rather than a system that comes after colonialism . The term postcolonial studies may be preferred for this reason.

Post colonialism encompasses a wide variety of approaches, and theoreticians may not always agree on a common set of definition on a simple level, it may seek through anthropological study to build a better understanding of colonial life from the point of view of the colonized people, based on the assumption that the colonial rulers are unreliable narrators . On a deeper level, post colonialism examines the social and political power relationships that sustain colonialism and neo colonialism, including the social, political and cultural narratives surrounding the colonizer and the colonized. This approach may overlap with contemporary history and critical theory, and may also draw examples from history, political science, philosophy, sociology, anthropology, and human geography.

Postcolonial period

Post colonialism is the historical period. Post colonialism, the historical period or state of affairs representing the aftermath of western colonialism; the term concurrent project to reclaim and rethink the history and agency of people subordinated under various form of imperialism.

Postcolonialism in literature

In most literature, Post colonialism is generally written about certain countries that have previously been colonized. This type of critical lens would approach this type of literature by looking for what particular society or individual characters. Then interprets the challenges and changes of a previously colonized nation. Post colonial literature often address the problems and consequences of the decolonization of a country, especially questions relating to the political and cultural independence of formerly subjugated people, and themes such as racialism and colonialism has evolved around the subject.

Post colonial Novel the *Animal Farm*

Eric Arthur Blair (25 June 1903-21 January 1950), better known by his pen name George Orwell , was an English novelist , essayist by lucid prose , awareness of social injustice , opposition to totalitarianism and outspoken support of democratic socialism. Orwell wrote literary criticism poetry, fiction and polemical journalism. He is best known for the allegorical novella “Animal Farm” (1945) and the dystopian novel Nineteen Eighty- Four (1949).

Animal Farm is an allegorical novella by George Orwell, first published in England on 17 August 1945. According to Orwell, the book reflects events leading up to the Russian Revolution of 1917 and then on into the Stalinist era of the Soviet Union.

There are several themes in Animal Farm, some including: Leadership and corruption, control of naïve working class, lies and deception, and dreams and hopes. The main themes in Animal Farm, Leadership and corruption. Animal Farm portrays the history of the Russian

Revolution by retelling the development of communism. Also this novel connected with the theme of Post colonialism.

There are many different ways we can analyze the Animal Farm through a post colonialism lens. These are two ransom examples from the novel.

Example 1: In the very beginning Mr. Jones is the owner of Manor Farm. He does what regular owners do. He cultivates the land and sells products that the animals make. He sometimes makes mistakes by forgetting to feed the animals. This is the way Mr. Jones runs his farm. The animals disagree with it and he takes things from them without giving anything in return. They end up deciding to form a rebellion because they want to be treated well. They run off the farm and take over it.

Example 2: After the rebellion, the animals take over Manor Farm and make it Animal Farm. The pigs eventually become the leaders and set out rules. They make sure the animals do all the farm work. The pigs make money off of the animal's work and things they produce so, the farm starts to get rich. The pigs keep all the money and leave the animals in worse living conditions than before when Mr. Jones was there. The animals work way harder than before and are also getting fed way less. Despite the problems, the animals always have a little thought of but then it is brainwashed out of their heads . Many more animals are also getting killed than before because Napoleon's dogs attack them if they disagree with him. By the end of Animal Farm , pigs are walking on two legs , seven commandments have become one, and the pigs insist to the other human that all they wanted all along was to "To live at peace and in normal business relationship". No wonder the animals can't tell the pigs and humans apart.

The seven commandments of Animal Farm

- Whatever goes upon two legs is an enemy.
- Whatever goes upon four, or has wings is a friend.
- No animal shall wear clothes.
- No animal shall sleep in a bed.
- No animal shall drink alcohol.
- No animal shall kill any other animal.
- All animals are equal.

Well Animal Farm, or Manor Farm at the beginning of the book, symbolizes a society. Specifically, it represents the Soviet Union during communist rule. Animal Farm begins after a revolution, like the Russian Revolution, and it quickly develops its own form of Government and structure. The comparisons between George Orwell's allegorical novel and Russian Revolution , The Old major in Animal Farm represents Marxism in the Russian Revolution . He is equilent to Vladimir Lenin, who is the leader of the 1917 November Revolution. Napoleon, unlike Old Major, represents the new revolutionary order. Snowball is the Leon Trotsky, the leader of the Red Army is the Russian Revolution.

Animal Farm is allegory for the evolution of communism in Russia, with each animal representing a different social class.

George Orwell fashioned Old Major on two historical figures: Karl Marx, the German philosopher and political economist, and Vladimir Ulyanov (political alias Lenin), the Russian revolutionary leader. Like Lenin, Old Major calls for “Rebellion” from “tyranny of humans” because humans consider only their own desires and needs. “Man serves the interest of no creature except himself”. He calls for unity among the animals and perfect comradeship. He instructs the animals that they must never tyrannize other animals or kill any other animal.

***“All animals are equal
But some animals are more than others”***

Old Major, he who teaches the other animals a “stirring time” called “Beasts of England”. Orwell next he portrayed the character in this novel, Snowball- The pig who challenges Napoleon for control of Animal Farm after the Rebellion. Based on Leon Trotsky, Snowball I intelligent, passionate, eloquent, and less subtle and devious than his counterpart, Napoleon. Snowball seems to win the loyalty of the other animals and cement his power.

Napoleon the cunning character in the Orwell’s novel Animal Farm, the pig who emerges as the leader of Animal Farm after the Rebellion. Based on Joseph Stalin, Napoleon uses military force (his nine loyal attack dogs) to intimate his power. In his supreme craftiness, Napoleon proves more treacherous than his counterpart, Snowball.

Boxer is described as a hardworking, but naïve and ignorant horse in George Orwell’s Animal Farm. He is shown as the farm’s most dedicated and loyal laborer as well. Boxer, who is the backbone of the animals. Boxer serves as an allegory for the Russian working class who helped to Oust Tsar Nicholas and establish the Soviet Union but were eventually betrayed by the Stalinists.

“I will work harder.”

which he had adopted as his personal motto. The death of Boxer, the most loyal and most hardworking of all the animals, marks the climax of the novel. In ch.1 Old Major had prophesied that Mr. Jones will sell Boxer once he is of no use. His death represents the end of the ideals for which all the animals had fought for and sacrificed so much for.

By the end of Animal Farm, pigs are walking have become one, and the pigs insist to other humans that all they wanted all along was to “to live at peace and in normal business relations”.

Conclusion

At last the ending in the Animal Farm “No question now what has happened to the faces of the pigs the creatures outside looked from pig to man and from man to pig, and from pig to man again; but already it was impossible to say which was which. In this novel Orwell mostly shows the Russian Revolution (1917) through to the allegorical novel Animal Farm. In England the politics is not favourable to all classes, while the novel was written. There was a dominating class frequently dominating the lower class people, and the upper class continuously discriminating the lower class. Hence Orwell conveys the discrimination of lower class by

Napoleon. This way he compared the sufferings of lower class, hence he combined his message with Post-colonialism.

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Analysis of Women and Their Relationships with Society in Shobhaa De's *Starry Nights*

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Among the distinguished literary writers of South Asia, Shobhaa De holds an elevated position. Being a novelist and a columnist, she contributed profusely to South Asian literature. Shobhaa De's first career choice was modeling which she pursued for some time and had proved herself as well. In 1970, she switched her career to journalism. Shobhaa offered her editorial skills to renowned magazines like Stardust, Celebrity and Society. Her column for The Times of India named 'Politically Incorrect' earned great praise. In her columns, she comments on various issues ranging from social, economic to political dynamics.

Subsequently, she directed her attention toward literary writing choosing the novel form as medium of her work. In 1989, she published her debut novel entitled, *Socialite Evenings*. The novel explores the dynamics of elites of Indian society. In fact, the book has a semi-autobiographical air to it. It highlights the decay of the social values, morality and culture. The socialites are portrayed as immoral and degenerated people who have traded their moral values for materialistic gain. The novel was heavily criticized for its controversial content, though it sold out and gained commercial success.

Shobhaa De's literary writing journey eventually turned her into India's bestselling author. More than 17 of her novels climbed the bestselling books charts at once. Her works have been translated into many languages. The reform and rise of women's fiction is accredited to Shobhaa for her daring to voice her thoughts in her writing. Her second novel, *Starry Nights*, is allegedly inspired by two famous Bollywood off-screen couples. The book discusses the dynamics of the Indian showbiz industry. Yet again it was an instant success establishing Shobhaa as a distinguished writer. Her other book named *Spouse – The Truth About Marriage* surveys the institution of marriage in the urban society. Over twenty thousand copies were sold on its first day of official launch.

Her style of writing is deemed a breath of fresh in the Indian literature. The highly individualistic style of writing that does at times seems provocative and bold. Another interesting fact about her writing is her invention of 'Hinglish', an uncanny blend of Hindi and English. Readers found this language a refreshing change in the Indian literature produced in 'Hinglish'.

Some of her other highly popular novels include *Second Thoughts*, *Sultry Days*, *Speedpost* and *Uncertain Liaisons*.

Besides literary writing, Shobhaa is also recognized for her scriptwriting for Indian television soaps. She has penned down numerous soaps including *Swabhimaan*, India's first ever soap. Moreover, her television appearances have increased with her popularity. A significant television show, *Power Trip*, was hosted by Shobhaa as well. Her regular participation on several television debate shows also earned her an esteemed position in electronic media.

Currently, Shobhaa is involved in writing novels, columns and television appearances simultaneously. She writes columns for a periodical named 'The Week'. Her columns examine the issues also discussed in her novels about the worrisome behavior and attitude of our generation. However, she has been severely criticized for influencing young generation's behavior by her provocative writings.

Starry Nights is Shobha De's second novel the characters, Aasha Rani and her lover Akshay, were based on the real life love-affairs of Amitabh Bachchan with Rekha Ganesan and Dharmendra Singh Deol with Hema Malini. It was a best seller in India and cemented its authors reputation as being a provocative and daring author.

The protagonist of the novel is Aasha Rani, a dark, chubby girl from Madras who has striven for seven years to become a famous Bollywood starlet. Her mother, Amma, has pushed her to attain this status by selling herself into the world of blue films before she was twelve years old, and when she was fifteen to Kishenbhai, a once-famous producer who was encouraged by Amma to take her as a lover in exchange for a film role. Kishenbhai, unable to secure a role for her any other way, finances a film with his own money after promoting her as the newest Bollywood starlet and having her sleep with the appropriate people to secure her attention and renaming her from Viji to Aasha Rani. He then proceeds to fall madly in love with her, who abandons him as she strives to get ahead in the filmi world, fully aware that she was just being used by him at first and is thus unable to return the affection of the older man.

She falls in love with Akshay Arora, a famous Bollywood sex symbol who stars in a string of hits with her. Amma, who had been living with her in Mumbai, was sent away to Madras by Aasha for objecting to Akshay beating her one day. Eventually Akshay gets bored with her and after his wife confronts her unsuccessfully about her affair with her husband, he reveals to Showbiz magazine that she was a former pornographic actress, and effectively has her blackballed from making further films. When she accosts him at a society party about this, he beats her. Sheth Amirchand, a Member of Parliament and the gangster that controls most of the Mumbai underworld, then takes an interest in Aasha Rani and she becomes his lover and restarts her career under his protection. She then has an affair with Linda, a gossip columnist for Showbiz magazine and Abhijit Mehra, the son of an industrialist, who is about to be married. Linda advises her to go to the south and do an art film, which she does, where she tries to seduce the director only to find that he is impotent. Her interest in her work declines as she continues to obsess over Akshay Arora. She confronts him at a traffic light as their cars are next to each other

and their affair is rekindled for a short time. She attempts to get Akshay to marry her, but when it becomes apparent that his interest in her is only due to his flagging stardom and not out of affection for her, she attempts suicide.

Her lesbian lover Linda, meanwhile, writes a juicy scoop on her suicide attempt. After she recovers she rekindles her affair with Abhijit Mehra, but Malini, Akshay's wife, reports this to his father and he has his weak-willed son Abhijit cut the affair off and sends Aasha to New Zealand with instructions to keep out of Abhijit's life. Aasha then retires to New Zealand and decided to leave the film business. She marries a New Zealander named Jamie Phillips (Jay) and has a child with him. Since Jay is not Indian and not in the film business, it occurs to her that she does not have to retire once she is married as is the custom in India. It is then revealed that Akshay has succumbed to AIDS as a result of his promiscuous lifestyle. Sudha Rani claims that Jay tried to seduce her and in revenge, Aasha Rani initiates an affair with Jojo, the producer of her next film.

Aasha Rani is forced out of the film industry by Jojo's wife, who sends goondahs to threaten her. She flies back to New Zealand and meets a man called Gopalakrishnan who she has sex with in the bathroom of the plane. She discovers that her husband is having an affair with her babysitter and they decide that their marriage is over. Her daughter, Sasha rejects her and begins to have her own identity crisis as a multiracial child. Aasha then meets a young lady named Shonali who she begins to spend a lot of time with. She is a London socialite and call girl and introduces Aasha to London High Society. At a party, Aasha notices Gopalakrishnan, the man she had sex with on the flight to London. He turns out to be an arms dealer. She accosts him and later he has an assassin quartered at her house and threatens to have her daughter murdered if she tells. Shonali murders the assassin and ushers Aasha Rani out of the country.

Sudha Rani has meanwhile had a film financed by the mob and she begins to doctor the novels instead of repaying her debts. The gangsters have her assaulted by some thugs and they set her on fire. Sudha Rani is badly burned and is forced out of the film industry, and Aasha reconciles with her. As Appa weakens, he reveals that he has kept position of a studio that Aasha can use to support herself by preparing her daughter, Sasha, to take her place as Bollywood's next starlet.

Starry Nights, the second novel of Shobhaa De, is said be based on real-time Bollywood affairs. Hence the book is also being referred as 'Bollywood Nights'. The novel was a good success in early 1990's. As an upshot, it cemented Shobha De's position in the Indian literature arena as a bold novelist. She is often referred as a bold novelist because she features female characters in her novel and sex is something inseparable. The novel was in the limelight because of its Bollywood-oriented theme. This novel, some say, has done considerably damage to the reputation of Bollywood stars, for instance, Amitabh Bachan and Rekha and some more star affairs.

Aasha Rani and Akshay Arora are the lead protagonists of the story. However, there are many other characters in the book, like Malini – the wife of Akshay, a lesbian journalist, a pimp

mother, blood-sucking distributors, producers and actors. Aasha Rani, once a porn star, is a dusky actress who has come from Madras to Bombay to become something outside the fences of porn cinema. On the other hand, Akshay Arora is a famous Bollywood star, a heartthrob of millions. When she meets and shares bed with him, she soon becomes a hot aspiring actress in Bollywood. How she became that - we all know casting couch works wonder in the industry.

Shobhaa De's novels are like spicy movies, so does this book. First time readers may find it gripping otherwise it is a warts-and-all. If reintroduced in this gadget-filled era, this book could cross its already set peaks, commercially as well as emotionally. The rise and fall of a Bollywood star is a good thing about this book, and revelations of the inside stories about Bollywood industry are amazingly researched and brought forward honestly.

Before pursuing a career into writing, Shobha De was a top model so she knows better what cooks best in the industry. *Starry Nights* is a spiced-up, racy novel. Other than the feminism approach, De has superbly explored the meaning of marriage in high societies. Akshay Arora chooses Aasha Rani for perfect bed chemistry over her wife, Malini, since he knows he cannot do whatever he does with Aasha Rani. When Malini approaches her and accuses of her for emotionally abducting her husband, Aasha Rani coolly replies that she – Malini – is full of hatred, possibly one reason that keeps her husband away from her.

The novel provides useful insight as how women and their relationships work in the high societies and what options they seek to remain in the relationship, and how to keep alive their physical desires.

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Shobha De and Feminism

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Shobha De is one of the most distinguished and popular Indian novelists of our time; she is India's best-selling author. She was born in Maharashtra in 1948 and was educated in Delhi and Bombay. She graduated from St. Xavier's College, Bombay, with a degree in Psychology. She began a career in journalism in 1970 in the course of which she founded and edited three popular magazines Stardust, Society and Celebrity and was consulting Editor to Sunday and Megacity. She earned both name and fame while working as a freelance writer and columnist for several leading newspapers and magazines.

Shobha De as a writer is gifted with extraordinary ability to discuss very sensitive aspects of human life tactfully. The way she narrates each and every aspect of human relationship in general and man-woman relationship in particular, is really wonderful. The orthodox people in India criticise her for her open discussion of sexual matters. But her fiction has got tremendous response not only from several European countries but all over the world. All classes of people read and enjoy her fiction. It is no less an achievement. In fact, as a writer she differs considerably from other Indian women novelists writing in English. She is a writer who believes in very frank narration of incidents and absolute open-heartedness. We don't find anything reserved in her fiction from narrative point of view. In my opinion, she is the last person to care for what orthodox readers say about the subject-matter of her fiction. As a creative writer, she is becoming immensely popular day by day. Most of the readers enjoy her extraordinary narrative technique as well as her subject-matter.

One of the major reasons of Shobha De's popularity as a writer is her intimate understanding of the psyche of woman and her problems. Her treatment of the contemporary urban woman's position and the challenges she faces is not without significance. Largely speaking, Indian fiction depicts three kinds of women: first, the poor women, belonging mostly to the rural class, portrayed by writers like Kamala Markandava and R.K. Narayan; secondly, the middle class women, especially the educated and employed, depicted by writers like Nayantara Sahgal and Shashi Deshpande; and thirdly, the neo-rich aristocrat women depicted by writers like Namita Gokhale and Shobha De.

Shobha De has been many things to many people: super model, celebrity journalist and best-selling author. Her enigmatic personality has held her admirers under some kind of a spell. The present book attempts to make an inquiry into the nature and content of her fictional

writings. During the period of last ten years since she started writing fiction, she has received a mixed response: her detractors dub her as the princess of pornography while as her admirers extol her as a kind of queen among storytellers having irresistible appeal to the readers. Her novels, says R.S. Pathak in ‘Feminist Concerns in Shobha De’s Works.’ seem to be the modern version of picaresque novels of the eighteenth century. The picaro in this case is a woman but she, too, is avid of experiences, in search of which she goes from place to place.

Thematically, Shobha De’s novels are highly complex. They offer sufficient stuff to the critics to interpret them in varied ways. Sarbani Sen discusses the domain of cultural politics in Do’s fiction. Shobha De gives vivid picture of the society and culture of the high society of contemporary India. Eminent Italian scholar Alessandro Monti evaluates the fiction of Shobha De in terms of ‘the making of modern India.

Shobha De has been referred to in the most number of multilingual gossip columns she was a clue in a noted crossword puzzle; she is undoubtedly the most reactionary novelist (her first three novels have been chosen by the reputed School of Oriental and African Studies of London as course material); and she was the first person to popularize the now much read and heard Indian Esperanto: Hinglish. If De has been selected, it means that she is being taken more seriously. It is also because her fiction portrays the contemporary reality more distinctively than that of other writers.

Shobha De is essentially a feminist writer. Like Nayantara Sahgal and Shashi Deshpande, she concentrates on women’s problems and gives a new approach to them. She is a modern novelist who recognizes the displacement and marginalization of women and attempts to turn this pattern upside down through her writings. She constantly tries to shatter patriarchal hegemony and raises a voice of protest against male dominance. For this, she explores the world of urban women in India. In Two Aspects of Feminism. The Expressive and the Explosive in Shobha De,” Sanjay Kumar discusses the women’s role to challenge and protest in Shobha De’s novels Sisters and Strange Obsession. According to Pushp Lata, Shobha De’s female protagonists are remarkable when measured against men. The man-woman’s complementary image has been completely shattered in her novels. This is her viewpoint in her article “A Protest against the Patriarchal in Shobha De’s Works.’

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The prime objective of this paper is to make an inquiry into the nature and content of her fictional writings. During the period of last ten years since she started writing fiction, she has received a mixed response: her detractors dub her as the princess of pornography while as her admirers extol her as a kind of queen among storytellers having irresistible appeal to the readers.

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The present paper aims at considering Shobha De's treatment of feminist issues as found in her novels with particular reference to *Snapshots*. Shobha De's explosive novel called *Snapshots* presents 'Snapshots' from the life of six Women who were friends at school—"the 'girls' from Santa Maria High School, leading predictable, mundane lives of domesticity and imagined bliss."(13) These friends had drifted away in due course and "disintegrated through marriages, transfers and unshared interests " (11) One of them residing in London is called upon to write, direct and produce a "bold and meaty" serial, on "the exciting world of the Nineties' Indian urban women," for which she needs "authentic voices." (222) The get-together of these 'Sisters of the Subcontinent' at the house of one of them, Reema, begins well. Despite their problems and initial resistance, they all attend it. There is so much to catch on and memories start to surface—some happy, others bittersweet and some downright poisonous. As Swati, the spirit behind this get-together, tells them:

We aren't here just to chit-chat. I want to know everything about everybody from the time we left school. Every single dirty detail. What happened to all the boyfriends'? Where did the school crushes go? And the breathless infatuations? (90)

Infidelity, incest, rape, lies and even death and the evil that lurks beneath the apparently placid everyday lives of these six women form the substance of the novel appropriately called *Snapshots*. These women represent different kinds of urban women in India, but are hardly better than “schoolgirls playing adult games.” (181) Forced to confront dark secrets that they thought lay buried deep in the past, these women begin to turn against one another and the mood of the party turns nightmarish, ending with the suicide of one of them. It is through their behaviour and conversation that Shobha De throws significant light on the predicament of women in India.

The cardinal issue thrashed by Shobha De in her novels relates to power, the desire to dictate and direct action and thinking of others, which is uppermost in human psychology. Hobbes is not the only one to talk about mortals obsessed with “a perpetual and restless desire of power after power that ceases only in death.

Shobha De’s novels have emphasized the value of equivalence of power. Whenever this balance collapses, there is tension in society and double-dealings and hypocrisy predominate. The novelist can easily visualize a change in this respect taking place in the contemporary society, but men, she says, are not willing to accept it and “many men expressed their anxiety over the changed power equation.” (5)

Significantly enough, the term ‘power’ and its synonyms have been reiteratively used in *Snapshots*. Who would know about the power game better than Champabai, a brothel-owner, who says to Rashmi:

Never give yourself to any man for free. You know why? Men don’t value anything they get so easily. That’s why we are here: to satisfy their lust, not for sex but power. Power over women. Power over us—you and me. If they buy your sex, pay for you, they feel like kings. Give it to them with love for nothing and they’ll kick you in the gut. (43)

In an affair with her husband’s brother, Reema is said “to have invested [her] all into this crazy arrangement. . . He has the power. You don’t.” (116) A perfect rake like Balbir asks these six women to be honest with themselves and tell him: “Do you fuck because you enjoy fucking? Or is it power-play?” (162) It is “powerful” people like Juan Mendonca who can play politics as fiercely as trade on international exchanges. (194) Even women like Swati look like a small fly before their resources—Swati who has had “some kind of power over” her friends and others; “All you have to do is snap your fingers and the rest of us will jump.” (181) Her capacity to “manipulate” has been variously recognized. (183) Even Aparna, who has for her a “mixture of revulsion and fascination,” “reluctantly acknowledged the power Swati still exerted over her and to a lesser degree over the rest of them.” (209) The basic theme of Shobha De’s novels can thus be described in terms of the cat-and-mouse syndrome of power play.

Shobha De has brought in pertinently economic aspects of power struggle. “Eventually,” she says, “everything boils down to money— that great leveller. There can be no talk of independence for women, without economic self-sufficiency. An independent mind or free spirit is meaningless so long as the body and soul are being kept together by somebody else.”¹⁶ Aparna in *Snapshots*, is a “corporate woman, an Indian corporate woman. A businesswoman”

who can fend for herself at the time of need, (180) and it is an account of economic considerations that Rashmi and Swati lead 'liberated' life. Having exhausted her passion on Raju and in the wake of the resultant frustration, Reema turns into "an unfeeling, mechanical woman with her eyes fixed on the next big guy—piece of jewellery, a prized acre of farmland, [and] gold in its most basic form. It was greed that kept her going. A greed that no longer excited her." (93) The 'new' Indian women who have attained economic independence are "a breed apart" from others. They enjoy economic independence and their attitude is characterized by a rare seriousness:

They were no-nonsense women who had 'take me seriously' written all over them. They even, wore business suits to work and carried burgandy-Coloured briefcases. . . They took their jobs with an earnestness that was almost terrifying in its intensity. Workaholism for women had become very fashionable.'⁷

Shobha De, however, while advocating economic independence of women, would not approve of mania for money. She makes' Aasha Rani of *Starry Nights* burst out on her overpowering mother: "Money, money, money. That's all you think of. Well, I'm fed up of being your money machine. I've done. enough for everybody . . . now I want to live for myself and enjoy my life."¹⁸ Money is important, she seems to suggest, but living one's own life is even more important.

The institution of marriage is of unrivalled significance in the life of your people in India. In the life of a woman it marks a point of maturing: it signifies the flowering of life. According to Dharmasatras, marriage is a sacrament. The ideal has now got diffused with time and it is being dominated by ulterior considerations. "Marriage," says Simone de Beauvoir, "is the destiny traditionally offered by society."¹⁹ It has been pointed out that "History proves that marriage is essential to the well-being of human society, and that celibacy brings ruin upon states."²⁰ The institution of marriage has provided for the society's needs for love, security and children. On account of various factors such as sexual promiscuity women's growing economic independence, increased rate of divorce.

Educated and attractive, confident and assertive socialite women in Shobha De's novels define marriage afresh, in which mutual fidelity till death (nticarami) is replaced generally by sexual freedom. Marriage to them is hardly more than a convenient contract to lead a comfortable and promiscuous life, which can be terminated at any time depending upon the whims of the partners. The change in attitude towards marriage represents, according to De, "a big step forward":

The terms underlying marriage have. . . been redefined in recent times. With some amount of economic freedom, women have changed the basic rules somewhat. If a self-sufficient woman with a roof over her chooses to marry, it is because she wants to share her life with someone in the fullest sense, not because she is looking for a lifelong meal-ticket. Divorce, too, has got to be viewed in this light. A woman of independent means is not compelled to perpetuate a bad marriage because she has nowhere else to go.(22)

In *Snapshots*, women have diverse marital status. Reema and Surekha are married housewives, who have had arranged marriages and were able to get “a prize catch” each in “the highly competitive marriage market.” (104) Rashmi is an unwed mother saddled with the responsibility of a based son. Swati and Aparna are divorcees. Swati led a life of her own with her former husband in London. They led “Separate but friendly lives. . . We loved each other dearly but we led strictly individual lives.” (189) And now she lives the life of a liberated woman. As for Aparna, she is not prepared to repeat the “mistake” of marrying again, (149) and even the term ‘husband’ is an “Awful word” for her. (24) Noor is still a maid and is doomed to die unmarried at the end of the novel.

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