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REVIEW ON WATER ACCESS OF CASTE AND GENDER IN INDIA

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Abstract

The present research paper is consistent with the historical loss of equality in the location of caste and gender based water access in India, which is showing existing previous studies and research review of relevant literature. This paper's main aim has to understand social relations of water in the location of caste and gender as cultural and social structures in policy and institutionalization process in this previous study. It is articulated through the understanding conceptual, theoretical and methodological procedure., how its reflection and representation of the social relations of water and equal distribution of water as rights to all people. It also refers to several research books and published prior research reports, which has made significant contributions to issues and debates concerning the present research. This review outlines the literature, mostly by following thematic and empirical content, much more research has been carried out on caste and gender based social relation of water and relevant literature on water access. This current issue is how much is described and studied by Indian and foreign scholars. This undertaken previous literature also how it can be shown that the conditions of caste, gender and marginalized commodities in view of social relations of water access.

Keywords: social relations, water, caste, gender, marginalization

Introduction

The present research paper is consistent with the historical loss of equality in the location of caste and gender based water access in India, which is showing existing previous studies and research review of relevant literature. This paper's main aim is to understand the social relations of water in the location of caste and gender as cultural and social structures in policy and institutionalization process in this previous study. It is articulated through the understanding of conceptual, theoretical and methodological procedure. The present

debate and discourse deals with the review of relevant literature outlining the current issue and debate related to research on locations of caste and gender relations with regard to equal rights in India, Deepa Joshi (2009) argued that caste and gender based created disparities and arrangement in institutional and policy implementation level they reproduced and managed from institution to state to new liberal institutional arrangement in India.

We see the previous research work on caste and gender in water access in India. It shows the multiplication factor determining water equality in different

locations, but I focused on the historical review on water access of caste and gender as a social, cultural arrangement in social structure, its defining present context of India (Joshi and Fawcett 2006, Kapoor 2007). The basic issues located on water accused of caste and gender in different contexts. Specially women located as generally poor, backward, dalit women and marginalized community based women's inequality which showing in the water access level. Caste factor concerns the untouchable factor which is determined by water access at different levels. It's showing attention on caste and water in water access level. However, caste and gender have been showing intersectional linkages in access and determining by social cultural power structure in India.

In this paper, I discussed the interplay of the caste, gender and water using two intersectional levels: first the caste and gender disparity in the household to institutional level second, water governance and management to change from community to state to new liberal society (Joshi Deepa 2011). Its link to the institutional policy making of water access in government to public level, which is constructed based on privileged social order, helps to make policies. (Kabeer and Subrahmanian 1996). We see historical analysis shows that the water access of caste and gender based discrimination from privilege to present context in different level.

There is such a need to understand social relations of water in the locations of caste and gender based water access in India therefore I focused on the related literature on caste and gender in water access in institutional and policies in Indian context. This undertaken previous literature also shows how it can be shown that the conditions of caste, gender and marginalized commodities in view of social relations of water access. In this research, examine water base social relations and segregation of caste and gender relations at the societal level in the previous research work.

Interrelation of Caste and Water

In fact, the concept of social relation and social relation of water contacted with the interrelation of caste and water access has been made by Renowned sociologist Dasai I P, (1973) in his book "*Water Facilities for the Untouchables in Rural Gujarat*" has studied focused on how the concept of untouchability concentration on the problem of water access discrimination and denied their own natural right on water for the untouchables at different socio-cultural analyses dynamics of social structural aspect. The inquiry of actual situations conducted data through field work and observation methods to analyze for a selected number of 69 villages at random from all districts of Gujarat State. He argues that untouchability has a major role to play in access, allocation and governing unequal water distribution among upper and lower

caste. Such as discrimination of untouchable have constructed social reality in this particular study in Gujarat state.

Thorat Sukhadeo, (2002), in his article *"Oppression and Denial Dalit Discrimination in the 1990s"*, has pointed out the conceptual framework of Human right and Indian constitution provision deal with the perspective of Hindu social order. The upper caste women shout at them constantly, humiliating them with comments like "Keep distance, do not pollute us." This accountability of provoke study locked the issue of discrimination and denial water right to untouchable people in India. He concludes that the value of the classical caste system with its ideas of unequal rights and untouchability present such a case which makes the enforcement and practices of secular humanism right difficult in India.

Hannah Johns (2003), in his article, *"Stigmatization of Dalit in access to water and sanitation in India"*, has focused on the conceptual framework of caste has addressed based on social stratification level, which empirical observes at the major factor utilization through unequal distribution power to access of water in contemporary social practices and social phenomena in India context. He has focused on the violence regarded to caste based purity and pollution of water relation at the power hierarchy in a control on access at the public well or hand pump among upper caste and Dalit in social reality. He has observed that numerous case

studies on violence against Dalit access to water and sanitation between the upper and lower caste.

Soni Jasyhree, (2006), in her paper *"Water Accessibility and Marginalization of Dalit's Some Observation of Rural Gujarat"*, has shown that the available water sources of the village and water accessibility to the position of Dalit particularly and women position of and their water accessibility in the contemporary rural Gujarat. She has attended on the locket various countering the problem of excess water to women, Dalit and untouchable people in the drought prone rural area.. The Dalit peoples could not be without hardship accesses water they do not make organize their own protest movement for claiming natural resource right.

Tiwari Rakes and Phansalkar Sanjiv. J. (2007), in this article *"Dalits access to Water: Patterns of Deprivations and Discrimination"*, has pointed out how social relation constructed by the access to water of Dalit multiple deprivation and discrimination with regard to access to domestic as well as productive use of water by Dalit in the process and different experience in natural regions in specific socio-cultural of social reality and practices in Indian context. This study, conducted data from eight different selected eight states in 38 villages and 560 households for qualitative and quantitative data was collected and analyzed in this study.

Pariyar Bishnu (2010), in her article *“Dalit and Natural Resource Governance: Social Taxonomy, Social-Economic Heterogeneity and Distribution Implication of Irrigation Development in Nepal”*, has studied show that the understood social relation between local level socioeconomic heterogeneity and equitable management of irrigation infrastructure. He has attempted to point out how complex institutional, social differentiation can result in inefficient use, inequitable allocation, and unsustainable use of irrigation canal water in Nepal. He finally concludes the relation between marginalization Dalit and natural resource governing unequal distribution of natural resource like irrigation management in Nepal.

Adagale Raju (2013), in his article *“Caste Relations and Control over Water”*, has focused on the concept of caste based purity and pollution are still regarded with how different Dalit communities hardships, inhumanity have been struggling gaining access to water of fundamental right at drinking water experience in the process with the village caste group preserved by the upper caste. It study conducted through case studies of Dalit's struggle for gaining access to water in Beed District of rural Maharashtra. He argues that the dalit people's have prohibit and denial their own right on access water this the social phenomena of rural Maharashtra but the dalit atrocities laws have not as implement effectively its impact on dalit people

cognitively assertion for access water right in village level.

Correlation among Caste, Gender and Water

In fact, the understanding of the social relation of water is very close with the correlation among caste, gender and water access. It is study made by Kapoor, Dip (2007), in her article *Gendered-Caste Violations and the Cultural Politics of Voice in Rural Orissa, India*, has studied focused on the conceptual framework to understand of caste and gender based continue to addresses with at an discrimination and atrocities different number of practices at access common public resources by dalit women of human right, another side the organizational partnership between a Canadian NGO, a Partner Dalit/Adivasi local group and 75 partner village agitation democratic protest voices against Mohana administrative block in South Orissa state. conclude to address that the discrimination and atrocities on dalit women in agitation collective action for access common property right based assertive action through democratic demanding and protest of cultural voice program for human right on natural resources.

Kulkarni Seema, (2009), in her article *“Understanding the women and water relation”*, has concentrated on understanding social relations between water and women at social structural level. She has mainly focused on how women access, ownership and control,

how resources are used as water base equality in the social system, and who decides the rules of the power structure in society. She is depicted women, dalit and the gender, inter linkages relation vividly about equity in general do not feature as part of the core debates of water thinking, and women's water related work is invisible in the current water paradigm.

Joshi Deepa (2011), in her article "*Caste, Gender and the Rhetoric of Reform in India's Drinking Water*", has focused on understanding the historical and structural defining the complex interrelationships at between caste and gender based social-cultural inequality allocation and access of water in present condition in Indian. she concludes that the national policy is affirmative legislation on the representation of dalit women and ironically they are missing on both the caste and gender benefits this example of divisive society.

Zwarteveen Iargreet (2011), in her article "*Questioning Masculinities in Water*", has focused on the basic issue of the questioning interested area of masculinities and water power which deal with first to create more space for women engineers in government water agencies and second cultural politics of water to examine irrigation system interpretation at the water partnership and the gender and water alienation in structural contrives of social reality. Finally, he concludes that the problem of continuing masculinity to investigate should be statistical exclusion frames

of analysis and feminist study of masculinities, technology and organization to conceive of water management and engineering as cultures and its practices of cultural politics of water

Seth Supriay and Dubey Tribhu Nath (2013), in his article "*Gender, Water and Environmental Issues*", has studied engagement on the issues of caste and gender relation and it's roll to water equity in domestic utilization and irrigation on the basis of an empirical study of village in the Command Area Development Project river Chambal in Rajasthan state. Finally he conclude that in practical level examine that an extension of power structure of dominant caste have control on access use and management unequal and discrimination based main caused show as responsibilities and strategies for as water to lower caste and women's the natural resources for livelihood at common level.

Ministry Women Child and Development (2013) have study focused on the conceptual framework of Dalit and social exclusion to regard with the different kind of issues as like education skills credit options natural resources housing and land as resources has increased livelihood opportunities to alter the resource base both capered Dalit women and non Dalit women's survey report different kind in Tamil Nadu Uttar Pradesh, Bihar, Punjab, and Rajasthan was carried out by women's struggle committee, NACDR and Sathi all out

collected information about the issues in all India level. Finally, this study concludes that the survey of comparative access to natural resources for production at different levels of unequal distribution and lack of participation in opportunity for production for livelihood and uplifting living standards never involved mainstream life.

Conclusion

The present review literature on water access of caste and gender in India to explain the concept of social relations in the context of theoretical models of intersectional perspective on water based location on caste and gender as marginalization. To understand any social situation or phenomena, it is very important to know the work undertaken by the different scholars in the field. The review of literature about present study enlightens me on how different kinds of research carried out about the concept of social relations of water with caste and gender have been mentioned. This study specifically focused on the understanding of the nature of social relations of water. I have tried to show the location of caste and gender as a process constituted with water access in the present review. Intersectionality as theoretical source to understanding reconstruction and codification of social structures and institutionalization process. The efforts needed to investigate building of understanding the social relations of water with intersectional perspective in

drought affected areas. This perspective to policy hoped that decentralization would bring transparency, accountability and equality. In this perspective link to caste and gender as part of social structure and institutional practices as discrimination in everyday experience of water access. I argue caste and gender as part of discrimination practices in water access which is showing social exclude from the sharing natural resources in not given space or voice in the public sphere.

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CULTURAL COMBAT IN CHITRA BANERJEE DIVAKARUNI'S "THE MISTRESS OF SPICES"

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Abstract

The term culture is a stacked and complex term. It has a poly vocal sense as it contains the numerous curios of a specific network. Diaspora literature altogether focusses on 'cultural dislocations' and its outcomes on the immigrants' lives. Diasporic studies turn into a stage for discussing the issues of portrayal, personality and socio-cultural governmental issues. Chitra Banerjee Divakaruni, an immigrant herself, is one of the huge voices in American standard composition. She speaks to the South Asian Diaspora. Her compositions passionately attest the immigrants' capacities to absorb in America. Despite the fact that she plans to depict a positive, willing picture of immigrants, yet she doesn't brush far from anyone's regular field of vision the cultural clash, racial conflict, mortification, language hindrances and different issues the immigrants need to confront, the outside yet in addition the disappointment of immigrants to receive the new land as they convey the 'cultural stuff'. The scientist influences an endeavor to concentrate how to the 'cultural stuff' and the wistfulness for the 'old world' make the osmosis procedure troublesome for the immigrants.

Keywords: *Chitra Banerjee Divakaruni, diaspora, crises, insignia of Indian spices, cultural dislocation, assimilation and Indian culture.*

Cultural Combat

At first practically all immigrants, in the case of willing or reluctant, experience the agony and aches of embracing the new land and its culture in light of the fact that their new universe is by all accounts harsh, not adjusted, scabrous, not smooth. Individuals move from their very own local land to some other outside land looking for circumstances and thriving. In any case, when they land in outside soil they experience the cultural

conflict. The cultural clash represents a danger to the immigrants old cultural and ethnic character. Immigrants, when they travel, convey a mental 'cultural stuff' with them. Their voyage starting with one land then onto the next is an undeniably more intricate wonder than it shows up superficially. The women are the most influenced by it.

The re-location or move realizes a cultural encounter for the immigrants. Immigrants feel that their culture is

under threat from the overwhelming culture of the received land. The globalization of cultural personalities has offered ascend to the sentiments of rootlessness, disengagement, dislodging, dislocation and so on. The immigrants face cultural quandary when their cultural practices are derided at and it represents a threat to their ethnic and cultural personality.

We could state culture is a lifestyle to live. It pursues certain set of accepted rules agreed by the particular gathering of individuals and restricted to that network as it were. Culture is constantly explicit - to gatherings, ethnicities, race, sex, networks and countries and so forth. Chitra Banerjee Divakaruni's incredible work *The Mistress of Spices* represents both willing and reluctant immigrants' encounters of cultural clash if there should arise an occurrence of America, multicultural, continually convey stun to them. Their agony and anguish gets exasperated because of the threatening nature of the foreign society towards immigrants. The reluctant immigrant need to manage 'twofold injury'- initial one of being far from the local land and second is to adapt up to the foreign culture. The cultural swapping ends up hard to modify for immigrants. They ceaselessly remain in wistfulness. Their past never abandons them. The instruments of recollections and wistfulness assist these immigrants with creating a 'fanciful homelands' and endure undetectably in the foreign land. As a result of the nonstop

presence of the past, the present gets irritated. And their wistfulness for their 'lost world' obliterates the conceivable outcomes of absorption for immigrants. Practically, every one of the immigrants in the content experiences the culturally diverse injury in America.

Then again, there are willing immigrants who wish to desert their local cultural stuff and its responsibilities when they travel to another land, however they wind up in a similar circumstance, and they wish to be free from. This torn between circumstance about their dream and the reality creates a quandary in them. The primary hero - Tilo short structure for Tilotamma - is an eager immigrant as she herself is in America to 'recuperate the immigrants' by her enchantment herbs and flavors. She endeavors to cure injuries of immigrants caused in American culture and its culture. She prescribes the utilization of the uncommon flavors that go to her "SPICE BAZAAR" (*Mistress 4*). Despite the fact that Tilo leaves in a free land, she is detained by laws of the 'old world' deserted. All these are standard chains of the Indian male centric culture. Tilo becomes hopelessly enamored with an American-Raven and winds up into the tangling ties of two inverse cultures. Sentimentality for the native world is another critical mental determinant in immigrants' lives to absorb in the American culture. Wistfulness for the deserted world disabled and disturbs their injury. The spouses in the novel

are subject to their husbands and 'there is not a lot to do at home' circumstance increase their longing for the 'old world' they left reluctantly. To hold up under the torment of being in the foreign land, they look for relief in wistfulness for left behind world and its recollections turn out to be real for them. They generally convey a 'home' in their brain. This 'never left home's' showdown with another and inverse foreign culture, place them into cultural clash. They so as to endure create an 'Indian ghettos' and take recluse in their case. For instance Daksha's Mother-in-law wishes Daksha to carry on like a normal Indian girl in-law. She doesn't wish to eat morning nourishment and hollers at Daksha for fresh sustenance.

The cultural conflict carries with it the difficult awareness of their failure of returning to their yearned world increases the injury. For example, one such ward spouse - Mrs. Ahuja is a regular guest to Tilo's Store. The Writer expresses, The Writer writes, "Ahuja's wife has of course a name. Lalita... I would like to call her by it, but how can while she thinks of herself only as a wife" (Mistress14). Lalita is a twofold marginalized. Her husband, Mr. Ahuja functions as a guardian in America. He undermines her by appearing youthful age photograph and gets wed to her in India and acquires her America. He abuses her physically, explicitly and mentally. At the point when Tilo comes to know Lalita's torment of being with such a brutal husband. Lalita relives

her agony by instructing it to Tilo and educates her that she prefers sewing garments. Tilo asks her, "'Why don't you work in this country?" (Mistress15). Lalita, being distant from everyone else at home encounters the dejection. The writer expresses her agony as, "...the silence like quick- sand sucking at her wrists and ankles. Tears she cannot stop" (Mistress 15). The torment compels her to advise the reason to Tilo, Lalita says, , "He refuses that his woman should work...Aren't I man enough, man enough, man enough||(Mistress 15). He beats her regularly. He endures embarrassment and threatening nature of American. His low occupation profile debilitates him. The activity dissatisfaction he applies on his significant other. Lalita is kept in the male centric glass world, willing to be in the outside free and liberal world. This living in-between condition is exceptionally painful and minimizing for them. Women experience more horrendous mental change. As a result of this, they discover hard to go up against another culture and long for the lost world and its culture. The reluctant immigrants need to manage twofold injury - initial one of being far from the local land and second are to go up against the cultural conflict. Immigrant women need to manage torment of yielding their cultural, ethnic characters, propensities and so forth. Their ejection from their local land and showdown with another nation and its culture, if there should be an occurrence of

America, multicultural, present to them a cultural stun.

At the point when women relocate, enthusiastically or reluctantly to the foreign land, they inherently convey the customary personality with them. The character gets framed by the race, ethnicity, sexual orientation, conventions and most importantly by the culture.

Relocation brings stun of standing up to the new land and its culture. The overwhelming culture of the new land difficulties the immigrants' way of life as it happens to Jagjit-a Punjabi Child in the novel. He encounters a cultural conflict and embarrassment by his individual classmates. They mortify him for his turban being Punjabi. His mom is more worry for his extreme conduct at the home. She couldn't endure the injury and describes to Tilo-the healer. Tilo can foresee Jagjit's racial embarrassment at the school. His parents' movement has presented to it the change in their characters, culture, social qualities and the general conduct. Jagjit turns into the person in question. The new land represents a threat to the immigrants' old personality. The dangers presented by the new land and its culture place immigrants into the situation. The cultural clash and its results rely upon the immigrants' acknowledgment / rejection of the progressions which accompany the change in land location. To finish up, the research paper endeavors to concentrate on the effect of cultural clash and sentimentality

looked by the immigrants due to their geological and socio-cultural dislocations. The researcher expect that it's a hard procedure for immigrants to unconditional from the previous 'old world and its culture' and once more 'condition' themselves so as to absorb in the 'new culture'. Their ready/reluctant nature decides their prosperity and failure in appropriation of the new land and its culture.

Conclusion

Culture is an amalgamation of numerous socio-cultural curios, for example, – shared customs, celebrations, culinary sorts, and ethnicity-a sort of legacy, garments, language, a class, race, and a sentiment of being as one by a specific network. As a result of this, the term has turned into a multilayered and liquid. Garments being the critical part of any culture matter a ton. Evidently, it appears men endure less as their garments speaking to culture stay pretty much same at the global dimension; however for women the contention is increasingly serious. In any case, both face the issues. It is troublesome for the original immigrants to shed off their local culture, to unconditional themselves' from their motherland's culture and 'condition' themselves as per the cultural prerequisites of the 'new land'. The voyage between unconditioning from one culture to 'molding' themselves as per the culture of the embraced land is troublesome. The issue gets

exasperated more for the individuals who hold tight to the 'cultural things'. This makes a major boundary for such individuals and they think that its hard to blend with the nearby people. They try to live in their intentionally made cultural ghettos; through legends, recollections, dreams and sentimentality.

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SUPPRESSED VOICES OF THE SUBALTERN IN THE SELECT TAMIL AND MALAYALAM MOVIES: AN ANALYSIS

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Abstract

Subaltern issues can be traced back to colonial subjugation and oppression. Movies thus become the voice through which the subaltern can clearly speak. This study focuses on the voices that have been forcibly suppressed and the terrible injustices that have been perpetrated against the marginalised. The diverse representations of marginalisation that were prevalent in the second half of the twentieth century get examined through an analysis of the Tamil film Asuran (2019) and the Malayalam film Kammatipaadam (2016). This paper aims to explore how power politics marginalises and silences the lower classes, and how the powerful use deceptive tactics to suppress the helpless.

Keywords: *subaltern, suppression, power, marginalized, hegemony*

Marginality represents a challenge to the defining imperial “centre”[...] The embrace of marginality is, above all, an oppositional discursive strategy that flies in the face of hierarchical social structures and hegemonical cultural codes.—Huggan *The Post-colonial Exotic: Marketing the Margins* In order to understand today’s world, we need cinema, literally.—Slavoj Žižek *The Pervert’s Guide to Cinema*

classes pretended to be marginalised in order to claim independence from colonial power. The elite classes’ assertions of marginality had been contested by postcolonial writers. In a talk with his lady love, Mary, Salman Rushdie’s radical rebel character, Joseph D’Costa, expresses his belief that India’s freedom is a farce that would never deliver equality or abolish class systems. He says, “This independence is for the rich only... Riots, riots, poor against the poor. It’s in the wind”(139). Ranajit Guha examines the exclusion of subalterns and labour classes from colonial India historiography in the

Introduction

The issues of the subaltern can be traced back to colonial subjugation and oppression, when elite and bourgeois

introductory essay to the first volume of the book *Subaltern Studies* thus:

What clearly is left out of this un-historical historiography is the politics of the people. For parallel to the domain of elite politics there existed throughout the colonial period another domain of Indian politics in which the principal actors were not dominant groups of the indigenous society or the colonial authorities but the subaltern classes and groups constituting the mass of the labouring population and the intermediate strata in town and country—that is, the people.(40)

He continues to say that subaltern is exclusively not the labouring community but “the general attribute of subordination in South Asian society whether this is expressed in terms of class, caste, age, gender and office or in any other way”(vii). They continue to be disadvantaged and have been denied fair treatment comparable to that received by others. They are considered the nameless, the “Others”—the achools, the panchamas - the Dalits or the untouchables - who are excluded from the social hierarchy in this stratified society. The caste hierarchy and class structure have pushed them to the bottom of society, from where upward mobility is impossible. As a result of the pervasiveness of caste and class discrimination, the marginalised are prevented from realising their dreams. They have suffered horrendous injustices in the past, and their fight for

survival and justice has created even more obstacles to overcome. Unfortunately, their cries for justice are not heard or discussed in this caste-biased political environment. Their voices are silenced within society, and they remain on the periphery. The violence that erupts when the less privileged resist the imposed domination results in forced displacement.

Various films have depicted Dalit oppression and humiliation not only as a social issue, but also as a part of history. Literature and media have given voice to the long history of struggle against injustices meted out to the marginalised. Movies serve as a transparent medium through which the voices of the oppressed can be represented. This study focuses on the voices that have been forcibly silenced and the terrible injustices that have been perpetrated against the marginalised.

The two films chosen for study are *Asuran*, a Tamil adaptation of Poomani's *Vekkai* directed by Vetrimaaran, and *Kammatipaadam*, a Malayalam film directed by Rajiv Ravi. Both films deal with caste and class issues and their societal ramifications. The films seek to investigate the power politics that marginalise and silence the lower classes, as well as how the powerful use deceptive tactics to suffocate the helpless. These films attempt to articulate the history of subaltern struggle encoded in textual and historical sources through non-

linear narration. Filmmakers use visual culture to resurrect suppressed histories of struggle and existence. The murders of VelMurugan in *Asuran* and Balan in *Kammatipaadam* demonstrate how the elite classes socially and politically silence and marginalise subalterns.

Struggle and Survival

Kammatipaadam depicts the strewn and tossed-aside lives of the poor in Kochi's urban transformation. Thus, the mushy land of *Kammatipaadam* becomes a narrative, highlighting the struggles and survival of a dark-skinned community. The songs capture the essence of the polayadis' survival in this world.

From worms to tigers
 From insects to eagles
 From elephant seals to all creature
 of wild
 And different gods from different
 times
 Along with we polayadis lead a
 dreaded survival in this world
 We struggle and die in this world,
 my beloved son. (1:33:30-1:34:05)

Gowtham V.S., in his review on *Kammatipaadam* in *The Indian Express*, says, "The terrifying fact that "Polayadi", a word which at present times is conceived as a highly offensive slang in Kerala,...itself shows how the authoritarian class...used their cunningly cruel measures to inflict submissiveness among the Dalit communities." The struggle for survival is not much different for

Sivasami's family in *Asuran*. Sivasami's victimisation and subjugation begin in the hands of his master. He is completely unaware that he is being subjugated by the dominant power structure. The concept of inferiority is so deeply ingrained in the minds of the lower classes that they remain submissive to their masters who promise to meet their needs. When he questions the dominant structure, he becomes an eyesore to the upper class. Right from the self-exile of Sivasami, the alcohol brewer, from his native village to Pachaiyammal's village the people with power haunts him. Later in his escape with his family to protect his younger son Chidambaram from the hands of assassins, the upper-class elements chase them down. As a result, Sivasami becomes a silent victim of death and destruction, losing his loved ones twice in his life in his efforts to fight the unjust treatment meted out to him. Sivasami's wife, Pachaiyammal, who demonstrates remarkable resilience and resistance to the upper class, is traumatised by the murder of her son, VelMurugan. Pachaiyammal, the bereaved mother, is not like the other suppressed and muted women we see in other movies; she fights back against the system. Losing trust in the system, Pachaiyammal grumbles, "I should have slit his (police) throat the day he beat up my son at the station" (7:03-7:06). Her brother Murugesan grunts, 'they are scoundrels. They are people in charge of upholding justice....'(6:56-6:59). The Dalit writer,

MeenaKandasamy writes, "More than talking, talking back is seen a problem. We've also started policing each other, unless we're really loud, especially in societies like ours, where silence is like this muffling carpet that can hide oppression and everything". Pachaiyammal's world is shattered when she is forced to give up her legally inherited property. Her son's murder foreshadows an attempt to suffocate and silence a marginalised society. It is understandable that VelMurugan's death is a result of the ongoing feud between the oppressor Vadakooran's (man from Northern village) and the oppressed Sivasami's (Thekkooran, man from Southern village) families. The conflict between Vadakoorans and Thekkoorans could be framed as one between the elite representatives and the marginalised. As Chidambaram murders Vadakooran in an attempt to exact vengeance for his brother's murder, Sivasami's family fears the spell of disaster and flees for their lives. The displacement of the Dalits has left them not only in the dark, but also hopeless and depressed. As a result, the upper class attempts to strengthen their position at the expense of the 'Other' by compelling them to hand over their assets to them. Pachaiyammal's demands for justice for the murder of her elder son were not met, and her voice was not heard. Her heartfelt lament over the death of her elder son echoes in our ears, whereas Sivasami appears tragic over the irreparable loss.

Legislators are seen evading their responsibility in distorting the truth, and as a result, power is manipulated for one's personal whims and fancies.

Muffled Voices

When Sivasami's fiancée, Mariyammal, was forced to remove her sandals, the evil shadow of untouchability fell over the audience. When she refused, the villainous Pandi, an upper caste, abused her. When she retorted, he threatened her thus, "You wretch...arrogant witch...Will you take off your slippers or shall I strip your dhavani(saree)?" (1:31:28-1:31:38). She was humiliated, beaten up by men, and asked to traverse the way back home with sandals on her head. She was stripped of her dignity, and her basic right to life was also taken away from her by the perpetrators. She dropped out of school because her ability to interact with others was hampered by discrimination. As a result, the fractured discriminated self is marked by its difference, its "otherness." An emotionally exhausted Mariyammal asked Sivasami, "What made him feel so powerful to hit me?" (1:33:01-1:33:03). Her questions galvanised Sivasami into vengeance, causing things to spiral out of control, and Pandi and his aides set fire to the houses, killing Sivasami's family, including Mariyammal. This incident has its roots in the Kizhavenmani massacre of 1968, which claimed the lives of 44 Kizhavenmani village residents. *Kammatipaadam*, through

the lives of the underprivileged, also chronicles the aftermath of urbanisation, which reminds one of the liberalisation of 1991, when Dalits were forced to sell farmlands that had been freely granted during the communist reign in 1951. The Pulaya community's opposition to capitalist development exemplifies how subaltern writing is linked to struggles and protests against urbanisation.

Hegemonic Suppression

The hegemonic suppression of the dominant class puts pressure on the oppressed, forcing them to give up their assets. In both films, the Dalit society suffers unmercifully at the hands of people who are economically stable and powerful. They deny them the fundamental right to possess their land. People in power use all unethical tactics to put pressure on the 'Others,' forcing them to give up their assets. They are rendered powerless and oppressed by relinquishing their claims to ownership of their property. The depiction of subalterns' protests against those in power could be interpreted as a form of resistance. In the film *Asuran*, the lawyer Seshadri reminds the audience of the importance of organising protests in order to reclaim their lands. He becomes the mouthpiece through which the subaltern can clearly speak. He tells, "Poraadaamanamakkuennakidachirukk u? (Have the people ever got anything without fighting for it?)"(1:38:54-1:38:57). Sivasami's son Velmurugan's

words echo throughout the movie thus, "Namukkuthevayaanaadhainamma thaanaadichuvaanganum"(We need to fight for our rights)(22:15-22:16). The eruption of massive protests against illegal land acquisition astounds those in positions of power. Shocked by the backlash, the upper class begins to act strategically. The disadvantaged re-establish free speech as a result of these repercussions. They openly challenged the landlord's decision to usurp the property and accused them of power grab, inciting the oppressors' wrath. Unfortunately, the voice of protest falls on deaf ears, and they become victims of hegemonic domination and are completely wiped out. As a result, the oppressed are silenced, while the perpetrators continue to elude justice until the bitter end.

The hegemony exercised by those in positions of power silences the subaltern from asserting their rights. The oppressors drive the marginalised from their land and seize their possessions, fuelled by class, caste, and patriarchal hegemony. The lawyer Seshadri's campaign speech on the reaffirmation of their claim over the land not only annoyed the upper class but made Pandi retort thus, "We've been the ruling class for generations" (1:19:55-1:19:57). Sivasami's master questioned the judiciary thus, "Our people run the government. You know that, don't you?"(1:20:20-1:20:21). In Marxian terms, the word "power" could be interpreted as "class power where one

class powers another” or “the power of capitalism to transform lives and landscapes...”(qtd in Langhurst,144). The social transformations of the twentieth century make Glenn Jordan and Chris Weedon remark in their book titled *“Cultural Politics: Class, Gender, Race and the Postmodern World*, that “everything in social and cultural life is fundamentally to do with power. Power is at the centre of cultural politics. It is integral to culture. All signifying practices- that is all practices that have meaning- involve relations of power”(Langhurst,144).As a result, the term "politics" encompasses all power relations and serves as an umbrella term for all cultural relations, including class relations. Subalterns are neither expected nor empowered to challenge the dominant class's power. As a result, power is reserved solely for economically sound communities.

Power gives oppressors the ability to silence the subaltern's thoughts and speech. The oppression imposed by the coloniser elicits resistance from the marginalised, thus escalating issues among them. The landlord Vadakooran in *Asuran* piques, “They have always stood before us with folded arms. How come that fear has disappeared after the council meeting?” (20:50-20:55). The resistance of the subalterns to the established system puts their lives in danger. Resistance could be viewed not only as a reaction to the dominant power structure, but also as an alternative way of comprehending humanity's suppressed histories. The

resistance of the marginalized thus threatens the politically and economically dominant community, disrupting and destabilising the central authority. In the words of Foucault, power “is part of all relationships”(93).And resistance becomes the only counter power to dismantle power structures. The resistance to the imposed domination of the higher class resulted in the burning of the houses. In their desire to express their concerns, their grievances are suppressed, their bodies are battered, their voices are muted, and their selves are traumatised.

Because of the lack of political space in the main arena, they are more reliant on the politically privileged class to air their grievances and represent their demands. Given the fact that they are the major deciding factor in all electoral mandate, Vadakooran the economically sound landlord in the movie, *Asuran* says thus, “Once the elections are over, we'll burn those low lives” (28:24-28:26). They are the ‘low lives’ that could easily be exterminated after the elections. He orders to put an end to all male heirs of Sivasami's family. He commands, “I don't want his family to even find his body to cry over. Chop his head off and mutilate it”(35:31-35:34).

If the stream of consciousness technique in *Kammatipaadam* makes the frames so vivid, Vetrimaaran, the director of *Asuran*, rewrites the histories of the subalterns through flash forwards and flashbacks. *Kammatipaadam* provides insight into

the lawmakers' discrimination and apathy toward the men of the land. *Kammatipaadam* is regarded as "one of India's best gangster films." (Kashyap). It examines the lives of the oppressed in the context of development and industrialisation. As a result, the powerless are used as scapegoats for arrogance. The upper class has carved out a niche in the power structure, allowing them to maintain hegemony for decades together. Their representations in power structures enable them to exploit power. Marginalized groups are not given a fair share, are unable to express their grievances, and are perceived to be excluded from power structures. The development of a city with metros, malls, rails, and roads makes one forget the scars hidden behind the veil. The fear of displacement pervades both films as the people in power transfer land ownership to the privileged class. In *Kammatipaadam*, the eviction and demolition campaign against these "low lives" results in their landlessness. In *Kammatipaadam*, the two characters, Ganga and Balan, bring to life their own stories of exploitation and subjugation in the age of globalisation. The "protruding teeth" of these two characters remind us that they "belong to the same blood and is a narrative technique that aids in moving back and forth" and illustrates the fact that these are aesthetic strategies of post-colonial writings that are concerned with marginality (Meet the Editors 21:35-21:45). These devices act

as techniques in bringing out the subaltern struggle for social equality, and in the words of P. Ramachandran, script writer of *Kammatipaadam* "Tooth is the spine of the characters, Ganga and Balan" (Meet the Editors 21:54-21:57). Krishnan, the narratorial voice in *Kammatipaadam* who always keeps his finger on the pulse of *Kammatipaadam* laments over the death of his fertile land through his farewell dirge to his friend Ganga thus:

Yes! We are stray dogs. Yes! We are not owned by anyone. But loyalty to the pack is our legacy. Even in death we stand as one. And as for this Ernakulam city... It is not as enduring as it seems... the city which stands on the marshy swamps of *Kammatipaadam*! It is not cement and bricks that have built this city up but it is the blood, the black hardened blood of people like Ganga that have become the bricks and blood can be avenged only by blood! (2:53:54-2:54:30)

Conclusion

The trail of death and destruction leaves a scar in the psyche of the subalterns, leaving them to grope in the dark. These films, set against a Dalit backdrop, historicize the subaltern experience of subjugation and oppression. One imagines a realistic view of the issues confronting a Dalit individual or their community's "collective psyche." When *Asuran* fills the frames with cold-blooded massacre and displacement, *Kammatipaadam*

depicts the dreaded survival, brutal violence, and repercussions of marginalised communities. The mass killings of Thekkoor villagers who openly accused the upper class of power grab, and the protagonist Sivasami being forced to fall prostrate at the feet of all the upper caste villagers as a retribution for his son's retaliation in the film *Asuran*; and the way Ganga, the subaltern, was ditched and done away with when found to be of no use anymore, and the people of Kammatipaadam being displaced and dislocated and thereby becoming the victims of urbanisation in the movie *Kammatipaadam*, bring to light how our society mute and wipe away the presence of the marginalized. When asked about her perspective on today's India, Elfriede Jelinek, the Austrian writer and Nobel Laureate says:

It is an enormous catastrophe... To me the caste system seems to be India's greatest tragedy; it is always described as insurmountable. As long as India doesn't in real practice abolish caste system and as long as it tolerates "untouchability" it cannot enter the circle of modern nations. It cannot count them, that great scientific and technological developments were accomplished here, as long as large groups of society are condemned to have no real rights. (8)

Our country's progress towards technological advancements will not serve us well because the underprivileged continue to face a

"dreaded survival" in this land. The marginalised can only be liberated from hegemonic domination by dismantling class and caste hierarchies. As rightly presented in the Editorial column of *The Hindu* dated 3.12.2020, the "progress towards a casteless and equal society ought to remain the states' ultimate goal" (6).

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REPRESENTATION OF POWER AND THE SUFFERINGS OF THE UNDERPRIVILEGED IN SELECT INDIAN MOVIES: A STUDY

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Abstract

Underprivileged people and the people who do not have any kind of access to the power structure are generally marginalised and suppressed. Their issues and pains mostly go unacknowledged and unnoticed, and their voices are often unheard amidst the loud voices of the wealthy, prominent and powerful. Movies are effective means for bringing out such societal issues to the attention of a wider audience. Article 15 and Perariyathavar, which are chosen as representative films for this study, deal with the hegemonic attitude of the upper class and the government, and the resultant hardships and miseries of the underprivileged. This paper aims to analyse how the directors of these two films address the issues of the underprivileged and the oppressed, and narrate how they are treated inhumanely by the upper caste people and those in power.

Keywords: power, underprivileged, movies, hegemony, subaltern, marginalisation

Introduction

Even during the present era, social inequality and injustice, which have been in existence since time immemorial, exert a detrimental effect on the lives of the poor and the meek. People from the lower social strata are often treated with contempt. In the midst of the powerful voices of the upper class and those in positions of authority, their voices are still unheard. Subordination and inequality are so much linked with the lives of these oppressed people. Despite the fact that they are also members of our society,

their plight generally goes unnoticed and unspoken to such an extent that even their basic needs are not catered to. The inhumane double marginalisation that the underprivileged women are subjected to is a never-ending epidemic that has plagued them for centuries together. The general public is conscious of the difficult and trying experiences of the marginalised. Even though media make efforts to bring sporadic cases of subordination, bigotry, abuse and murder to the public attention, the majority of their issues and sufferings

remain unaddressed. Even the very few incidents that earn public attention are not treated with due care because they are the issues of the marginalised people.

Though the primary purpose of movies is to entertain the masses, they also play an important role in discussing social issues and topics of social interest. They serve as capable tools in bringing societal problems to the attention of a large audience and creating opportunities for the public to become more aware of the problems and their probable phases. The domination of the upper caste people and the people in power and the resultant sufferings of the lower caste people and the underprivileged have also frequently been the subject matter for many movies in many of the Indian languages. Since these are ever prevailing problems that have been evidently experienced in all parts of the country and are prevalent in all aspects of culture, the portrayal of such issues in films have also become sources of concern. *Papilio Buddha* (2013), a Malayalam film directed by Jayan K. Cherian, narrates the story of landless Dalits and draws the audience's attention to the atrocities perpetrated against them. *Court* (2014), a multilingual film by Chaitanya Tamhane, is about a social activist and a manhole worker, and it deals with an intrinsic plot in which the social activist is accused of being the reason for the manhole worker's suicide through one of his folk songs. According to the

zeitgeist films website's review titled "India's Official Selection for the 2015 Academy Awards," this film is an "absurdist portrait of injustice, caste prejudice, and venal politics in contemporary India." Nagraj Manjule's Marathi film, *Sairat* (2016), and Mari Selvaraj's Tamil film, *Pariyerum Perumal* (2018), show how deeply ingrained the caste system is in our society and depict the identity crisis that lower caste men face when they fall in love with upper caste women. Two episodes of the anthology film, *Paava Kadhaigal* (2020) deal with the issues of the lower caste people; "Love Panna Utturanum" directed by Vignesh Shivan and "Oor Iravu" directed by Vetri Maaran realistically portray the upper caste people's mentality, which urges them to commit cold-blooded murders in the name of honour killing just because the victims violated their clan's unwritten norms and rules. The recently released Tamil movie, *Karnan* (2021), directed by Mari Selvaraj, once again portrays the oppression of a marginalized community and their struggle against the upper caste people and the people with whom power is vested. *Varthamanam* (2021), a recently released Malayalam movie, directed by Sidhartha Siva, centres on the theme of discrimination against Dalit students. "With *Varthamanam*, the writer and the director are expressing their rage and dissent more vocally," comments the review writer of Times of India. The directors listed above are among those who have boldly discussed the effects of

the domination of the powerful and upper caste people on the lives of the underprivileged.

A close study of two representative movies is attempted in this paper to analyse how the weak and underprivileged suffer and lead a tormented life as they are crushed and muted by the people in power. This paper looks at how the directors, Anubhav Sinha and Dr. Biju, in the Hindi film, *Article 15* (2019) and the Malayalam film, *Perariyathavar* (*Names Unknown*) (2015) respectively, raise the concerns of the underprivileged and depict how they are treated inhumanely by upper caste people and those who wield power. The importance of movies in bringing to the public's attention such sensitive issues that corrode the very essence of human coexistence is undeniable. Since movies have such a large audience, directors who want to condemn and comment on the ruthless treatment meted out to the oppressed, use them to vociferously project the sufferings of the voiceless sect that are generally ignored by the general public. This paper also examines how the hegemonic attitudes upper caste and powerful people make the lower caste feel and stay powerless, even though they are aware that they are being victimized, solely because they were born into a lower caste family or are destined to be poor.

Hegemony and Subaltern

Hegemony and subaltern are two concepts that are often used to describe

one group's domination and the effect of that domination on the less privileged group. As James Lull explains in his article "Hegemony", "hegemony" is "the control or superiority that one group has over others" (33). The idea of hegemony has been an inseparable part of society throughout history and it has been influenced and created by many minds. Antonio Gramsci is a significant figure associated with both Hegemony and Subaltern. "Hegemony and tyranny are indistinguishable," writes Gramsci in his book *Prison Notebooks* (10). His words bear testimony to the stark reality revealed by that single word, hegemony, and the seriousness associated with the hegemonic mentality of the powerful and the dominant. In their article, "Literature into Culture: Cultural Studies after Leavis," Glenn Jordan and Chris Weedon describe how the notion of hegemony is interconnected with culture and accentuated by cultural institutions. They claim, "Hegemony is the outcome of the cultural struggle and is never stable, final and guaranteed. It refers to the shifting balance of power in the cultural and social arenas. It relies on consent, and is achieved via cultural institutions" (Waugh 248).

As stated by Ian Buchanan in the *Oxford Dictionary of Critical Theory*, subaltern is "A term conceived by the Italian Marxist Antonio Gramsci, who because he was in prison and his writings subject to censorship used it as a codeword for any class of people

(but especially peasants and workers) subject to hegemony of another more powerful class" (1243). David Ludden traces the origins and development of the term "subaltern" in his article "Reading Subaltern Studies: Critical History, Contested Meaning, and the Globalization of South Asia." He writes,

The word has a long past. In late-medieval English, it applied to vassals and peasants. By 1700, it denoted lower ranks in the military, suggesting peasant origins. By 1800, authors writing 'from a subaltern perspective' published novels and histories about military campaigns in India and America; and G.R. Gleig (1796-1888), who wrote biographies of Robert Clive, Warren Hastings, and Thomas Munro, mastered this genre. The Great War provoked popular accounts of subaltern life in published memoirs and diaries; and soon after the Russian Revolution, Antonio Gramsci (1891—1937) began to weave ideas about subaltern identity into theories of class struggle. Gramsci was not influential in the English-reading world, however, until Raymond Williams promoted his theory in 1977, well after translations of *The Modern Prince* (1957) and *Prison Notebooks* (1966) had appeared. By 1982, Gramsci's ideas were in wide circulation. (4-5)

Any revolutionary idea that began as a social movement inevitably made its way into literature, as literature is a

perfect representation of daily life. "*Subaltern Studies* entered the academic scene by asserting the complete autonomy of lower class insurgency," says Ludden about the academic genesis of subaltern studies (10). A careful examination of the backgrounds of subaltern issues created space in literature to accommodate even their sufferings and to present their problems, which are often overlooked and ignored. The two films that are chosen for this study focus on the struggles of people who are socially, geographically, politically and economically excluded from the power structure and who are forced to exist only on the fringes of the societal layout.

Article 15 and Perariyathavar

Article 15 and *Perariyathavar* are two films that deal with the plight of those who are still outside the sphere of social justice and suffer from the impact of the societal power structure. The titles of both films are ironic and pertinent. "According to Indian Constitution Article 15, the state shall not discriminate against any citizen on the grounds of religion, race, caste, sex or birthplace" (*Article 15*, 01:01:11 – 01:01:22). The theme of the film, *Article 15*, is the violation of these tenets. *Perariyathavar* is about a group of people whose names no one knows and who are deprived of the chances to think about their identity other than their jobs.

Villages are usually thought to be lovely places to visit because of their natural beauty. However, the dark appearance of Pasi's village, which is seen at the beginning of the film, *Article 15*, could be interpreted as a sign of the sufferings and struggles associated with the lives of the people there. The plot centers on the gang rape and murder of two young scheduled caste girls, Shanu and Mamta, as well as the disappearance of a third one, Pooja. When it was revealed that they were violently gang raped and mercilessly hanged alive for asking for a three-rupee increase against the twenty-five rupee salary they were receiving daily for their work at the road construction project, the audience is taken aback. Anshu Naharia, the contractor and a big shot of the place, used this method to make them understand what their place in society is. He says, "If we do not keep them in their place, no work would get done" (*Article 15*, 01:07:25 – 01:07:28). While *Perariyathavaris* ostensibly about the lives of two garbage collectors (Suraj Venjaramoodu and Indrans) and a young boy (Master Govardhan, who played Suraj's son), Dr. Biju touches on a variety of social issues, including the problems of the homeless, the people who are evicted from their homes as part of land acquisition for the implementation of the Government project, the migrant labourers, and the suppressed people who try to raise their voice against land acquisition. Except for the role played by Indrans, none of

the characters in the film are given names. Thereby, the director sends the message that people in this section of society lack an identity for themselves, as they and their issues often go ignored and unattended to.

In *Article 15*, Anubhav Sinha makes two persons stand up for the cause of the lower caste people. One is Ayan Ranjan, the recently transferred Additional Commissioner of Police who, despite being a Brahmin, attempts to conduct an unbiased investigation into the girls' murders. He makes an honest effort to learn more about the situation. But Brahmadutt Singh, a circle officer and one of the rapists, intervenes him at every point, and he is blocked and cornered by Mr. Panicker, a CBI officer, who takes over the case investigation later. The other one is Nishad, a representative of their community and member of the Bhim Sangarsh Sena, who has transformed himself into a rebel to strongly voice against the ill-treatment meted out to his clan. In *Perariyathavar*, a small group opposes land acquisition and indiscriminate garbage dumping. When it comes to displacement of poor people from the place where they live, the government takes no care, because the stakeholders are all penniless and helpless. At the end of the film, no viable solution is found; instead, everyone returns to their work as if nothing important or bad had occurred.

David Ludden writes, "High-caste elites had always needed coercive power to keep low castes, peasants, workers

and tribal people in place" (9). When confronted with force, the underprivileged feel helpless. In *Article 15*, Dr. Malti Ram, a member of the victims' community, performs the autopsy and finds out that the girls were gang raped and hanged alive. However, Brahmadutt receives a postmortem report from Dr. Awdhesh, her superior and a member of the upper caste, alleging that the girls committed suicide. The case has been classified as an event of honour killing, and the girls' fathers have been threatened with death and were asked to admit that their daughters were lesbians. Brahmadutt works in all possible ways to close it as a case of suicide. In *Perariyathavar*, when the government officials arrive to carry out the eviction order, the residents join together to try to persuade the officials that it would be difficult for them to maintain their livelihood if they are displaced. However, later, they reluctantly board the vehicle with their belongings to be relocated to a new location. The hegemonic attitude of the people in power works in such a way that the people who have no access to power are just fated to accept and endure their ordeals.

The difficulties and anguish of migrant workers are depicted realistically in the Malayalam film. Building contractors prefer migrant laborers from the northern states of the country, because they need to pay only less when compared to the workers of their place. With a single stroke, Dr.

Biju shows that the migrant workers' conditions are no better than the buffaloes transported to slaughterhouses in trucks. They are the silent members of society who have a pitiful existence because they are well aware that they have no other or better choices. Anubhav Sinha touches upon the plight of manhole workers as well. They are the only ones who come to clear the area around the police station when drainage spills out. When Ayan Ranjan requests his teammates to clear the swamp in order to search for Pooja, the cops say that they must bring people from the Pasi's village to do the task. Both films emphasise the reliance of the upper caste people on the manual labour performed by the less fortunate. Anubhav Sinha takes a step forward to empathise with them, when he makes Ranjan say,

These castes, OBC, SC and ST represent seventy percentage of our population. They have been marginalised and regarded as minorities for eons. Thousands of years have passed by. And we, the thirty per cent of the population regard them as lesser in status. We let them do the jobs we don't want to do. Now-a-days our toilets have jet sprays. But even now they still go down naked into filthy sewers to clean them. Unprotected and naked. We know all these. We see it every day. We just ignore it. (*Article 15*, 01:52:30 – 01:52:57)

Both films deal with the upper class and the governmental hegemonic

attitude and the resultant suppression and sufferings of the poor and the underprivileged, though the magnitude of showcasing varies.

Conclusion

The gang rape and murder of a nineteen-year-old Dalit girl by four upper caste men in Hathras, and the cremation of her body in the dead of night, without her family around, points to the dangerous and dreadful conditions in which the downtrodden live, and how they are destined to remain silent even when they suffer the most. Incidents like a husband carrying the corpse of his wife on his shoulder and parents carrying their child's body from the hospital to their homes because they couldn't afford to rent an ambulance say a lot about the pathetic lives these poor people lead. The social environment does not favour the poor, the homeless or those who are financially disadvantaged. These films serve as visual representations of the pangs, anguish and sufferings of the silent sufferers who are unable to speak for themselves because they are neither socially high nor financially sound. Even if anyone musters the courage to speak out, they are crushed by powerful hands, as in the case of Nishad, or cornered, as in the case of Ayan Ranjan, who was suspended and blamed for attempting to support the victims, or they can be silenced by resorting to aggressive measures, such as shooting them down, as depicted in *Perariyathavar*. Both directors have

expressed their displeasure with the inhumane treatment meted out to the vulnerable and the powerless. The power exercised by the upper class and those have authority and the resultant sufferings of the underprivileged, are realistically depicted in both the films that are considered for this study. The tragic truth is that no amount of public awareness created by films enhances the living conditions of the oppressed and the underprivileged.

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WHY ARE OUR STUDENTS UNABLE TO WRITE IN ENGLISH

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English is the lingua franca which is connecting different people from different countries in our day to day life. In this age of computers, we are constantly bombarded by information. English is playing a vital role in all parts of the world. Its necessity is being felt by all hence, there is a massive growth in the number of people learning English. As the internet expanding explosively, English is instrumental in keeping us on par with it. English has affected all angles of human society.

English serves as linguistic tool for administration purpose in the country. English helps the people, who speak different languages to become united. It is also a linguistic bridge between the major countries in the world. Therefore, English language learning has become necessary for all the learners. With the growing technology, proficiency in English has become essential criterion for acquiring a good job. Many people who cannot comprehend and interpret English are unemployed even if they are well educated.

Learners of the lower strata of the society are forced to join in the government schools, because the private schools are being too expensive to afford. In the regional medium

schools, English as a second language is introduced only after fifth class. These learners do not have a motivating and supporting environment to learn English. They lack proper exposure to English language. For these learners, the only opportunity to learn English is the class room atmosphere. Various other factors, such as poor economic background, illiterate parents etc. contribute to the learners poor proficiency. With the various policies of the government, the situation seems to be improving, but still a lot has to be done to facilitate the English learning environment.

Language is a means of communication. It is the medium of the instrument through which thoughts, ideas and feelings are transmitted from one mind to another. Language plays an important role in human life. There are many languages in the world, among the languages English in the most common language. The people of different parts of the world are quite familiar with the English language.

Every language has three constituents. They are sound, structure and vocabulary. The chief problem in learning a foreign language is to master its sound system other distinctive features. The second problem is to

grasp the structure of the language, the arrangement of words into sentences. The third problem is to learn the vocabulary and to operate them in different situations. The fundamentals of the language the sound system and the structures within a limited vocabulary should be mastered through speech. Without mastering a language orally, the process of reading is reduced only to translation. The learners can learn a language, grammatical patterns, essential vocabulary through the basic skills.

There are four basic language skills, which every learner must master. They are a) Listening, b) Speaking, c) Reading and d) Writing. Listening and reading are receptive skills whereas speaking and writing are productive skills. Speech is the essential aspect of language learning. Reading and writing are secondary.

Listening is a pre-requisite to further communication. Listening involves processing the data. Listening is not an isolated activity. It is always followed by some other activity like speaking, reading and writing. When we listen to others we are 'receiving' language, its sounds which have certain agreed meanings.

When we speak, we are supposed to have mastery of vocabulary. It means that we are familiar with the sentence patterns and their meanings and are able to use them in meaningful contexts. We would also be familiar with the varieties of sentences, which could be produced from simple

patterns. Experience and training are required for mastery of sentence structure.

Reading means to understand the meaning of printed words i.e. written symbols. Reading is an active process, which consists of recognitions and comprehension skills. Flowers (1981), in an interesting comment on the skills of reading and writing, describes 'reading' as the transferring of 'symbol' into thought and 'writing' as the transferring of 'thought into symbol'.

Writing is the communication of ideas to some one through the written media. Writing is an expression of clear thinking. Speaking is spontaneous in most cases, whereas writing requires correctness of grammar use, appropriateness of expression and of comprehension on the readers part.

There is a close relation between reading and writing. Learners with reading habits will have many opportunities to meet the new words in different situations. As a result we can enhance our vocabulary.

Paradigms of Writing

Vivienne Maddock (1995) provides four basic principles for effectively developing the language skill of writing, viz., understanding, contextualization, speaking, reading and writing. Firstly, one has to ensure that one uses the most effective teaching methods, so that the students retain what they learn. Moreover, it is only when the spoken element has been mastered then a student can write well. Secondly,

a context for the subject matter must be provided, which is real and practical and to which the students can easily relate to form their own experience. Thirdly, in addition to teaching correct grammar structures, it is equally important to teach the appropriate natural speech of every day, because any day to day communication will invariably use the common structures and usage of spoken English. Fourthly, one needs to help students to read and write the living language, but this should be done only when the students are competent and confident enough to express themselves in the spoken form of the language.

Today's writing specialists consider writing to be a thinking process. In other words, when we are at the point of actually putting words on paper, when our brain is actively engaged with the details of our material during the utility stage, we are not simply transcribing our thoughts, we are also shaping and reshaping them, rethinking, revising, analyzing. To some extent, we don't really know what we think until we try to write it. Peter Elbow (1973) presents a right image for this phenomenon: Meaning is not what you start out with but what you end up with control, coherence, and knowing our mind are not what you start out with but what you end up with. Elbow has another good image for the writing process: "producing writing..is not so much like filling a basin, but getting water to flow through till it finally runs clear'.

Writing Sub-Skills

Widdowson (1978) describes writings as the use of the visual medium to manifest the graphological and grammatical systems of the language. Writing is perhaps one of the most demanding skills. It has to be deliberately cultivated. Unlike listening and speaking, it is not something which is natural to humans – it is a skill which has been developed in civilized society to pass on knowledge or messages beyond the constraints.

The skill of writing includes a number of sub-skills, the sub skills of writing are:

1. Mechanics- hand writing, spelling, punctuation, etc.
2. Word choice-vocabulary, idiom, tone
3. Organization unity- paragraphs, topic and support, cohesion and unity
4. Syntax-sentence structure, sentence boundaries, stylistic etc.
5. Grammar -rules for verbs, agreement, articles, pronouns, etc.
6. Content-relevance, clarity, originality, logic, etc.
7. The writing process- getting ideas, getting started, writing drafts, revision etc.
8. Purpose - the reason for writing, justification

Technical advancement has given a backseat to writing activity, but we cannot under estimate the importance of the writing skill. Writing is the most difficult of the language skills. It is a skill in which we produce a sequence of sentences arranged in a particular

order. It is a production skill involving, manipulating, structuring and communicating. Learning to write in English is a mode of communication. In the present world scenario, whether you like it or dislike it, learning English has become mandatory to perform better and to march ahead in this competitive world. A teacher has to prepare the learner to develop their writing skill in real life settings. But many times this learning becomes examination oriented. Learning to write is not just a natural extension of learning to speak a language. A close relationship between writing and thinking makes writing a valuable part of any language course. Writing is one of the most demanding skill, which has to be deliberately cultivated.

L.S.Vygotsky (1978) states that writing is a self regulatory activity, which has to do primarily with knowing and secondarily with communicating. From this, it can be understood that teaching writing should be done with a lot of guidance, support and care, in order to help learners to become independent or self regulated. Therefore, the teacher has to play a crucial role to help learners to write on their own. However, thinking, gathering ideas, organizing, drafting etc, play an important role so they have to be inculcated primarily in our learning process and helping them to emerge as independent writers. Various reasons like, lack of practice in writing, limited exposure to writing activities, rote learning, out dated pedagogical

practices contribute to the poor writing skills of the learners.

Another important aspect is that, most of the activities in our classrooms tend to be unrealistic and make the students to perform unnatural roles. Therefore Widdowson (1978) emphasizes the need for authenticity of the writing tasks, which should be interesting, realistic, and relevant to the real life situations. Only when language learning is close to real life situations, learning can be motivated and involved in the process of language learning.

The present teaching practices promote only rote learning to pass in the examinations, without giving any importance to the development of language skills in general and writing in particular. Despite of the changing needs, which require skills to communicate effectively in English instead of scoring marks, the present pedagogy remains the same. It is high time we realize the need of the hour and make the of learners to use English effectively to serve in various fields.

How to Enhance Vocabulary

Today the plight of the rural students in learning English is not encouraging. Students struggle with the learning of language. Language acquisition is a mirage for the students. This deficiency in the language entails from the fact that students study only for passing examinations, but not out of interest for the language. This is because only due to their inability to comprehend the language vividly. It is the inevitable

responsibility of the teacher to make the students familiar atleast with few words like Michel's General Service List, which we use frequently. Building vocabulary is the first step towards mastering the language. Language experts advocate that we can gain vocabulary through watching news or various programmers in television, by reading news paper etc., but the underprivileged rural learners will not be able to do so. There are some simple methods of developing vocabulary. Memorizing the words or synonyms will not enrich one's vocabulary. Only through some valid exercises for the students, the teacher can enable them not only to learn new words, but also make them to use those new words in suitable situations and constructing sentences on their own. English language is a diverse language with many number of words.

- One can gather a large number of words by adding prefixes or suffixes to the root words. The teacher can ask the students to write associated words eg. 'generate', 'generation', 'generation', 'generator' etc.,
- Commonly known prefixes which are added to simple root words will enhance one's vocabulary eg: unhappy / unhealthy / unsuccessful / uneducated / unimportant.
- Adding suffixes not only enhances the vocabulary of the students, but also helps in understanding various parts of speech. Eg: heartless,

useless, merciless, careless, carefulness.

- Numerous words can be generated by using root words or to the verb 'care' various words can be generated like careful; careless, caring, carelessly etc.
- Learning about homophones and their meanings is also an effective way to enrich the vocabulary of the students. For example. 'Stationary' means without moving and 'stationery' means the materials associated with writing. Head of the institution is 'principal and principle is a fundamental truth. The ability to distinguish the difference between these homophones also sharpens the vocabulary of the students.
- In English there are many words with similar and dissimilar meanings. Synonyms are the words that convey similar meanings, where as antonyms convey meanings that are opposite. Eg: sunrise-dawn, sunset dusk, demolish destroy, depart leave destiny fate.
- English is also very rich in antonyms. Some words have many antonyms. Young x old, entrance x exist, strong x weak, correct x wrong, complete x incomplete, natural x unnatural, common x uncommon, ordinary x extraordinary, different x same, giant x dwarf etc..

Reading newspapers can strengthen the learner's language skills and will help them to write efficiently. Not only newspaper but reading any piece

of text, will enhance the language skills of an individual. The primary aim of reading a news paper is to know the news around the world. A news paper can also be read intensively for the purpose of learning vocabulary, by selecting any news story that interests him. The learner can understand the usage of new words, idioms and phrases from the context independently with the help of the dictionary.

Picture illustrated story books play a major role in improving the vocabulary of the students. In the Indian context, though there are umpteen picture illustrated story books, 'Amarchitrakatha' deserves a unique place among them. It has a plethora of collection like animal fables, folk tales, tales of Akbar and Birbal catering to the divergent interests of the students. Another remarkable feature of 'Amarchitrakatha' is its wide range of vocabulary which definitely has a tangible impact on one's vocabulary.

The environment to which a person is exposed becomes an important factor in improving the communicative skills of the student. If a student belongs to an urban surroundings, he picks up English without much strain in his peer group interaction, when it comes to rural background it is very difficult to acquire the skill. While handling students living in rural locality it is the responsibility of the teacher to create an English speaking atmosphere in the classroom. Most often these students will be the first generation learners

without any parental support. This method will provide a conducive medium for enabling the students to gain communication skill.

Citation

Words are basic parts of a language in its written form could be attributed to wrong spellings or lack of concentration in spellings. This will definitely affect the learner's grade and possibly determine his future. Only a few learners possess better proficiency level, many fail to perform minimum language skills. Even the low proficient learner should reach atleast minimum level of learning in the process of classroom transaction. Every class has learners from different socio-cultural background with wide range of differences in their learning styles. Children commit many spellings mistakes. Dictation is the suitable method to enrich the vocabulary of the learners and it also helps them to develop the habit of concentration.

Impositions, Dictation, writing difficult words on the black board, correcting the spellings in their notes or assignments or writing constructive comments in the margin will improve their spellings. It would be a hand holding support to low proficient learners. Topics of interest like cars, bikes, games or film actors will encourage the students to participate actively, endorsing such tasks will definitely improve the situation. Cutouts of pictures from magazines, newspaper and hand drawn

sketches of story pictures, various characters from epics or any other interesting stories will improve their writing skills using these pictures. Dividing the class into small groups and assigning tasks will make the learners involved.

A large number of words are not in the learner's active vocabulary. This improved vocabulary boosts the confidence of the students and loses the fear of learning English language. This communication skills will enhance their ability in their spoken and written skills. Keeping up one's vocabulary up to date will be one of the most effective means of ensuring quality education and succeed in mastering the language.

Introduction words with silent letters like wrong, psychology, knock, knowledge etc. students should be given activities like cross words, riddles, mnemonics will help them to learn spellings easily. Students confidence level increases with the good knowledge of spellings. Teaching the students about some basic spelling rules in framing plurals or giving exercises related to words which are often misspelled will definitely improve the condition.

'Gothrabandu' is a programme in Kerala, which is meant to reduce the dropouts of tribal students. It is a programme launched in Kerala for improving the quality of education of tribal students. These students express themselves quite confidently with their community. But when they join in school, they do not feel at ease with the

new culture and language, which is unfamiliar, this sense of alienation leads them to dropout from the school. Under this project educated tribal youth will be appointed in the primary school as mentor teachers to assist the children and make the school tribal friendly centers. These mentors will interact with the newly enrolled children in their ethnic language to support them. They will assist the children in their studies, evaluate their health status, monitor their attendance and keep their comprehensive record of each tribal child, so as to reduce the fear and after the primary schooling they will be in the normal streamline. If this type of projects are introduced in all states we can get better results. As many committees suggested there should be some hand holding support up to some extent at the primary level of education and later they can completely switch to English medium.

Conclusion

Learner's poor proficiency in writing is mainly due to their lack of confidence and fear. Medium of instruction also plays an important role. Repeated exposure to new words will help the learners in their retention and include their writing skills. In the lower level the medium of instruction should be in the regional medium but in the higher level it should be English medium because in the present world scenario, whether you like it or dislike it learning English has become mandatory to

perform better and to march ahead in this competitive world.

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பின்அமைப்பியல்-கொள்கைகளும்விவாதங்களும்

முனைவர் ந. இரத்தினக்குமார்
உதவிப் பேராசிரியர், தமிழ்த்துறை
மதுரைக் கல்லூரி, மதுரை

ஆய்வுச்சுருக்கம்

அமைப்பியலை மறுத்து , அதன் கருத்தமைவுகளில் இருந்து , உருவான கொள்கையே பின் அமைப்பியல். அமைப்பியலுக்கும் பின் அமைப்பியலுக்கும் உள்ள உறவுகள் மிகவும் நுட்பமானவை. அமைப்பியலைத் தோற்றுவித்தவர்களே , பின் அமைப்பியல் தோன்றுவதற்கும் களம் அமைத்துள்ளனர். பின் அமைப்பியலும், அமைப்பியல் போன்றே இலக்கியவாதிகளாலும் , பிற துறை வித்தகர்களாலும் , மிகுந்த கவனிப்பைப் பெற்றது. பல்வேறு இலக்கிய வகைமைகள் , புதிய சிந்தனைகள் புத்தாக்கம் பெற வழிகோலியது. பின் அமைப்பியலின் முக்கியப் பண்புகள் , மேற்கில் அதன் மூலவர்கள் , படைப்புகளில் பயன்படுத்தப்பட்ட விதம் ஆகியன இக்கட்டுரையில் விளக்கப்படுகிறது.

திறவுச்சொற்கள்: பிரதி, படைப்பாளியின் மரணம், பிரதிகளின் ஊடாட்டம், புனிதக்கவிழ்ப்பு, கட்டவிழ்ப்பியல், பிறழ்வு எடுத்துரைப்பியல்.

முன்னுரை

தமிழில் எண்பதுகள் வரை அகவயத்தன்மையில்தியங்கிக்கொண்டிருந்த இலக்கியத்திறனாய்வு, அமைப்பியலின் அறிமுகத்திற்குப்பின்பு கோட்பாடுகளைப்பின்பற்றி புறவயத்தன்மையில்தியங்கத்தொடங்கியது.

பின்அமைப்பியலின் வருகைக்குப்பின்பு இலக்கியவிமர்சனத்திற்கும் கோட்பாடுகளுக்கும் அனஉறவுகள் நெருக்கம் கொண்டன.

பின்அமைப்பியலின் முக்கிய கொள்கைகள், விவாதங்கள்தனித்துப்பார்க்கவேண்டியதன் அவசியம் இருப்பதால், இந்தக்கட்டுரை அமைகிறது.

பின்அமைப்பியல் தோற்றம், சூழல், கொள்கைகள்

1960களின் இறுதியில் பிரெஞ்சு இலக்கியச் சூழலில் அமைப்பியல் பல்வேறு கேள்விகளுக்கும் விவாதங்களுக்கும் உட்படுத்தப்பட்டது. பிரெஞ்சின் முக்கியச் சிந்தனையாளரான ழாக் தெரிதா "மனிதார்த்த விஞ்ஞானங்களின் சொல்லாடலில் அமைப்பும் குறியும் ஆட்டமும்" (**structure, sign and play in**

the discourses of man) என்ற கட்டுரையில் அமைப்பியலின் அடிப்படைகளை மறுத்து அதன் சிக்கல்களை சுட்டிக் காட்டினார். இக்கட்டுரை இலக்கிய உலகில் புதிய கவனத்தைப் பெற்றது. தெரிதா தொடர்ந்து எழுதிய "பேச்சும் நிகழ்வுகளும்" (**Speech and Phenomena**), "எழுதுதலும் வேறுபடுதலும்" (**writing and Difference**), எழுத்தியல் பற்றி (**Grammatology**), **The structural analysis of Narrative**, (1966), ஆகிய நூல்கள், பின் அமைப்பியல் தோன்ற அடிப்படைகளை வழங்கின. மேற்கண்ட நூல்களில் தெரிதா , தேடல் (**Traces**), கதையாடலின் அரசியல் , மைய அழித்தலும் வெற்றிடமும் (**Erasure and spacing**), கட்டவிழ்ப்பு (**Deconstruct**), வித்தியாசப்படுத்தல், தலைகீழாக்கும் நிலை (**Inversion**), மாற்றும் நிலை (**Transformation**), ஊடிழைப்பிரதி (**Intertextuality**), 'சப்த மையவாதம்' (**phonocentricism**), போன்ற பின் அமைப்பியல் கருத்தாக்கங்களை முதன்மைப்படுத்துகிறார். இக் கருத்தியல்கள் அமைப்பியல் கூறுகளான இருமை எதிர்வு ,

அகமொழிபேச்சுமொழி,
தளப்பார்வைகாலப்பார்வை, குறி,
கிடைக்கோட்டுநிலைக்குத்துகோட்டுநிலை,
ஆகியவற்றை மறுதலித்தன. அதே சமயத்தில்
இலக்கியம், மொழிகுறித்த புதிய
பார்வைகளை முன்வைத்தன. இனி இப்புதிய
கருத்தாக்கங்களை விரிவாகக் காண்போம்.
ரோலன் பர்த்தின் பிற்கால நூல்களிலும்
அமைப்பியல் மறுக்கப்பட்டு
பின்அமைப்பியல்பெயர்ப்பட்டுள்ளது. **தேடல்(Traces)** அமைப்பியலில் அறிவியல் தன்மை
மிகுதியாக இருப்பது போன்று பின்
அமைப்பியலில் தத்துவத்தன்மை அதிகம்.
அமைப்பியல் குறிப்பானுக்கும் குறிப்பீட்டிற்கும்
உள்ள உறவை இடுகுறித்தன்மையில்
அணுகியது. பின் அமைப்பியலோ
இவ்விரண்டிற்குமான உறவைப் பார்க்கவில்லை
குறியின் செயல்பாட்டை மட்டுமே
கவனத்திற்கு எடுத்துக்கொண்டது.
நாம்பார்க்கும் போது உள்ள "குறி" தானே
அர்த்தத்தை வெளிக்காட்டி நிற்கவில்லை.
அது இல்லாத குறிகளின் அர்த்தத்தையும்
உள்ளடக்கியுள்ளது. மொழி வழி , ஒன்று
கூறப்படும்போது கூறப்படாததன் அர்த்தமும்
அதில் சேர்ந்தே இருக்கிறது. நாம் பார்க்கும்
குறிகளில் இல்லாத குறிகளும்
மறைந்திருக்கின்றன. எனவே மிதக்கும்
குறிகள் (**Floating Sign's**) ஆழமான
குறிகள் என்பனவனற்றைப் பின்
அமைப்பியல் கவனப்படுத்துகிறது. சான்றாக
'இது பேனா ' என்னும் போது இது குச்சி
அல்ல, இது கம்பி அல்ல , இது கம்பு அல்ல ,
இது பென்சில் அல்லஎன இல்லாத குறிகள்
மூலம், இருக்கும் குறியை அறிந்து
கொள்கிறோம். இதனையே
'**Traces**' என்கிறார் தெரிதா. இதனை
முக்கியத்துவப்படுத்தியே பிரதி குறித்துப்
பேசுகிறார். ஒரு வார்த்தையிலிருந்து
பல்வேறு வார்த்தைகளைத் தேடுதல் செய்ய
இச்சிந்தனை வலியுறுத்துகிறது. "முடிவின்றி
கேள்வி கேட்கும் குழந்தைக்கு அகராதியில்
உள்ள ஒரு சொல்லை விளக்க, பிற சொற்கள்
அனைத்தையும் பயன்படுத்த வேண்டியிருக்கும்.

அப்போதும் அர்த்தம் முடிவு பெறாது.
அர்த்தம் பொருள் மீது முடிவின்றி வழுக்கிச்
சென்றபடியே உள்ளது என்கிறார் தெரிதா".
(ஜெயமோகன்,
நவீனத்துவத்திற்குப்பின்கவிதைதேவதேவ
னைமுன்வைத்து, ப.2.)

சப்தமையவாதமும்எழுத்துமையவாதமும்
குறியியலும் அமைப்பியலும் பேச்சுமொழியை
அடிப்படையாகக் கொள்வதைப் பின்
அமைப்பியல் மறுக்கிறது. பேச்சைவிட
எழுத்தை ஆதாரமாக்குகிறது. பேச்சு பேசுவதற்கு
முன்னரே எண்ணங்களாக மனதில்
உருவாகிவிடுகிறது. எனவே எழுத்துதல்
என்பதையே அடிப்படையாகக் கொள்ள
வேண்டும். அது உள்நோக்கத்தைத்
தெரிவிப்பதல்ல. எழுத்தாளன்
எழுதும்போதுதான் வார்த்தைகளையும்
பொருள்களையும் அறிகிறான். அது
இடையில் உருவானது. முன்னரே
இருப்பதில்லை. பேச்சு இயல்பானதாக
இருந்தாலும் அது முதன்மையானது
அல்லஎனக் கூறி பேச்சை
முதன்மைப்படுத்துவதை சப்தமையவாதம்
(**phonocentricism**), என்றும் எழுத்தை
முதன்மைப்படுத்துவதை எழுத்துமையவாதம்
(**Logocentricism**), என்றும் பிரிக்கிறார்.
தெரிதா. எழுத்தை , பேச்சைவிட
முக்கியத்துவம் வாய்ந்ததாக அணுகுகிறார்.
தெரிதா மொழிக்கு அடிப்படை எழுத்து ,
அவற்றையே தனது பிற்காலச்
சிந்தனைகளில் பிரதானப்படுத்துகிறார்.
மேலும் குறிப்பான் குறிப்பீட்டிற்கும்
இடையே நிச்சயத்தன்மை உண்டு என்று
நம்பும் அமைப்பியலை மறுக்கும் பின்
அமைப்பியல், குறிப்பான் குறிப்பீட்டிற்கும்
இடையே எந்தவொரு நிச்சயத்தன்மையும்
இல்லை என்கிறது. சஞ்ரிடமிருந்து இந்தப்
புள்ளியில் விலகுகிறார் தெரிதா.
சொற்களுக்கு அர்த்தம் இல்லை என்பது
போன்ற சஞ்ரின் மொழியியல்
சிந்தனைகளும்தெரிதாவால்
கேள்விக்குள்ளாக்கப்பட்டாலுமொழியை

மேலும் நுட்பமாக ஆய்வதாகவே பின் அமைப்பியல் இருக்கிறது. அதனால் க.பூரணச்சந்திரன் “பின்-அமைப்புவாதமும் ஒரு தீவிர மொழி-நிர்ணயவாதமே என்கிறார்.(அமைப்புமையவாதமும்,பின்அமைப்புவாதமும்,ப.50)

தெரிதாவும் கட்டவழிப்புமுறையும்

தெரிதா, முன்வைத்த கட்டவழிப்பு முறை , பின் அமைப்பியலில் முக்கிய கருத்தாக்கமாக இருக்கிறது. அமைப்பியல் அணுகுமுறைக்கு , குறியியல் அடிப்படையாகத் திகழ்வது போல், பின் அமைப்பியலிற்கு கட்டவழிப்பு விமர்சனம் முதன்மையாக விளங்குகிறது. பிரதிகளின் கட்டமைப்பை அதன் இறுக்கத்தை உடைத்தும் தலைகீழாக்கியுமாற்றம் செய்தும் , வேறுபடுத்தியும் மையங்களை மறுத்தும் , மரபைக் கேள்வி கேட்டும் , வாசிப்பில் விளையாட்டு போன்றவற்றைக் கவனப்படுத்துவதாகவும் இது இருக்கிறது. பிரதியிடையே குறுக்கீடு, பிரதிக்குள்ளிருந்தே பிரதியை வம்பு செய்தல், எதிர்ப்பாக வேலை செய்தல், நிராகரித்தல் என்றதளங்களிலும்கட்டவழிப்புநடைபெறுகிறது.

நடப்பியல் பிரதி , தூயதாகவும், கள்ளங்கபடமற்றதாகவும் உயர்வானதாகவும் தன்னை அடையாளப்படுத்திக் கொள்கிறது. பிரதியின் இந்தத் தன்மையை அமைப்பியல் சுட்டிக் காட்டுவதோடும் , புதிய விளக்கம் அளிப்பதோடு(interpretation), நின்று விடுகிறது. ஆனால் , பின் அமைப்பியல் பிரதியை பல்வேறு அலகுகளாகப் பிளப்பதும், பரிமாணங்களை சிதறடிப்பதும் , குறுக்கிட்டு பதிலாகப் பிறவற்றை வைப்பதுமாக இருக்கிறது அமைப்பியல் குறிகளின் இயக்கம் , பொருள்படுத்தல் எனப்பார்த்ததை , பின் அமைப்பியல் குறிகளின் ஆட்டம் , சமமின்மைமுடிவற்ற நிலை , எனப்பார்க்கிறது.

அமைப்பியல் பிரதியின் குறிப்பண்புகளை விட குறிப்பீட்டுச் செயல்பாடுகளையே

பிரதானப்படுத்துகிறது. எனவே , ஒவ்வொரு பிரதியும் தன்னைப் பற்றியதாக (**Every text is about itself**) இருக்கிறது என்கிறது அமைப்பியல். பிரதிகளையும் விதியொழுங்குகளின் அடிப்படையில் ஒரு பிரதியாகப்பார்க்கும் அமைப்பியல் புற அணுகலை மட்டும் வைத்துவிட்டு பிரதிக்குள் நிகழும் செயல்பாடுகளை , உள்ளிருந்தே அணுகும் முறையில் பெரிதும் கவனம் கொள்ளவில்லை. ஆனால் பின் அமைப்பியலில் தெரிதா பிரதிக்குள் நுழைந்து பகுத்தாய்வதை முன்னிலைப்படுத்துகிறார். தெரிதாவின் இன்னொரு முக்கியக் கொள்கை ‘பிரதிக்கு அப்பால் எதுவும் இல்லை ’ என்பதாகும். அனைத்தும் பிரதியின் செயல் பாடே. பிரதிக்குள்ளிருந்து (**From work to text**), பல்வேறு அனிச்சைச் செயல்பாடுகள் நிகழ்கின்றன. பிரதிக்குள் உள் நுழைந்து பார்த்தலை, பிரதிக்குள் நிகழ்த்தும் விமர்சனச் செயல்பாட்டை தெரிதா வற்புறுத்தினார். சான்றாகப் பிரதிக்குள் ஒரு கமா, கேள்விக்குறி, இடம்பெறுமானால் அதற்கும் பொருள் தேட முயலலாம். பொருள் குலைவுகளும் அதிக அளவில் பெருகிக்கொண்டே இருப்பதால் , பிரதியுள் வாசகனது பயணம் எல்லையற்று நகர்ந்தும் விரிந்தும் சென்று கொண்டே இருக்கிறது. ஆகையால் பிரதியின் கட்டமைப்பு தலைகீழாக்கமும், பன்மைத்தன்மையும் முக்கியத்துவம் மிக்கதாகிறது. இதற்குத் தகர்ப்பு அவசியம். பன்மைத்தன்மையை உருவாக்க, பிரதியுள் அமைந்துள்ள வரிசை முறையை மாற்றுவது ம் குலைப்பது ம் அவசியம். பிரதி தனக்கென உருவாக்கியுள்ள சட்டகங்களையும் வரையறைகளையும் மாற்றும்போது வாசகன் பயணிக்க பல்முனை திறந்துவிடப்படுகின்றது. “வாசகனை எல்லையற்று வாசிப்புத்தளங்களுக்கு இட்டுச் செல்லுகின்றது” என்கிறார் , தி.சு.ந.(திறனாய்வுக்கலை ப.150)எழுத்துக்களுக்கான அடிப்படையான

குணங்களை அறிய முடியும் என்று நம்புகின்றனர்

பின்அமைப்பியல்வாதிகள்.பிரதி, வாசகனின் உடமையாகும்போது பிரதியுள் வாசகன் பல்வேறு விளையாட்டுக்களைக்கூட நிகழ்த்தலாம். படைப்பில் காணப்படும் புள்ளி, காற்புள்ளி, கேள்விக்குறி, ஆச்சர்யக்குறிஇவற்றிற்கான காரண காரியங்களை விளையாட்டாகக் கூட தேட முயலலாம். ஏனென்றால் , இவற்றிற்கும் படைப்பில் உருவாகும் பொருளமைவிற்கும் தொடர்பு உண்டு. ஒர் எழுத்திலிருந்து கூட படைப்பை அணுகலாம். வேறு எழுத்தைப் பயன்படுத்தாமல் குறிப்பிட்ட எழுத்தைத் தேர்ந்தெடுத்ததற்கான காரணங்களை அறியலாம். மேலும் , மரபுவழி சார்ந்து இலக்கியத்தில் இயங்கும் சமூக யதார்த்தம் , மனித இலக்குகள் , இலட்சியவாதங்கள், முடிந்த முடிவான முடிவுகள் , போன்றவற்றைத் தலைகீழாக்கும்பண்பும் இதில் முக்கியமாகப் பேசப்படுகிறது. பிரதியில் மறைமுகமான அதிகார அமைப்புகள், மேல் /கீழ், உயர்ந்தது /தாழ்ந்தது போன்ற பார்வைகள் ஆகியவற்றைத் தலைகீழாக்கிப் பார்க்கும்போது வெளிப்படையாகக்கிடைத்த மதிப்பீட்டிற்கும் புதிதாகக் கிடைக்கும் மதிப்பீட்டிற்கும் இடையிலுள்ள வித்தியாசங்களை அறியலாம். “இதுவரையிலான விமர்சகர்கள் யாவரும் பிரதியைப் பலவாறாகப் பொருளுரைத்தே வந்திருக்கிறார்கள் ஆனால் , நாம் செய்யவேண்டியதோ பிரதியைத் தலைகீழாக மாற்றுவதைத்தான் ” என்ற ரவிக்குமாரின் கருத்து(கண்காணிப்பின்அரசியல்,ப.172), தலைகீழாக்கும் பண்பையும் திறனாய்வுத் துறைக்கு அதன்

தேவையையும்புலப்படுத்துகிறது.கருத்துத்து களைத்தலைகீழாக்கும் பிரதியில் பழைய மதிப்பீடுகள், எதிர்மறைகள், மீண்டும் உருவாக்கப்படாமல் இருக்க , மாற்றுநிலை, என்ற கருத்தும் பின் அமைப்பியலில் பெரிதும் பேசப்படுகிறது. இம்மாற்றுநிலை , புதிய கருத்தாக்கங்கள் உடையதாகவும் ,

ஏற்கனவே நடைமுறையில் வழங்கப்பட்டு வரும் அர்த்தங்கள் மீண்டும் உயிர்ப்பிக்காமல்அதே பெறப்படாமல், புதிய பொருளமைவுகள்கொண்டுபாடுபாடுகள் அற்ற தன்மையுடையதாய்இலக்கியம் இருக்க முன்வைக்கப்படுகிறது.

தத்துவத்தை மறுப்பவராகத் தன்னை கூறிக்கொண்ட தெரிதா , கட்டவிழ்ப்பு என்பதையும் ஒரு சித்தாந்தமாக (Ideology),ஏற்றுக்கொள்ள மறுக்கிறார்.

“Deconstruction in a nutshell? The very idea! “What deconstruction is not? Everything, of course. What is deconstruction? Nothing of course.” “I am critical of what I am watching. I am trying to be vigilant. I deconstruct all the time,(The Hindu, Interfreting Derrida, 24 october 2004, p.4)தெரிதாவால் அறிவிக்கப்பட்ட இக்கட்டவிழ்ப்பு முறை பால் மேன் (Paul De man), போன்றவர்களது ஆய்வுத் தளங்களுக்கு மேலும் வலுவூட்டியது. அமெரிக்கப் பின் அமைப்பியலாளரான பால்டிமேன் “கொள்கையற்றதே கொள்கை என்று அறிவித்தார். பர்த் , டிக்கான், டூக்கோ, கல்லர், கிறிஸ்தவா, போத்திரியா, டெல்யுஸ்கட்டாரிபோன்றவர்களும் கட்டவிழ்ப்பு, வாசிப்பு சார்ந்த கருத்தாக்கங்கள் பரவக் காரணமாக இருந்தவர்கள். இதில் பர்த் , கிறிஸ்தவா, லக்கான், டூக்கோ ஆகியோரின் கருத்துக்களைத் தனித்து விளக்குவது பின் அமைப்பியலை மேலும் புரிந்து கொள்ள உதவி செய்யும்.

ரோலன்பர்த்தும்பிரதியின்இன்பமும்

அமைப்பியல் திறனாய்வில் முதன்மையானவராக இருந்த பர்த் , தனது பிந்திய கால ஆய்வுகளைத் தெரிதா போன்றே பின் அமைப்பியலுக்கு நகர்த்திக் கொண்டார். குறிப்பாக 1960களின் இறுதிப்பகுதியில் அவர் எழுதிய **S/z (1970)**, பிரதியின் இன்பம் (The Pleasure of the text (1975), பிம்பம் இசை பிரதி (**image – music - text (1975)**),பார்த் பற்றி பர்த் (1975), ஒரு

காதலனின் சொல்லாடல் (1979), போன்ற நூல்களில் தனது கொள்கைகளை வெளிப்படுத்தியுள்ளார். அமைப்பியலைப் பயன்படுத்தியபோது அனைத்தையும் குறிகள் வழி படித்த பர்த் , பின் அமைப்பியலில் மொழியின் ஆட்டம் , புத்தாக்கம், மொழியின் அதீதச் செயல்பாடு , பிரதியின் இன்பம் , போன்றவற்றை முன்னிலைப்படுத்தி எழுதினாலும் அமைப்பியலையும் இணைத்தே விளக்குகிறார். தெரிதா போல் அமைப்பியலை முற்றாக இவர் நிராகரித்துவிடவில்லை. 'அவருடைய 1970க்குப் பிந்திய எழுத்துக்கள் யாவும் அமைப்பு மையவாதத்துடனும், அதே சமயம் தெரிதா, லக்கான் போன்ற பின் அமைப்புவாதிகளின் கருத்துடனும் இருவழித் தொடர்பு கொண்டவை" என்கிறார்.க.பூரணச்சந்திரன்.(அமைப்புமையவாதமும், பின்அமைப்புவாதமும், ப.90)தரும் வாசக னின்வாசிப்புச் செயல்பாடுஎன்பது, வாசிப்புஅனுபவம் தரும்இன்பம், அதிலிருந்து உருவாகும் பிரதியின் பல்தளங்கள் பேரின்பத்திற்கு இட்டுச் செல்லும் என்பது போன்ற நிலைப்பாடுகள் பார்த்தின் பிற்காலத்திய சிந்தனை அமைவுகளில் காணப்படுகின்றன. தெரிதாவின் தனைகளில்கட்டவிழ்ப்பு மறை முக்கிய பெறுவது போன்று , பர்த்தின், பிற்கால ஆய்வுகளில் 'அதீத இன்பம்' (Jouissance), முக்கிய இடம் பெறுகிறது. பிரதியின்பால் உருவாகும் அதீத இன்பம் நான் எனும் சுயத்தை/தன்னிலையை இழக்கச் செய்கிறது. தன்னிலை அழிக்கப்படும்போது பிரதி பிறவற்றை முன்னிலைப்படுத்தும். இலக்கியம் தன்னிலை மறந்த உணர்வுத்தளங்களில் பூரிப்பை கொண்டாட்டங்களை வாசகனுக்கு வாரி இறைக்க வேண்டும். உடல் புணர்தலின் இன்ப எய்தலுக்கு இணையான பகிர்வை இலக்கியப் பிரதி வழங்க வேண்டும், அவ்வின்பம் கட்டற்றதாக அதில் திளைத்தல் அதீத இன்பம் , என்று பின் அமைப்பியலில் பார்க்கப்படுகிறது. "பிரதி

தரும் இன்பத்தை இரண்டு விதமான வித்தியாசமான வெளிப்பாடுகளில் காணலாம். ஒன்று உரு ஆக்கம்(**figuration**) மற்றது பிரதிநிதித்துவம் (**Representation**), உரு ஆக்கம் என்பது ஆசிரியர் பிரதிக்குள் தோன்றுவது.... பிரதிநிதித்துவம் (**Representation**) என்பது தர்ம சங்கடத்துக்குள்ளாக்கப்பட்ட உருவாக்கம்(**Embarased Figuration**) எனலாம்."(எம்.ஜி.சுரேஸ், (மொ.பெ.)பிரதிதரும்இன்பம், ரோலன்பர்த்,பன்முகம், டிசம்பர்2005,ப.30) எனவே, பின் அமைப்பியல் பர்த்தின் அதீத இன்பம் என்ற கருத்தமைப்பையும்வரவேற்கிறது.

நவீனஉளவியலும்பின்அமைப்பியலும் முக்கானும் தனது ஆய்வுகளை- அமைப்பியல், பின் அமைப்பியல்- நவீன உளவியலுடன் இணைத்து மொழி , இலக்கியம், மானிடத்தன்னிலை, பற்றிய தனது ஆய்வுகளை , **Ecrits(1964)**,என்ற நூலில் வெளிப்படுத்தியுள்ளார். பிராய்டிய மற்றும் மரபுவழிப்பட்ட உளவியலை மறுத்தவர். மனதில் குறிகள் உருவாக்கும் தன்மைகளைப் பற்றிய முக்கானின் , சிந்தனைகளை அமைப்பியல்வாதிகள் பயன்படுத்திக்கொண்டது போன்று , முக்கானின், ஆசை (**Desire**),கற்பனை(imagin),தன்னிலைமறுப்பு, போன்றவற்றை பின் அமைப்பியலிற்குப் பயன்படுத்துகின்றனர். டெல்யூஸ் &கட்டாரி, ஆகியோரது நவீன உளப்பகுப்பாய்வுச் சிந்தனைகளையும் பின் அமைப்பியல் உள்வாங்கிக்கொள்கிறது. டெல்யூஸ் கட்டாரி போன்றவர்கள், முக்கானின் பகுப்பு நிலை உளவியலை மறுத்துள்ளனர். தெரிதாவின் கட்டவிழ்ப்பு முறையை மறுப்பவர்களாகவும் இவர்கள் இருக்கின்றனர். இவர்களது 'கோட்டின் மீது' (on the line)என்ற நூலில் இவர்களது புதிய அணுகுமுறைகள் வெளிப்பட்டுள்ளன. மரபு வழிப்பட்ட பிராய்டிய உளப்பகுப்பாய்வில் உள்ள பால்

பேதங்களுக்குப் பின் உள்ள லிங்கமையப் பார்வை, மேற்கு உளவியலாளர்களின் மையமாகத் திகழ்வதை விமர்சித்து , புதிய உளவியல் குறித்தும் பின் அமைப்பியல்வாதிகள் பேச வேண்டியது அவசியமாகிவிட்டது. “மேற்குலகு உள்படகுப்பாய்வாளர்களுள்படுத்திய ஆண்மையக் கோட்பாடுகள் மனித சமூக உளவியலை விளக்கப் போதுமானதாக இல்லை பின் அமைப்பியல் சார்ந்த கோட்பாட்டாளர்கள் நிறுவியுள்ளனர்”.(பிரேம்ரமேஷ், சிதைவுகளின்ஒழுங்கமைவு, ப.300)ஆகையால்பின்அமைப்பியல்புதியஉளவியல்அணுகுமுறையைமூக்கானின்வழியில் இணைத்துக்கொண்டது.

பூக்கோவும்பின்அமைப்பியலும்

மேற்கில் பின் அமைப்பியல் பற்றிப் பேசும்போது பூக்கோவின் சிந்தனைகளையும் உள்ளடக்கியே பேசுகின்றனர். அதிகாரம் , அரசு, சமூகம், அரசியல், வரலாறு, கலாச்சாரங்களின் ஆதிக்கம்போன்றவற்றின் மீது இவர் முன்வைத்த விமர்சனங்கள் பரபரப்பையும் கலவரத்தையும் எழுப்பியுள்ளன. தெரிதாவிடம் மொழி சார்ந்த இருப்பது போன்று பூக்கோவிடம் வரலாறு தொடர்பான அணுகலைக்காணமுடியும். இவர்எப்போதும் தன்னை அமைப்பியல்வாதியாகவோ , பின் அமைப்பியல்வாதியாகவோகூறிக்கொள்ளவில்லை என்றாலும் இவரது சிந்தனைக் கருத்தாழங்களை, அமைப்பியல், பின் அமைப்பியல், பின் நவீனத்துவம்ஆகிய அணுகுமுறைகளுக்குப் பெரிதும் பயன்படுத்துகின்றனர். ஒவ்வொரு சிந்தனையும் தேவைக்கேற்ப கருத்தியல்களை அவரது நூல்களில் இருந்து பெற்றுக்கொள்கின்றன. அவரது சிந்தனைகளில் தங்கள் அணுகுமுறைகளுக்கானகூறுகளை நேரடியாகத் திரட்டிக்கொள்கின்றனர். சமூக யதார்த்தத்தைக் கேள்வி கேட்டல் , மரபை புறந்தொதுக்கல் மொழியின் சமநிலையின்மையாலியல் அரசியல் , மொழி

வழி உருப்பெறும் இலக்கியச் செயல்பாடுகளின் அகவயத்தன்மைசொல்லாடல் வடிவங்களில் ஏற்படுத்தும் தளமாற்றங்கள் , பிந்திய முதலாளித்துவம் கட்டமைக்கும் சமூக அமைப்புகள், அதிகாரமையவாதம் போன்ற பூக்கோவின் பார்வைகளையும் , மதிப்பீடுகளையும், பின் அமைப்பியல் தேவையான இடங்களில் எடுத்துக் கொண்டு பயன்படுத்துகிறது. அறிவுக் குவிமையங்களின் செயல்பாடுகளை விமர்சிக்கும் பூக்கோவின் கருத்துடன் , மெய்யியலை மறுத்தல் , என்ற தெரிதாவின் கருத்தும் ஒப்பிடத்தக்கன. பூக்கோவின் “சொல்லாடலின் ஒழுங்கு (**The order of Discourse**), அறிவிற்கான மனோபலம் (**The will to knowledge**), அறிவிற்கான தொல் பொருளியல் (1969), பொருட்களின் ஒழுங்கு (**The order of things**), போன்ற நூல்கள் பின் அமைப்பியல்பார்வைக்குப்பயன்படுத்தப்பட்டுவருகின்றன.

கிறிஸ்தவாவும்,பிரதிகளின்ஊடாட்டமும்

இதேபோன்று நவீனச் சிந்தனையாளரான கிறிஸ்தவர விமர்சகராகவும் தத்துவவாதியாகவும் காணப்படுகிறார். இவரது ஊடிழைப்பிரதி , எதிர் படைப்பாக்க வடிவங்கள் , பெண்ணின் பாலியல் புரட்சி , பெண்மைய எழுத்துக்கள் போன்ற கொள்கைகள், பின் அமைப்பியலில் முக்கியத்துவம் வாய்ந்தவை. அமைப்பியல் , இருமை எதிர்வுகள் பார்வையைக் கவனப்படுத்துகிறது என்றால் , பின் அமைப்பியல் ஊடிழைப் பிரதி என்ற கருத்தைக் கவனப்படுத்துகிறது. ஒரு பிரதிக்குள் பல்வேறு பிரதிகளின் ஊடாட்டம் இருக்கிறது அல்லது இருக்க வேண்டும் விரும்புகிறார்கள், பின் அமைப்பியல்வாதிகள். ஒரு பிரதிக்குள் பல்வேறு பிரதிகள் வெட்டி ஒட்டப்பட்டு பல கதையாடல்கள், குறுக்கும் நெடுக்குமாக இயங்குவதை ஊடிழைப்பிரதி என்பர். “ஜூலியா கிறிஸ்தவாவின் ‘பல்-பிரதித்துவம்’ என்பது வரன் முறையான செல்வாக்கு மரபு-என்னும் கருத்துக்களை உடைக்கிறது. ஒரு

பிரதி வேறு பல இலக்கிய இலக்கியமல்லாத பிரதிகளின் பன்முக இடமாற்றங்களால் உருவாகிறது"(க.பூரணச்சந்திரன்,மேலது,ப.1 70) என்று கருதுகிறது. ஊடிழைப் பிரதி என்பதைப் பல்வேறு வகைகளாகப் பிரித்துக் கொண்டே செல்கின்றனர் , பின் அமைப்புவாதிகள். 1.உயர்நிலைப் பிரதி (Hypertext) 2. முன்னீட்டுப் பிரதி (Pretext) 3.துணைப் பிரதி (Subtext) 4.அகத்தளப் பிரதி (Genotext) 5.புறத்தளப்பிரதி (Phenotext)என்பன, ஒரு பிரதியை வாசிப்பிற்கு உட்படுத்தும்போது மற்றொரு பிரதி தொடர்புபடுத்திப் பார்க்கப்படுவதைக் குறிக்கின்றன. ஒரு பிரதியின் தன்மைகளை வைத்து , இதுபோன்று ஏற்கனவே ஒரு பிரதி இருக்குமானால் அதனை முன்னீட்டுப் பிரதி என்பர். பிரதியிலிருந்து புதிதாக இன்னொரு பிரதி உருவாவது துணைப்பிரதி அழைக்கப்படுகிறது. இவ்வாறாகப் பிரதிகளைப் பகுத்தும் பிரித்தும் , வரையறைஅற்றதாக பிரதிக்குள்ளும் , பிரதிக்கு வெளியேயும் , பகுத்துக் கொண்டே செல்கிறது, கிறிஸ்தவாவின் பிரதிகள் பற்றிய ஆய்வு. "ஒரு இலக்கியப் பிரதிக்குள் நீதியியல் பிரதி , இறையியல் பிரதி , சட்டப்பிரதி, எனப் பல பிரதி அடுக்குகளை பிரித்தெடுக்கமுடியும்"எனநம்புகின்றனர்,பி ரேம்:ரமேஷ்.(சிதைவுகளின்ஒழுங்கமைவு,ப.1 32)

இவர்கள்தவிரகல்லர், பால்-டி-மேன் , போன்றவர்களது பங்களிப்பும் பார்வைகளும் பின் அமைப்பியலில் குறிப்பிடத்தக்கதாக இருக்கின்றன. மேற்கண்டவர்களே பின் அமைப்பியலின் உருவாக்கத்திற்கும் பரவுவதற்கும்காரணமாகஇருந்தனர். தெரிதா கட்டவிழ்ப்பு முறையியலையும் , முக்கானின் பகுப்பு முறை உளவியலையும் , பூக்கோவின் அதிகார மையவாதத்தையும் , கிறிஸ்தவாவின் பிரதிகளின்ஊடாட்டவாதத்தையும், பர்த்தின் அதீத இன்பத்தையும் , டெல்யூஸ்

கட்டாரியின் அரசியல் பார்வையையும் முன்வைத்துமேற்கில் பின் அமைப்பியல் விளக்கப்பட்டுள்ளது.

தொகுப்புரை

- அமைப்பியல்மொழிக்குமுக்கியத்துவம் கொடுத்தால்பின்அமைப்பியல்மொழியில் உடைவைஏற்படுத்துகிறது. அமைப்பியல்பேச்சுமொழிக்குமுக்கியத்து வம்கொடுத்தால்பின்அமைப்பியல்எழுத் துமொழிக்குமுக்கியத்துவம்கொடுக்கிறது. அமைப்பியல்மேல்பிரதி, ஆழ்பிரதிஎனஉரையாடவிழைந்தால்பின் அமைப்பியல்பிரதிகளின்ஊடாட்டத்தை முன்வைக்கிறது.
- சஞ்சரின்குறியியல்அமைப்பியலிற்குஅடிப் படையாகஇருப்பதுபோன்றுபின்அமைப் பியலிற்குதெரிதாவின்கட்டவிழ்ப்பியல்பி ன்புலமாகஅமைந்துள்ளது. அமைப்பியலைமறுத்துபின்அமைப்பியல் தோன்றியதுபோன்றல்லாமல்,பின்நவீன த்துவம்பின்அமைப்பியலின்கூறுகள்பல வற்றைஉள்வாங்கியேவிரிவுகொண்டுள் ளது.
- கட்டவிழ்ப்பியல், தலைகீழாக்கம்,எழுத்துமொழி,ஊடிழைப் பிரதி,பிறழ்வுஎடுத்துரைப்பியல்,அதிகார மறுப்பு,வரலாற்றைமீளாக்கம்செய்தல் போன்றசிந்தனைகள்பின்அமைப்பியலி ன்அடிப்படைகளாகஇருக்கின்றன.தெரி தா,பர்த்,பூக்கோ,கிறிஸ்தவாஆகியோரி ன்பிற்காலசிந்தனைகள்பின்அமைப்பிய லிற்குப்பெரும்பங்களிப்பைநல்கியுள்ளன.

முடிவுரை

பின்அமைப்பியல்தமிழ்ச்சூழலுக்குபல்வேறுபுதியஉரையாடல்களைஉருவாக்கித்தந்தது.

குறிப்பாகஇலக்கியங்களைமறுவாசிப்புசெய்யவேண்டியதன்அவசியம்பின்அமைப்பியல்வழியாகவநடந்தது.நவீனத்துவம்எழுத்தாளர்களுக்கும்இலக்கியங்களுக்கும்புனிதபிம்பங்களைக்கட்டமைத்திருந்தது.

அதைமறுத்துவிவாதிக்கப்பின்அமைப்பியலின்கட்டவழிப்புவிமர்சனமுறைபெரிதும்உதவியது.

பின்அமைப்பியல்தமிழ்இலக்கியத்திறனாய்விற்குஆற்றியபெரும்பங்களிப்பாகஇவற்றைக்குறிப்பிடமுடியும்.

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THE ROOTS OF PSYCHOLOGICAL CONFLICT IN BHARATI MUKHERJEE'S WIFE

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Bharati Mukherjee's *Wife* is often chosen to demonstrate what devastation a hostile culture can cause in a sensitive individual. It may be observed that neurosis is known to occur more frequently among immigrant population. M.Q.Khan in his article "The Influence of Psychological Novel on Indian Fiction" says: "Bharati Mukherjee is another women novelist who is profoundly concerned with the existential position of Women. She too deals with the existential problems of her women characters" (49).

In the novel *Wife* the protagonist Dimple's id, her instinctual impulses are in conflict with the patriarchal society she lives in. Later after having moved to America she is in conflict with the American culture. Dimple's ego predominantly resorts to two principle defense mechanism: fantasizing and displacement. She becomes a victim of neurosis when her migration to an alien culture augments her anxiety and the defense mechanism becomes inept in regulating the conflict between the id and the superego.

The titular character Dimple in *Wife* has slight deformity in the introduction of the book. Mukherjee has portrayed Dimple's character as a primarily deformed and torn by deeply seated inner conflicts. Dimple's life can be divided into three phases: her life before marriage, her life after marriage in India and her life after marriage in America. All these phases exhibit incidences of her psychological conflict between the id and the superego. Dimple's ego is successful in regulating a defense mechanism in the first two stages but the ego fails in the third, making her a neurotic. The third stage can be attributed to the diasporic experiences or the cultural shock she suffers to the failure of her ego. Dimple suffers the disintegration of her psyche because of the diasporic turmoil which makes her a victim.

Where Dimple lives, women are stereotyped by the patriarchal society which represents the super ego. She is largely dissatisfied and unhappy due to the fact that id represented by her instinctual desires is in stark conflict to the demands of the superego as

represented by the patriarchal society. A girl's appearance is defined by the patriarchal society which lays unrealistic and prejudiced expectations. For instance the girl's appearance plays a vital role in determining the prospect of a girl's marriage. Hence girls like Dimple are judged by the patriarchal standards which fret over their appearance after having been exposed to international experience. Dimple oscillates between fear and fantasy, constantly worrying about her looks and she must make all efforts to look her best. A woman's looks seem to determine the prospects of her wedding "She worried that she is ugly, worried about her sitar-shaped body and rudimentary breasts" (4). She is harrowed if the groom would be "disappointed that she isn't bosomy and fair like a Bombay starlet? She thought of breasts as having destinies of their own, running marriages of making fortunes (4).

The disturbed Dimple read ads in women's magazines and resorts to buying skin whiteners and isometric exercisers that would develop her bosoms by ten centimeters after Mrs. Dasgupta warns her that worrying would make breasts shrink. The ads portray girls who cry that they aren't fair or busty. The ads are a reflection of the prevalent psychology which promotes the existing notion that men admire voluptuous women and the women suffer in wanting to have a voluptuous frame.

There is no emphasis on any other female identity; nothing to do with brains or other facets of an individual personality. Although Dimple's mother does not let her buy the concrete bra to bloat her assets she prescribes other homemade remedies like pre-bath mustard oil baths, ground almond and honey packs. However, Dimple's fears are not put at ease by Mrs. Dasgupta's assurances to be content with what god has given her and make the best use of them. She resolves to write a letter to Mr. Problemwalla:

There is just one annoying flea in my ointment. The flea is my flat chest. As I am sure you will realise, this defect will adversely affect my chances of securing an ideal husband and will sorely vex the prowess of even the shrewdest matchmakers in this great nation. ...it is imperative that I do something about my problem and enhance my figure to do the best of my ability. (11)

With so much emphasis on the appearance of the girl there is also the dearth of compliments which adds on to the insecurity of the females as Dimple notes "so many compliments in so short a time". She has never been complimented in her life before coming to New York and had she has been complimented that would have made her egoistical and hard to marry" (102). When Dimple sees Marsha Mookerjee, she is impressed by her intelligence and it troubles her because "Dimple has been brought up to think of woman

only as pretty or good mothers" (80).

Dimple is assessed only on her looks by Amit's mother and sister when they come to see her. Mrs. Ghoshe, Amit's sister feels that Dimple is a little darker than the photograph suggested. Soon Mr. Dasgupta advises his wife to try more whitening creams and homemade bleaching paste. Mr. Dasgupta flatters and pleads with the Basus that Dimple is very docile and would never give them a moment's headache. Dimple is made acutely aware of her insecurities and insufficiency because of these false standards on beauty. They brew in her an inferiority complex that is displayed through a lack of self-worth, an increase of doubt and uncertainty, and feeling of not measuring up to society's standards. She often feels unlovable and is emotionally ridden with feeling of inferiority, unworthiness and self-rejection. The constant fretting over the faults in her makeup borders on somatization. Somatization is the transformation of negative feelings towards others into negative feelings toward oneself, pain, illness, and anxiety. F.A. Inamadar considers Dimple's character thus: "Dimple is a psychic study of an abnormal woman. She has nothing to do with the problem of immigrants" (69).

However the constant assurances from her mother, averts the neurosis. But in the later stage in the US where

she is once again made aware of her shortcomings in an alien culture that lacks a support system which leads to growing isolation, speeding the impending doom. In his article "Sado-Masochism as a literary Device in Bharati Mukherjee's *Wife*", M. Rajeshwar states:

In people like Dimple, the disappointment invariably leads to the development of sado-Masochistic tendencies

..... Dimple's Masochism is of special interest

..... Therefore Dimple lives constantly under the shadow of death, sometimes having close brush with it. But mostly she lives out her masochistic drives in fantasies which saves her from complete self obliteration and it also explains why she kills not herself but her husband at the end of the novel. (64)

She is said to be frequently suffering from cough, cold, and fever, bemoaning the delay in marriage. Her illnesses are thus psychosomatic. The conflict in Dimple is self created. Her Psychological disturbances has been aptly brought out by M. Thayaayl

Nayaki With regard to Dimple's affected mind, She says: If Dimple is Indian in being a duty conscious, Responsible housewife, She is American in being wild and violent with her baby and husband. To her, America represents violence and in her America, talking about murder is like talking

about weather. Psychoanalytically speaking this defense mechanism is used by masochists, and if they also have the added disadvantage of the predisposition of neurosis like Dimple the problem is further confounded, the masochist neurosis seems to convert every chance occurrences into painful experiences; they seem to ever deeply submerge themselves in misery. The aim of all such masochists suffering is satisfaction although it is hardly ever attained except in sexual fantasies and perversion of masochistic nature.

Other forms of masochistic suffering only serve the purpose of neurosis to the lesser forms of pain. The manifestation of Dimple's masochistic tendencies is seen soon after her marriage in order to lull her disappointment with the marriage.

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PROBLEMS AND PROSPECTS OF TEA INDUSTRY IN THE NILGIRIS DISTRICT OF TAMIL NADU

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Abstract

This section attempt is very important studies on Indian tea industry. There are several studies, and they are found to be focusing on different aspects of the industry. For reviewing these studies, they are tentatively categorized such as technical and scientific aspects of tea, world tea economy, and Indian tea industry. Within the national level, they are further as studies that focused on quantitative aspects, marketing and exports, co-operatives, socio-economic aspects, employment and those with emphasis on technological aspects. Considering the importance of the tea industry in South India particularly, in the Nilgiri District, in terms of income, foreign exchange earnings, being a significant employment provider, it seems essential to undertake the study.

Keywords: Agriculture, Exporter, Liberalization, Plantation.

Introduction

Tea is the most popular of all non-alcoholic beverages in the world. Two-third of the world's population drinks tea. Tea (*Camellia Sinensis*) is believed to have originated from South East Asia. However, the center of origin is not clearly known. It may be the Tibetan Plateau, including Sze-Chuan, Yu-nan, Sain, North East India, or China. Chinese people were the pioneers in using tea for medicinal purposes. By the end of the sixth century, The Chinese began to regard tea as a beverage. In India, tea plant was discovered in North-East Assam during the early eighteenth century. Tea has become one of the powerful commodities of commercial value during the colonial period.

Starting from a luxury that only the rich could afford, tea has now

become the world's cheapest and most widely used drink other than water. It has truly become a beverage of international fellowship. A bond that brings people together. Economically speaking, too tea is an extremely valuable source of much needed foreign exchange.

The tea plantation industry is a combination of industry and agriculture (plantation is a large estate on which crops such as tea, coffee, rubber, etc. are grown). Production of a leaf is an agricultural activity while its processing is an industrial activity. Most of the large estates process raw leaves in their factories. The tea industry is of considerable importance in the national economy of India in terms of income generation, earning foreign exchange, employment

generation, and contribution to the national exchequer.

Statement of the Problem

The tea plantation industry is an important industry in Tamilnadu. It plays crucial roles in income generation, foreign exchange earnings, and employment generation directly and indirectly. However, the overall performance of this industry is found to have been unimpressive. Since the tea market is an international one, trade liberalization is expected to have a substantial impact on this industry. Trade liberalization and free import of tea, import of inferior quality of tea and re-export of it mixing with the traditional product have caused problems in the domestic and international markets. As a result of the opening up the market for tea, there exists competition among producers at the international level.

The employees are facing the major problem of insufficient wage rate compared to the living expenditure, and they are found to be dissatisfied with poor working conditions. In sum, the tea plantation industry is facing a crisis. In this context, the present study attempts to examine the problems and prospects of the tea plantation industry and it proposes to undertake a detailed analysis of its growth performance in terms of trends in output, area and, yield.

Scope of the Study

India exported around 225.76 million kg of tea last year, of which around 17

percent was shipped to Russia. India's tea exports are forecast to grow 260 million kilograms by 2019-20, up about 15 percent from the current 225.76 million kilograms, according to the Commerce Ministry. At this juncture, the current study is useful to the Indian Tea Association, Tea Board of India, Importers, and Exporters of Tea in India, particularly in Ooty in Tamilnadu, Brokers and Auctioneers, Tea Traders and Tea Estate owners.

Research Gap

To study the Problems and Prospects of the tea particularly Industry in TamilNadu, particularly in Nilgiri District is has not yet been made by the researcher in the Indian context. This study fills the research gap. Hence, attempts have been made by the researcher to study the Problems and Prospects of the tea Industry in Tamilnadu, particularly in Nilgiri District.

Population

The population defined for this study is limited to the tea industry in Tamilnadu particularly in the Nilgiri district.

Objectives of the Study

- To examine the trends in the growth of the tea Industry in Tamilnadu in terms of Area, Production, Export, and Productivity.
- To study the Problems and Prospects of the tea Industry in

Tamilnadu, particularly in Nilgiri District.

Hypothesis

The hypotheses were formulated, keeping the content and coverage of the framed objectives. The formulated hypotheses are tested by tea industry appropriate statistical tools. The hypotheses in the study are:

H₀: Overall problem index does not significantly differ among two groups of respondent's classified based on awareness on Export Market Development Assistance.

H₀: Annual Turnover does not influence the level of problems faced by the respondents.

Sampling Design

The study was conducted in the Tamilnadu state of India. The exporter's list was collected from the official website of the Tea Board under the Ministry of Commerce, the Government of India. The present study is carried out with the exporters who are registered with the Tea Board of India promoted by Government of India in The Nilgiri District. There are 250 exporters in The Nilgiri District, which comprises both small tea exporter's and medium and large exporter's registered up to March 2014.

Area of the Study

The Nilgiris district, Kothagiri, Ooty, Coonoor, and Gudalur is the key area where abundant of Tea Leaves are cultivated. In Tea Industry, Small Tea Exporters role are vital and that category

taken into account for the study. They collect tea leaves from the small growers in the nearby factory area in addition and to their cultivation. The Medium and Large Tea Exporters are the inevitable category since they are the real players in tea export, and their presents are considered. Both the exporters have their facilities for cultivation in their estates, Purchase of tea leaves from small growers, Factory for tea processing, and export marketing facilities. The difference between them is volume of export of tea, number of transactions per year, export status, etc.

Selection of Sample Respondents

The total tea exporters in Nilgiri District are more in number. During the data collection, it seemed to be conditional on meeting all the exporters because some of those are not cooperative for the study, and thus, it made to go for sampling method. A sample of 144 respondents has been determined as per, and those respondents were contacted by adopting the Multi-Stage Sampling Method.

Framework of Analysis

The collected data have been evaluated using (i) Friedman Rank Test, (ii) Analysis of Variance (ANOVA), (iii) Chi-square Test, (vi) Correlation Analysis (v) Factor Analysis.

Period of the Study

The real data for the same published by Tea Board, India, is presently available until 2014. The primary data was conducted during the year 2013 to

2014. During the period, the required data were collected for the study.

Limitations of the Study

- The literature available on the topic is limited.
- Tea plantations are very vast and situated in remote rural areas. It also made the primary data very tedious and time-consuming. The secondary data about Tea cultivation, Production, and Export are not available up to the study period.

Review of Literature

Radhakrishnan (1997)¹ observed scope for developing tea plantations in Wayanadu District of Kerala. The average yield of the Wayanadu in 1997 was 2300 kg./hectare. Recurring draught is one of the major factors affecting productivity here. Radhakrishnan suggested that replantation, rejuvenation, pruning, infilling, and shading with trees are options before planters for improving productivity. The organic content of soil may be enriched by burial of prunings. By introducing these aspects, the author argues that the yield level of tea in the district can be increased by 25 percent to 30 percent.

Goyal S K et al. (2000)² in their study titled India's agricultural exports growth and instability use export values of various commodities from 1970-1998. The data is collected from FAO, Trade Year Book, and Economic Survey

of India, etc. The study uses compound growth rates and instability indices. It finds out that there is a decline of agricultural exports in the composition of total exports of India and commodities like tea and mate, cashew kernels, spices, and coffee were the dominant exportable items during 1970s, but their share had declined later on. The study reveals that the prospects of increasing agricultural exports have improved after the liberalization. The ability of agricultural trade to expand its market share, particularly in the case of high-value specialty farm products, depends on its ability to deliver consistently high quality at a comparative price.

SabryShehata, Linda J. Cox, Jack K. Fujii, and Carol Anne Dickson (2004)³ in their article gave a summary of the production and consumption of tea worldwide. Their study focuses in particular on the U.S. mainland and Hawaii markets to provide a relevant market overview. Results of a survey of Hawaii consumers are presented to identify the characteristics of one of the market segments that could be targeted by a high-value tea product. Their studies summarize the implications of the information presented and suggest specific steps needed to assess the economic feasibility of commercial tea production in Hawaii. The challenge for prospective tea producers is to develop a marketing strategy that will ensure success. The use of Hawaii's image and the fact that the product is grown in the United States can help boost a

product's image as a safe, fresh, and healthy one that brings the beautiful Hawaii landscape and spirit of aloha to the mind of the consumer. They concluded that the strategy must include the four marketing "Ps"—price, place, promotion, and product—such that the product will be attractive and accessible to the target markets.

Nissar A Barua and MuktaMuzumder (2012)⁴ analyzed that Over the years, India had always dominated the global tea export market as the single largest exporter of tea. However, since 1990 its market share in the global tea export started falling in a dramatic fashion where within a span of twenty-eight years from 1980 to 2008, India lost a whopping 14 percent share in the global tea market. The emergence of Kenya as a major exporter of tea had adversely affected India's market share. However, Bangladesh's share of the tea market had been falling along with that of India. The declining market share of India in the tea market can also be attributed to the falling competitiveness, as indicated by the Revealed Comparative Advantage (RCA) Index. Along with India, the competitiveness of China, Bangladesh, and Vietnam has been declining over the period 1996-2008. Recent entrants to the world tea market like Kenya, Sri Lanka, and Nepal have gained at the expense of these traditional heavyweights, which is evident in the dramatic increase in their RCA index. Nepal, which exhibited remarkable index, has reaped the benefit of the

similarity of its tea with India's famous Darjeeling tea.

M. Saravanakumar and A.V.Chinnasamy (2013)⁵ noted that large scale import of tea to India was witnessed ever since the removal of quantitative restrictions in 2001. Assam is the single largest tea-growing state accounting for half of the country's total production. Today tea is grown on tea estates, and 70 percentage of the tea we drink is from Sri Lanka, India, Indonesia, Kenya, Argentina, and China. The majority of these imports are through duty-free routes for subsequent re-exports. World tea imports for consumption were estimated at 1609.7 M.Kgs in 2011 compared to 1613.6 M.Kgs in 2010, a decline of 3.9 M.Kgs. The decline in world imports was led by Egypt, which reported an 11.3 M.Kgs decreases in imports at 81.7 M.Kgs. In 2011, the quantum of imports in India has declined to 18.6 M.Kgs compared to 20.0 M.Kgs, a decline of 1.4 M.Kgs. and in 2011, Nepal and Kenya turned to be the major source of the higher unit value of imports from these two countries. They concluded that Government must interfere to fix fair prices without any intermediates and take necessary measures to increase in exporting of quality tea. In 2009-2010 share of agriculture and the allied sector contributes 14.6 percent of India's GDP. Though the natural climate brings the fluctuation in tea production, Government has to implement the appropriate EXIM policy

to increase the quantity of tea export and reduce the tea imports.

Dr.R.Sivanesan (2013), in his article, the important objectives of the study were to analyze the production and sales of tea in India, to analyze the average selling price of tea in India, to analyze the export of tea from India, to analyze the import of tea into India. He suggested that the Export of value-added tea from India was decreasing every year, but the value of tea was increasing every year due to increases in price of the tea. So Indian Government may take necessary steps to regulate the price of tea. Export of Non-Instant and Instant tea from India differed from year to year, so Tea Board may take necessary steps to increase the quality of non-instant and instant tea. Average domestic consumption and average per capita consumption were increasing every year, so Tea Board may take necessary steps to increase the production of tea in India. He concluded that the Export of tea from India is significantly an increasing trend. It is due to the effort of the Government of India through the Tea Board. The author explained the different varieties of tea produced and marketed in India and Foreign countries.

Analysis and Interpretation

Distribution of the Sample Respondents based on Types of Exporter

Sl.No	Type of Exporter	Number of Sample Exporters	Percentage
1	Small Tea Exporters	75	52.08
2	Medium and Large Tea Exporters	69	47.92
Total		144	100

Source: primary data

From the above table, out of the total 144 respondents, 75 (52.08 percent) of them belong to the type of small tea exporters, and the rest 69 (47.92 percent) belong to the type of Medium and Large Tea Exporters. Thus, it is said the majority of the respondents are engaged in manufacturing as well as export of tea products.

Distribution of the Sample Respondents based on Type of Constitution

Sl.No	Type of Constitution	Number of Sample Exporters	Percentage
1	Proprietorship	54	37.50
2	Partnership	33	22.90
3	Individual Firm	37	26.00
4	Private Limited Company	20	13.50
Total		144	100

Source: primary data

The above table illustrates that out of the total 144 respondents, 54 (37.50 percent) have registered as proprietorship; 33 (22.90 percent) of them have registered a partnership; 37 (26.00 percent) of them have registered as individual firm, and the rest 26 (13.50 percent) have registered a private limited company. Hence, it can be said

that most of the respondents have registered as sole proprietors.

Distribution of the Sample Respondents on Items Produced / Traded

Sl.No	Items Produced /	Number of Sample
1	Orthodox Tea	65
2	Chocolate Tea	23
3	Green Tea	23
4	CTC Tea	67
5	Instant Tea	53

Source: primary data

It is identified from the above table that 65 respondents are engaging their Orthodox Tea; 53 respondents are engaging their business with Instant Tea, 23 respondents are engaging their business with Chocolate Tea; 23 of them are engaging their business with Green Tea; 67 of them are engaging their business with CTC tea. Thus, it is observed that most the respondents are engaging their business with CTC tea, followed by Orthodox tea, Green tea, Chocolate tea, and the like. Since The Nilgiri district is famous for Tea, the Tea Board is concentrating more on different varieties of tea export.

Opinion on Level of Manufacturing Related Problem

Sl. No	Opinion on Level of Manufacturing Related Problem	Number of Sample Exporters	Percentage
1	Low	27	18.80

2	Moderate	88	61.50
3	High	29	19.80
Total		144	100

Sources: Primary data

The table above depicts that out of the total 144 respondents, 27 (18.80 percent) have faced the low level of manufacturing problem; 88 (61.50 percent) have faced the moderate level of manufacturing problem, and the rest 29 (19.80 percent) have faced a high level of a manufacturing problem. The majority is in a state moderate opinion, the manufacturing problem seems to be high with nearly one-fourth of the respondents. The main reason is the Lack of Modern Manufacturing Facilities, which initiates in raising the manufacturing cost. Similarly, the maintenance of outdated machinery the cost of manufacturing. Thus, it seems to be a critical job to produce tea products at low cost.

Factors Influencing Manufacturing Problem - Friedman Rank Test

The manufacturing problem faced may differ from one respondent to another respondent. It may depend on frequent power cuts, lack of technology up-gradation, lack of infrastructural facilities, and lack of go-downs. To identify the prominent problem among these, the Friedman rank test is applied.

Sl.No	Factors Influencing Manufacturing Related Problem	Mean Rank
1	Lack of Modern Manufacturing Facilities	3.22

2	Lack of technology up-gradation	2.60
3	Lack of infrastructure facilities	2.20
4	Lack of go-downs	1.97

Test Statistics

N	Chi-Square	d.f.	Asymp. Sig.
144	72.361	3	0.000

The above table reveals that among the four factors considered, 'Lack of Modern Manufacturing Facilities' is the foremost factor which influences the manufacturing problem with a mean rank of 3.22 followed by lack of technology up-gradation with a mean

rank of 2.60; lack of infrastructure facilities with a mean rank of 2.20 and 'lack of go - downs' is found to be the least influencing factor with a mean rank of 1.97.

Awareness on Export Market Development Assistance - ANOVA

To ascertain whether there exists any significant difference in the overall problems index among two groups of respondents classified based on awareness on Export Market Development Assistance, the following hypothesis is framed and tested.

H₀: Overall problem index does not significantly differ among two groups of respondents classified on basis of awareness on Export Market Development Assistance

Sl.No	Awareness on EMDA	Mean	Source	Sum of Squares	d.f	Mean Square	F Value	Sig.
1	Aware	69.86	Between groups	322.803	1	322.803	5.816	.018
2	Not Aware	65.73	Within groups	5217.687	142	55.507		
Total		68.74		5540.490	143			

Mean overall problem index is high among respondents who are aware of Export Market Development Assistance. Hence, it is inferred that respondents who are aware of Export Market Development Assistance have faced more problems when compared to those respondents who are not aware of Export Market Development Assistance.

As the calculated F value is greater a five percent level, there exists a significant difference in mean values of

the overall problem index among respondents classified on the based on awareness on Export Market Development Assistance registration. Hence, the null hypothesis is rejected.

Annual Turnover and Level of Problems Faced

To check whether Annual Turnover is associated with a level of problems faced by the respondents, the following hypothesis has been framed and tested.

H₀: Annual Turnover does not faced by the respondents influence the level of problems

Sl.No	Annual Turnover	Level of Problems Faced			Total
		Low	Moderate	High	
1	Up to Rs.1 Crore	8 (15.68)	30 (58.83)	13 (25.49)	51 (100.00)
2	Rs.1 Crore - Rs.5 Crore	6 (12.00)	33 (66.00)	11 (22.00)	50 (100.00)
3	Rs. 5 Crore - Rs.10 Crore	0 (0.00)	17 (84.60)	3 (15.40)	20 (100.00)
4	Rs.10 Crore - Rs. 15 Crore	6 (36.40)	10 (63.60)	0 (0.00)	16 (100.00)
5	Above 15 Crore	3 (42.85)	4 (57.15)	0 (0.00)	7 (100.00)
Total		23	94	27	144

d.f.: 8 Calculated χ^2 Value: 12.494

Table Value: Five per cent level: 15.5

One per cent level: 20.1

Of the 144 respondents, 51 (35.41 percent) respondents have Up to Rs.1 Crore as their annual turnover. Of which, 8 (15.68 percent) respondents have faced low level of the problem; 30 (58.83 percent) respondents have faced the moderate level of problem, and the rest 13 (25.49 percent) respondents have faced a high level of problem.

There are 50 (34.72 percent) who have annual turnover between Rs.1 Crore - Rs.5 Crore. Of which, 6 (12.00 percent) respondents have faced the low level of the problem; 33 (66.00 percent) respondents have faced the moderate level of problem, and the rest 11 (22.00 percent) respondents have faced a high level of problem.

Out of 144 respondents, 20 (13.88 percent) respondents have annual turnover between Rs. 5 Crore - Rs.10 Crore. Of which, 17 (84.60 percent) respondents have faced the moderate level of problem, and the rest 3 (15.40 percent) respondents have faced a high level of problem.

There are 16 (11.11 percent) who have annual turnover between Rs.10 Crore - Rs. 15 Crore. Of which, 6 (36.40 percent) respondents have faced a low level of problem, and the rest 10 (63.60 percent) respondents have faced the moderate level of problem.

Of the 144 respondents, 7 (4.88 percent) respondents have their annual turnover Above 15 Crore. Of which, 3 (42.85 percent) respondents have faced the low level of problem, and 4 (57.15 percent) respondents have faced the moderate level of problem.

The percentage of respondents who have a high level of problem is high among respondents who have their annual turnover up to Rs.1 Crore, and the low level of problem is high among respondents who have their annual turnover above Rs. 15 Crore. Thus, it is said that respondents who have their annual turnover up to Rs.1 Crore have faced a high level of problems. However, the calculated Hence, the null hypothesis is accepted. The Chi-square value is lesser than the table value at

the five percent level; there exists no turnover and the overall problems significant association between annual faced.

Determinants of Overall Problem Faced – Coefficients.

Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.
	B	Std. Error	Beta		
(Constant)	-2.060	2.126		-0.969	0.335
Level of Raw tea leaf Problem	0.801	0.079	0.307	10.129	0.000
Level of Financial Problem	1.102	0.074	0.458	14.907	0.000
Level of Tea estate labor Problem	1.109	0.101	0.349	10.935	0.000
Level of Manufacturing Problem	1.088	0.112	0.305	9.707	0.000

An inspection of individual predictors revealed that raw tea leaf problem (Beta = 0.307, $p < 0.001$), financial problem (Beta = 0.458, $p < 0.001$), tea estate labour problem (Beta = 0.349, $p < 0.001$), and manufacturing problem (Beta = 0.305, $p < 0.001$) are significant predictors of overall problem. From the beta value is it clear financial problem is the best predictor of the overall problem followed by tea estate labour problem, raw tea leaf problem and manufacturing problem.

Distribution of the Sample Respondents based on Opinion on Status of Tea Industry

Sl.No	Opinion on Status of Tea Industry	Number of Respondents	Percentage
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1	Good	20	13.88
2	Fair	101	70.13
3	Poor	23	15.99
Total		144	100

Source: primary data

The table above depicts that out of the total 144 respondents, 20 (13.88 percent) are of good opinion on the status of the tea industry; 101 (70.13 percent) are of fair opinion on the status of the tea industry, and the rest 23 (15.99 percent) are of poor opinion on the status of tea industry. Hence, it is clear from the above table that the overall opinion on the status of the tea industry is fair to good.

Finding

- The Majority, 75 (52.08 percent) of the respondents, are small tea

exporters, and 69 (47.92 percent) are medium and large tea exporters.

- Most, 54 (37.50 percent) of the respondents have registered as sole proprietors.
- Most of the respondents are engaging their business with CTC tea followed by Orthodox tea and Instant tea.
- The Majority of the respondents, 88 (61.50 percent), are in a state of moderate opinion, and the manufacturing problem seems to be high with 29 respondents.
- Lack of modern manufacturing facility is the principal factor which generates the manufacturing problem followed by lack of technology up-gradation, lack of infrastructure facilities and lack of godowns.
- The Chi-square result shows a highly significant association between respondents who are aware of EMDA and the level of problems faced. The respondents those who are aware of EMDA have faced more problems than the respondents not aware of EMDA.
- Chi-square result indicates that there exists a highly significant association between annual turnover and level of raw material problem.
- In order to examine the year of establishment and overall problem faced, correlation analysis has been carried out. It is found that there is no significant relationship between the year of establishment and the level of the problem faced.
- The Majority of 101 (70.13 percent) respondents revealed that they have a fair opinion on the status of the tea industry, and there exist good opinions with one fourth of the respondents.

Suggestions

- Analysis of growth performance shows that in Tamilnadu, growth in the area is not commendable. But considering the importance of the tea plantation industry and its contributions to the economy, it is important to expand the tea area by utilizing the uncultivated fallow lands owned by tea companies that are suitable to cultivate tea. It is also important to promote the small growers by providing Government support to develop the area and productivity.
- Most of the factories are using age-old machinery. No technological improvements are taking place in this industry. It is very important to take proper measures by tea companies to introduce advanced technologies to improve the quality of the manufactured tea. With this, tea, companies could make a variety of products through research and development activities.
- Focusing on increasing yield of the area under tea to contribute a higher percentage to world production and also increase exportable surplus,
- reducing the cost of production by educating workers at the garden

level through workshops while maintaining targets for replanting, rejuvenation planting, etc.,

- Evolution and valuation of genetic resources and development of cultivars which that can fit into achieving vertical growth and can sustain climate change and meet consumer's requirements towards ensuring nutritional security. Genotype and phenotyping to locate desirable genes, particularly for darkness, compactness, and nutritional constitutes. Evolve varieties with durable resistance to pests, heat, drought with a high level of bioactive compounds, having high nutrient and water use efficiency. Biotechnological tools must be used in conjunction with conventional breeding to tag genes of interest for making the assisted selection. Utilize the tools of bioinformatics and nanotechnology for enhancing the output.
- On the marketing front, one must identify markets based on global predictions on demand and ability to pay premium demand by different types of Indian teas and develop specific strategies for focused markets and allocate funds in these markets coinciding with penetration strategies.

Conclusion

The tea plantation industry has been facing adverse impacts of globalization and trade liberalization. The price has declined sharply, and the industry is

facing a crisis. Suppose there is any solution to this problem, that is to improve the competitiveness of the industry competitiveness in the production of raw leaf and the manufacturing of tea. Productivity in plantations has to be increased by new plantations replantation of new varieties, scientific harvesting, mechanized pruning, etc. Productivity in manufacturing can be increased by improving quality, product diversification, technological advancement, etc. Companies have to adopt a professional management system for making the units competitive. In the liberalized regime of world trade, paramount importance has to be given to the marketing of tea. In this aspect, Government has a very important role in developing a system for strict quality control. Of course, certain government support in the form of tax concessions, export promotion, etc., may be helpful for rejuvenating the tea plantation industry.

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A REREADING OF THE FILMS *UYARE* AND *HOW OLD ARE YOU?* WITH A FEMINIST PERSPECTIVE

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Abstract

Men around the world subdomains feminine gender. There is a “women-body-centric-politics” that began from the age’s past. Women across the world are still fighting for political control over their bodies. In this context, there emerged feminine contextual films by Bobby-Sanjay duo screenwriters. In this paper, I focus on the films Uyare and How Old are You? With a feminist’s gaze by the duo examines the wishes, dreams, and ability of women to change their position in society according to their dreams, not as being a daughter, wife, or a mother but rather as a normal citizens with regular duties and shaped their pathway to the destination of success. A truly “feminist” film is consciously made and intends to get the audience thinking about equal rights for women and how women move through the world on a day-to-day basis. A lack of sexism or misogyny does not automatically amount to feminism.

Keywords: gender, society, media, film, women.

The Indian cinematic industry has been among the nation’s most popular sources of entertainment, spanning decades of performances since its inception in the 1930s. Despite the masses flocking to the theatres and blockbusters making it big, most of the films released have something in common - men are portrayed with characters that meet society’s definition of masculinity while female roles are reduced to misogynistic ideals. As a result, the lack of equality both on and off-screen has raised questions on gender stereotyping, the quality of media being viewed by the public, and

the misinterpretation of a balanced society.

Several films enforce their views on the perfect woman, often through supporting characters - they play love interests or indulge in careers that seem ‘nurturing’; coming off as frail and submissive beings with very little room for thought and argument. Besides being a far cry from reality, such films create an inaccurate impression of the capabilities and interests of women and thus indirectly plant the seeds of inequality in the minds of people. The evolution of women in the Bollywood industry can be observed through the

viewer's gaze. Influenced by politics, economic structure, and culture, the perception of women by film enthusiasts and the like have helped define boundaries both on-screen and behind the scenes. In his 1972 essay on art criticism, *Ways of Seeing*, English art critic, and novelist John Berger said, "Men act, women appear. Men watch, women watch themselves being watched", adding to his analysis on the representation of women across media while bringing up the concept of the male gaze. Keeping in mind the unrealistic ideals displayed in several films; and the lack of women representation behind movies, it does not surprise that the Indian film industry is often looked upon as a male-dominated environment.

As per a 2017 report by the Geena Davis Institute, only one in ten directors in Bollywood are women. Other statistics reveal that the screen time for females was a mere 31.5 percent, against the 68.5 percent received by male actors. Due to the disparity in the number of men when compared to women in key offscreen processes such as script-writing, film-making, and direction, female characters in Bollywood have been presented through the eyes of a largely male perspective, resulting in the age-old stereotypes and gender biases that prevail in films. Being an easily accessible form of entertainment, cinema has become the most popular mode of leisure and entertainment. The Indian film industry has an extended

viewership across the globe with approximately 3.6 billion people swarming the big screens. In a country where actors transcend their profession and become heroes that are idolized and adored, a part of the responsibility falls on them to rid the movie industry of such misconceptions and misrepresentation.

Although great strides have been recently taken to portray relatable women from different walks of life, they are accompanied by certain caveats. *Mission Mangal* showcased the hard work and dedication of the women scientists of ISRO to make India's Mars mission successful. Despite having a stellar female cast, the movie was promoted with Akshay Kumar in a lead role, which speaks a lot about the audience's attitude towards women-centric films. Patriarchy is deeply ingrained in the very roots of Indian society and its mindset, which is reflected in its films. Cinema is mostly seen as a form of escapism and hence caters to the larger male audience. Cinema is business-driven, and filmmakers don't want to stray away from the established stereotypes to give pathbreaking roles to women. It, thus, also falls on the viewers to break this vicious cycle of supply and demand by making progressive movies successful.

Media plays a big role in influencing people's daily lives. This is because it influences how people view the world in general. Mass media is an agent of socialization, and from this role, it has been attacked by an array of criticism

from different portions of society. There is a wide range of media, among them television shows, movies, the radio, newspapers, advertisements, and many more. In these many forms of media, there are images of men and women. These images are depicted in different ways and with different characteristics and have different meanings. Here I try to reread the movies of Bobby Sanjay duo, scriptwriters who give light upon feminine role in their films *Uyare* and *How old are you?*.

Bobby and Sanjay are an Indian screenwriter duo working in Malayalam cinema. They are the sons of the actor Prem Prakash and are nephews of the veteran actor Jose Prakash. Their mother is a retired English professor from BCM College, Kottayam. Bobby, the elder brother, is a practicing physician, and Sanjay studied at St. Joseph College, Mannanam. Both of them did their schooling at Pallikoodam Kalathilpady. Bobby is settled in Kottayam and Sanjay is settled in Kochi with their families. Extensive research has been done to cover many different forms of media. Aside from television, radio, cartoons, music and games, new forms of media are being introduced through the Internet. Information from prime-time television is the most commonly analyzed data in research. At times, political messages and ideologies are passed in films and movies that may represent the ideas of the opposition at the time.

Lauzen & Dozier (2005) suggest that the way some characters are depicted in a show can represent their political and social views at that point. For instance, the feminist movement against patriarchic oppression of women or the black rights movement towards giving black people the same rights as the white people is political. The movie *Pretty Woman* is viewed differently by different audiences for instance, the black feminists see it as spectators in terms of the different genres of gender, race, and class, among other genres. *Pretty Woman* can be said to have a Disney plot since it describes the life of Vivian, an attractive young woman who lives in the streets but she ends up marrying Edward, a handsome and rich man who turns her into a classy and decent lady. Vivian is the heroine of the movie, but she is portrayed as being a street hooker and belonging to a lower class. She is turned into a proper lady by a man who belongs to the upper class. This portrays women as weak and dependent on men for survival. This research about femininity and feminism will focus on the television show *Sex and the City* based on the book with the same name. In this show, the characters have certain characteristics whereby the main characters are mainly white females who are well educated and economically dependent, suggesting that this show was written during a post-feministic era. Arguments have been made for and against this statement by scholars who argue that

the concept of feminism is dynamic and ever-changing. There are different ways of looking at it as per the context of television shows. Femininity can be seen to represent the behavioral expectations of women. It can also encompass women's sexual attractiveness to men (Bazzini et al., 2007).

Social constructivism is an ontological viewpoint harboring the basic idea that the world has a social foundation suggesting that the world is socially constructed. This is about the social order on how people perceive the world and distinguish between right and wrong. It is crucial to note that gender roles have been constructed interestingly in the set movies. Through social tyranny, society will suppress the choices of males and females, pushing them into certain behavioral modes, personality characteristics, and occupational roles as approved by the society. Men will, therefore, have an opportunity to develop their talents (Busby, 2005), while women will be denied such an opportunity. For instance, Indian films depict women as housekeepers who need to bear enough heirs for the family. They also show that women should not have the career, but the men are portrayed as being able and learned who enjoy white-collar jobs. This will, in turn, discourage women from schooling and formal education, thus limiting their career choices to those careers which do not require too much time outside the family home.

Gender representation in media influences how people perceive gender issues since some specific gender roles uplift and strengthen the images of men. These movies clearly show the gender power structure where men are depicted as the stronger sex. Although some women in movies are portrayed as strong and independent, they cannot dispute the evident gender power structure. For instance, Carrie, who enjoys a good economic status from her writing career, agrees to get married even if she doesn't need it. She does away with her dream wedding, thus getting married in a small city hall wedding for the sake of someone. When she cheats, she is given a big black diamond ring just to remind her that she is married. Even though Carrie comes out as being strong and independent, she is still seen as being dependent on a man at the same time.

A variety of scenes portray her as being submissive. This supports the gender ideology that women have to be submissive and dependent on men. As mentioned in the introduction, this paper adds to the literature on how genders are represented in media. Specifically, it looked at gender representations in African and Hollywood movies. It is interesting to note that there is less gender equality in gender representation in movies. It would, therefore, be in order if this research concluded that these gender stereotypes affect the way normal people view life. Movies showcase a lot of themes; gender is among the greatest

and most popular genres, and it should be approached with caution.

In a modern patriarchal setting, media conserve patriarchal concepts and highlight traditionally made identities for women, thus modifying traditional gendered social structure. We can't call it modern films until they preach modern women identities. In films, the reproduction of traditional identities of women's has developed in a modern scenario. The identity of the new women in movies is the mirror reflection of the marginalization of the female because the movies are narrated from the male perspective of feminism. The new films are also developing the male gazes through female views. In their traditional feminine identities, women are concurrently viewed and presented with their actions coded for strong visual appearance.

The presentation of woman is one of the crucial elements of vision in film. However, it does not mean that women and their issues get prime importance. Rather they are used for the popularity of movies. The physical appearance of a woman and the acceptance of woman-oriented issues are mainly utilized for this. In Malayalam movies, female identities are restricted to a typical gendered definition of womanhood. Their identities are defined by their actions yet bounded within their gendered identities like mother, wife and sister. These films attempt to show some changes from the patriarchal representations of women in terms of marriage, family, and motherhood.

However, the opportunity of showing true freedom seems to be a myth.

Ever since the origin of cinema, it represented, and reflected the society of that particular age. Even in this 21st century, if women and their sufferings are portrayed in a film, it clearly states that a patriarchal group still prevails in the society. The ones who think that women are enjoying freedom should know that only 10% of the women population is privileged. Every individual has their vision of life and how to live. Some tend to remain inside the four walls of their house. Some desire to see many achievements in their lives. This is mostly the case with women. But most of the time, they are suppressed and their wings are cut off.

How old are you? Starring Manju Warrior and *Uya* starring Parvathy Thiruvoth are two Malayalam movies which have gained recognition as well as criticism. Even though the stories are different, the theme and idea of womanhood are the same. In both these movies, one sees a woman with great aspirations. Nirupama in *How old are you?* becomes an employed housewife from being an excellent student in her academics. She is made to feel bad by her daughter for not knowing English. Her husband feels like she is not good for other activities beyond the household. Finally, she proves her worth by successfully meeting the president in the second chance. Her transformation is proof that women are not mere individuals but someone capable of achieving their

dreams. *Uyare* also portrays this worth by showing that women can come into the front amidst the obstacle they face. In the film *How old are you?* We could very well understand that Rajeev perceives Nirupama with a prejudistic mind, and its impact can be seen in his behaviour towards Nirupama. Perhaps the ego in the male gender will be the reason for this and it took shape in the above-said form. But in contrast to her husband, Nirupama has a male colleague Jayachandran who constantly encourages and helps her to progress. Jayachandran is a foil to Rajeev.

When we come the movie *Uyare*, in a glance, we will be able to realize the storyline which portrays a girl named Pallavi Raveendran who ardently desires to fly high, but who unfortunately encounters an inhuman rather fatal incident that changes her whole life. The film introduces a character named Govind, who is in love with Pallavi. Pallavi is more oriented towards her career to be a Pilot and to soar great heights. Eventually, Govind becomes envious of Pallavi's eminence. He could not tolerate nor accept her stature. He even began to mistrust her. But Pallavi was just opposite to Govind. She wishes to see Govind with a good job, and she truly wishes for that. Pallavi, with her aim to be a Pilot, puts a lot of effort into that, and as a result, she began to progress, in her life. Govind in rage pours acid onto her face to deviate rather than demolish her life. Ironically, this event revamped her life and flamed her desire to be a pilot. This

decision of Pallavi not to shrink inside the shell of the fatal event boosts up the power of this film.

However, Pallavi didn't dream about such a fatal deed from Govind. But gradually, she copes with it, but her zeal for her career has decreased as her confidence was low because of this incident. With the arrival of Vishal Rajashekar, a new ray of light shone in her life. She re-joined her job. Vishal invites Pallavi into his life. But Pallavi needs a good friend rather than a partner, and she discloses her stance to him. He pays due respect to her as he understands the inner strength and potential in her. Above all, he realizes that the life of Pallavi deserves respect, rather than a big salute, as it's an inspiration for millions. As the film ends, Pallavi rejoined her job with an indestructible mind.

The toxic relationship, and the acid attack in the movie *Uyare* point out that it's much suitable for men rather than women, who are supposed to be within the four walls of a house. It is a negative level of thinking and that is the main reason he is getting attacked by the masses. When a woman is trying to be independent and empowered, it will be her close ones who always put her down. And it will be causing much damage to her from the unexpected ones in her close circle. There will be a man behind a woman in both her happiness and sadness. V.T. Bhattathiripad has tried to resolve the issues faced by women in Kerala. As a protest towards it, he had written a

book in Malayalam named *AdukkalayilNinnumArangathekku*. But still, in our society, many people are trying for the upliftment and growth of women and their rights, similarly, there are people who are backstabbing against these movements. These people should try to change their negative attitude for the success, growth, and empowerment of women in our society. Finally, we can bring a revolution in arts, sports as well as culture if women are being treated equally as men, with all rights and respect in society.

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RE-VISIONING WOMEN'S VOICES IN SARAH JOSEPH'S TRILOGY

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Abstract

The article inspects the third phase reminiscent of Sarah Joseph's writing, mainly the corpus comprising her three novels that form a trilogy. Through the analysis of these novels the article tries to explore different dimensions of public and private spheres and how their conflation is affected while dealing with region, domestic sphere, religion and community etc. It considers how the writer makes an effort in these novels to articulate and address the problem in contemporary feminist practices by rewriting and redefining these spaces in terms of gender.

The three novels Alahayude Penmakal (1999), Mattathy (2001) and Othappu (2005) focus on women's experiences and attempt to redefine spaces to accommodate and expand women's spaces. The article will investigate different manifestation of the public or private sphere portrayed in these novels in relation to contemporary theoretical implications. It discusses the theoretical framework of the public and private dichotomy and its current implications and the works of Western feminists on the public or private dichotomy. It examines Sarah Joseph's trilogy, rewriting the notions of region, domestic spaces, community and caste in relation to women's lives. It deals with the interconnectedness between nature that is destroyed and the woman who is dominated. It sums up the findings of the analysis and discusses the inclusiveness of the space for a woman that is envisaged by Sarah Joseph.

Keywords: domestic, patriarchal, colonisation, family, women.

Indian society is a patriarchal one, where man is the central figure in both the family and society. Ideologically we gave women the status of God, the first to be honoured, adored, respected and worshipped; but ironically, they are the most mistreated ones. In such a society, women find it hard to pursue their dreams. They are in shackles because of their domestic commitments

and imposed limitations. Sarah Joseph, the Kendra Sahitya Academy winner, well known writer, feminist and activist reflect on how women break the shackles of family ties and pursue a new horizon of space.

Sarah Joseph is the harbinger of the Feminist movement in Kerala. She is ranked next to Kamala Das. She portrays women in her discriminative

and self-conscious phrases. She fearlessly speaks about the experiences of women, their anguish, pain and turmoil. The phallogocentric society demands the women to be confined within a domestic space. She has to play the role of a good daughter, good wife, good daughter in law and a good mother. Her role is confined only within the four walls of her house. Sarah Joseph, an iconic and widely celebrated writer of Pennezhuthu, rewrites the set notions of region, community, family and religion in mainstream literature. She also pushes the boundaries of pennezhuthu which accommodated writings that focused mainly on gender identity. Her intervention through the Trilogy put forward the idea that gender is not a homogenous category and that there are power structures within it. The chapter examines three novels, *Alahayude Penmakkal*, *Mattathy* and *Othappu* to demonstrate how the writer maps other identities like caste, community, and region along with gender identity. Sarah Joseph also charts how these identity formation spans the themes of region. Its colonization, family, and domestic space as also political affiliations of religious institutions.

Sarah Joseph was finally accepted as a proper writer, not just a Pennezhuthu writer, with her first novel *Alahayude Penmakkal* which was published in 1999. It gained critical acclaim due to its narrative style, spontaneity and language. The novel also fetched her Kerala Sahitya

Academy Award in 2003. Quite different from her Pennezhuthu short stories, where a community or caste identity of a character is secondary to gender identity. *Alahayude Penmakkal* attempted to rewrite the history of Christianity in Kerala by providing many histories of the community and region. The three novels *Alahayude Penmakkal* (Alaha's daughters), *Mattathy* (A word used in one particular region in Kerala to denote a woman who is made the 'other' in her in law's family, and *Othappu* (A colloquial expression that means a bad example), which the writer describes as forming a trilogy share a common region and therefore a common regional history but are set in three different times. They attempted to redefine spaces with an aim to reclaim 'male territories and expand them as women's spaces. The continuity exhibited within these three novels, enables the tripartite narrative to create the effect of a Meta narrative.

Sarah Joseph says that *Alahayude Penmakkal* is an attempt to map the lives of those who occupy the margins of society. The spaces that are portrayed in the novels are mainly spaces inhabited by women, which bring out the resistance and subversions within it along with a sense of belonging. However, the analysis of her novels helps gauge whether the writer's attempt to render a more inclusive space have indeed materialized. *Alahayude Penmakkal*, set in the 1950's and 1960's, is the story of a small region called

Kokkanchira and its inhabitants. The novel unfolds through the eyes of an eight-year-old girl. The narrative focuses on Annie and her family. Annie's family includes her mother, grandmother, three aunts, her uncle, who is a tuberculosis patient, their neighbours, who like Annie's family come to live in Kokkanchira because they were cast out of the city spaces and histories of Kokkanchira. The history or histories of Kokkanchira are narrated in *Alahayude Penmakkal* after Annie is insulted in school because she belongs to Kokkanchira. In response to the humiliation, Annie decides to change the name of the place. Kokkanchira means a Ghost Land and Kodichangadi, the street where Annie lives, means bitch's market. She is often seen feeling ashamed of being a resident of places with such dirty surroundings and names. The writer narrates the history of Kokkanchira by employing oral narrative methods, which are very different from the form of mainstream male constructed history.

The novel deals with the condition of marginalized groups in society pointed out as subalterns by Marxist Antonio Gramsci. The living and existential conditions of these groups are seldom acknowledged by the society at large and generally they are displaced from their places of stay and livelihoods, usually in the name of development and change. This transformation in their existential struggle is narrated by Annie, the central character, who gives

voice to three generations of her subaltern group albeit with a feminine perspective.

Rewriting history is not a novel idea and has been recommended and practiced by many. However, in *Alahayude Penmakkal*, the histories of Kokkanchira are used to extend the space of women's history, through the narratives of subaltern women. The first inhabitants of Kokkanchira, a barren place that was used to dump waste, rubbish and dead bodies of unidentified persons, we're scavengers and they were followed by many other whom the city rejected. The various versions of Kokkanchira history include the story that Annie's mind told (what she imagines), Ammammas (Annie's grandmother) oral kathacharithram, the story told by the scavengers and the story of a butcher's shop:

There are more versions of it, recorded by many. Fisher folks, brokers, small scale thieves, arrack makers, body sellers -Kokkanchira was filled with those whom the city rejected. The city was also growing; Annie's family also belongs to those who were rejected by the city. (34)

The history of Kokkanchira that is narrated is maintained as a counter history to the mainstream version that circulated. Instead of a monolithic history, several versions of history or histories are presented. And these histories are told by those who have lived experience of it. After listening to these multiple versions of Kokkanchira's history, Annie decides

that it isn't correct to change Kokkanchira's name. In course of time, the city grows and engulfs Kokkanchira; pushing those whom it had rejected to the boundary's places get renamed. Streets like Kodichiangadi, where women spoke and fought noisily are replaced by neat and clean Maratha Marian roads. *Alahayude Penmakkal* is about the colonization of Kokkanchira and its marginalized lives, by the city. What is made explicit through the construction of such a counter history isn't just another side of the history, but also another portrayal of the region itself.

Mattathy is set in the 1970's and 1980's In the same region. The place is no more Kokkanchira -it's Mariapuram. Here the protagonist is a young woman in her late teens Lucy. Lucy serves the purpose of a servant for Brigita, schools and colleges are depicted as resting places for Lucy, where she is free of house work. Lucy's only friends are Cherona, the washerwoman, and Sundari, Lucy's classmate, who is a Dalit. Lucy doesn't have the freedom of movement Annie had in *Alahayude Penmakkal*. Mariyapuram doesn't have the breadth that Kokkanchira had. Lucy's world is restricted to the kitchen and backyard, whereas Brijita's world consists of the front portion of the house. For Lucy, the house faces the backyard. She knows all the details of the kitchen. We see how she explores the possibilities of these spaces; other spaces are not accessible to her. Here the kitchen begins to represent a

region. Through the characters like Brigita, Lucy, Cherona, and Sundari, the power structures among women are made obvious. Along with recording the lives of these characters, the changes that are brought in Mariyapuram through economic and social changes are understood. The novel ends when Brigita's relatives push Lucy out of the house after Brigita's death. The novel also functions as a mirror of the social and political changes that took place in the 1970's and 1980's in Keralam.

Othappu is a story of socially and economically privileged Woman (Margalita), who leaves the Nunnery after spending some years there as a highly respected Nun. The ideal family of Margalita does not welcome her back. We see the very institutions of religion, family, and society, which had accorded her a privileged position and a place of pride, abandons Margalita when she leaves the order. The other characters in this novel are people like Augustine, a priest who refuses to stay confined to religion and serve the poor; Brother Manikyan who gives holy services outside the church to protest against the upper caste church, Rebecca, a relative of Margalita, who lives in the streets and speaks about God, and the family of Yohannan Kasheesha- A priest of another denomination who provides food and accommodation for Margalita. Another main character is Kareekkan, a Catholic priest and a friend of Margalita. Kareekkan falls in love with Margalita and marries her, but always

fears society. Margalita who is refused a job by her brothers in the school which was established by her father, takes up the job of sweeping the ration shop for a livelihood, we see Margalita pregnant and at the same time taking care of an orphan child, living in a house, with a single room. At the end of the story, she claims that she is happy with her life and the novel ends there.

In her author's note to *Othappu*, a novel that recently won the crossword prize, Sarah Joseph talks about her teenage longing to be one with the Christ. The way to be with him was to become a nun. But she didn't get a call from the God. Instead, she chose to become a writer but never abandoned Christ. *Othappu* is her search for Christ. Margalita leaves the convent when she faces a crisis of faith in the order and seeks Christ outside the church. Her quest turns into a search for Christ unbound, unshackled by the church and the burden of tradition. It is a woman's quest for God who doesn't insist on a separation of sexuality and spirituality. She is ostracized by her family and community but find support from people who are far away from the institution of religion. The book is a study about any individual in any religion who is seeking the truth of faith. The *Othappu* is a representative of Sarah Joseph's world of words. It is both the quest for a new spirituality built on norms of social, economic, gender justice and seething a critique of organized religion. Politics and poetics converge to produce a fine novel. The

novel deals with a woman's fight against religious and social institutions. It challenges the morality imposed by the church, its castiest attitudes and the hierarchies that structure these institutions. The story portrays a woman's search for her freedom and space within male centered institutions. Unlike the other two novels, the space explored in *Othappu* is supposedly a male space. It offers an expansion of spaces assigned to women-writers by treading on spaces that are clearly male, but focusing on the struggles of women caught within these patriarchal structures.

Alahayude Penmakkal attempts to rewrite the history of Christianity in Kerala by providing a wide range of histories to the community and region. This novel, unlike the other novels in the trilogy, does not deal with Syrian Christian community. *Mattathy and Othappu*, which speaks about the contradiction in upper caste Syrian Christians community, *Alahayude Penmakkal* deconstructs the existing mainstream Christian community, including the Syrian Christians, and reconstructs it from the eyes of subaltern characters. Therefore, the narrative of the novel remains different from other Syrian Christian narratives, which speak of their heritage, lineage etc and it reveals the contradictions with mainstream Syrian Christian narratives which come through in other novels.

Caste hierarchies within Christianity are delineated explicitly in

Mattathy, mainly through the dialogues of Brigita. In her conversation with the Gulf returned newly rich Oppan who tells Brigita that he had visited her house in his childhood, states that she was averse to allowing recently converted people inside her house. *Othappu* gives an account of a more institutionalized caste attitude of the churches in the distribution of power, positions etc. Sarah Joseph has attempted to accommodate and represent these lone voices as rising against repression in her novel. These representations of caste determination surpass the level of mere depictions of reality, as they take acknowledge the veiled histories and recent historiographies that uncover them. In addition to being a narrative that is different from the mainstream Syrian Christian narratives, the novel demonstrates historical narration through women's eyes. The point of view the narration assumes, strictly adheres to the world of women's lives.

Sarah Joseph's three novels *Alahayude Penmakal*, *Othappu*, *Mattathy* form a trilogy, rewriting the notions of region, domestic space, community, and caste in relation to women's lives. The novels record women's space in different temporalities and contexts, by narrating women's experiences and forwarding analysis of culture. This phase shares similarities with Elaine Showalter's proposition of the third phase women's writing, the female phase of self discovery.

The novels reflect on the history of community, region and domestic spaces and women's lives in the scenario of changing socio-cultural backgrounds. The narrative also traces the negotiations between Tradition and Modernity. Sarah Joseph's writings acknowledge the different spaces between women as a monolithic category and woman as a heterogeneous category, impacted by caste, community and ethnicity and so on. Sarah Joseph's attempt to assume the identities of the other to provide counter dominant versions, to present "effective and truthful" accounts. Sarah Joseph's works are placed in the contexts of interaction between Indian state and women, the implications of women's visibility and the resistance and negotiations between tradition and modernity. Within these multiple contexts, the study views women's writing as a counter public that brings private matters into public sphere while seeking the right to safeguard individual choices and rights. These interventions from women's writings as well as women's movements. Movements have therefore upset the borders of the public and private spheres to offer a critique of dominant culture and society.

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TRAVEL ENCOUNTERS OF S.K POTTEKKATT IN IN THE LAND OF THE KAPPIRIS

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Abstract

Writing travel allows us to pose different and creative questions. In this paper, I am going to explore the author's adventurous travels through the African continent during 1940s with a tinge of S.K.Pottekkatt's natural sense of humour. It leaves you with a mental painting of African generations ago. In In the Land of the Kappiris, we come across Racial Discourse, Post Colonialism, Dominant Gaze, Essential Identity, and Cultural Foils and so on. Pottekkatt provides a new identity to Africa. He provides an insight into the human sufferings through his travel. In the Land of the Kappiris a piece of fine literature because it contains descriptions of nature that are exquisitely poetic; anecdotes that are laced with mild humour and social commentary that is tempered with geniality. It is often said that travelogue with a touch of personal element is akin to an autobiography.

Keywords: travelling, lands, africa, new, foreign

Travelling is the means of encountering a strange lands and people. They are not foreign, but it is the traveller who is the foreign element in the 'strange' land. It is the perception of the traveller that makes him/her call a place/people foreign/new. This happens when the traveller observes certain features or characteristics that he/she has not yet seen in his/her place/people. The perception of the traveller hence makes the land/people appear foreign. The documentation of such peculiar aspects of the foreign land makes travel narratives an interesting and informative literary text for the readers

in the academic circles. The traveller's documentation is hence sources to understand how he/she encounters a foreign land. The travelled land attains an identity as the writer/traveller compares/contrasts or associates/dissociates his identity with the 'strange' land.

The concept of writing travel has been introduced consciously as a move away from the notion of travel writing or travelogue in the wake of recent studies. It is not a simple case of interchange of words. My idea of writing travel is about the way the idea of travel prefigures writing which may not have

anything to do with the physical act of travel or description of such acts of travel. It looks at how travel acts as a trope or structuring device in diverse kinds of writings not generally classified as travel writing or travelogue. Writing travel resists any easy generic boundaries. Writing travel problematizes the questions of home/abroad, self/other, nature/culture and other binaries. It asks questions about the idea of genre and traces the historical moments and conditions which led to the rise of specific genres. It is pertinent to trace the changing definition of travel and travel writing through history linking these changes to social, political, cultural and economic conditions of the time. Writing travel allows us to pose different and creative questions in order to engage more critically with the responses to the hegemony of all kinds.

S.K.Pottekkatt has been the most influential travel writer in Malayalam for many generations of Malayali readers. He is widely regarded as the first 'proper' travel writer in Malayalam, sometimes called Malayalam's John Gunther as his journeys were said to be motivated by wanderlust unlike many others before him. His travels in Africa in the year 1949-50, recorded in five travelogues beginning with the mid-twentieth century. He is the author of nearly sixty books which include ten novels, twenty-four collections of short stories, three anthologies of poems, eighteen travelogues, four plays, a collection of essays and a couple of

books based on personal reminiscences. Pottekkatt won the Kerala Sahitya Academy award of 1961 for the novel *Oru Theruvinte Katha* (The Story of a Street) and the Jnanpith Award in 1980 for the novel *Oru Desathinte Katha* (The Story of a Locale), which was made into an award-winning film. His works have been translated into English, Italian, Russian, German and Czech, besides all major Indian languages. He died on 6 August 1982.

Pottekkatt was a writer of strong social commitment and ideals, possessing an individualistic vision. He was not interested in purely symbolic or allegorical mode of writing as practiced by Franz Kafka or D. H. Lawrence. Pottekkatt's stories are characterized by a plot that carries an element of surprise, a few suggestive incidences that heighten its dramatic quality and a style that easily mediates between realism and lyricism. *In the Land of the Kappiris* is a piece of fine literature because it contains descriptions of Nature that are exquisitely poetic; anecdotes that are laced with mild humour; and social commentary that is tempered with geniality. It is difficult to escape being charmed by Pottekkatt's soft brilliance and engaging style. Although "*Kappiri*" in Malayalam describes the black race, it originates from the Arabic word in the English title and the text. Besides, it went against Pottekkatt's own humanistic spirit that would brook no cruelty in gestures, words or even thoughts. But

translating it into the polite, politically correct and contemporaneous term "Black" would take away the historical perspective of prejudice during Pottekkatt's time. The pristine qualities of the landscape and its residents can be retrieved and savoured only through the pen portraits very affectionately drawn in *In the Land of the Kappiris* because the paths Pottekkatt took cannot be mapped and achieved even by Google Earth any more; the sights he saw were never captured in real time and in all their animated richness using a hand-held diagram and the destinations he reached had not been artificially dressed up to enliven flamboyant, multi-coloured tourist brochures or packaged tours.

Wanderlust or curiosity to know the foreign places and people are the main reasons that made Pottekkatt to undertake most of his travels inside and outside India. His travel narratives give comprehensible descriptions of the people that he had met in different places, their beliefs, manners, dress, tradition, and so on. What often gained more emphasis in his travel narratives were the people he had met. His narrative style shows the interest that he had in portraying the cultural diversity that he had come across.

It was in search of the real humanity that Pottekkatt set his travels to Africa. Pottekkatt was against the exploitation and oppression the people in different parts of the world suffered from. His strong disagreement against human bondage and subjugation can

be seen in *Kappirikalude Nattil*, where he documents:

We see in these Africans a life that has become frozen first by the subjugation from human beings and later by nature. His 'yesterday' lies centuries back. His 'tomorrow' also lies centuries ahead. He is slowly waking up from the centuries of sleep. It might take years for him to wake up from his sleep. (4).

This comment emphasizes that Africans had to put more effort to attain liberty in thoughts and action. Pottekkatt's concern towards the people of Africa could be due to his own personal experiences as a by-product of colonization that happened in India. This comment also points that even though other ex-colonies have started to regain their past glory, the people of Africa do not seem to show any sign of progress. This might have raised his concerns. This comment might be intended to bring awareness to the people of Africa for the need to rise from the impacts of subjugation that they suffered from.

S. K.Pottekkatt was a traveller/writer who admired the beauty of nature to a larger extent. Nature has been presented with all vitality in most of his travel narratives. Depicting the specialties of the new landscapes throws light on the life of the indigenous people. Hence observations about the descriptions of nature are unavoidable in any travel narratives. The importance that was given to nature by Pottekkatt could be

seen from the vivid description of Sakshan waterfalls of Africa in *Kappirikalude Nattil*. He remarks:

The hours that I have spent facing the waterfalls in the hut cannot be forgotten. You might not notice the jerk in the ground caused by the lakhs of tons of water falling from top with great force and the echo of thousands of lions grunting at the same time, as your ears get gradually accustomed. You will wake up from a heavenly dream when you see in front of you the curtain of the mist of water that floats in the air like thousands of spider webs arranged one over the other, or for seconds, slabs of water will be seen falling and suddenly disappearing in the cloud created by the mist, rainbows will be generating arch as if made out of precious stones, in them. (51)

S. K. Pottekkatt could hence be considered as giving equal importance to the landscape and the nature of human beings in his travel narratives. Pottekkatt's travels always contained the agenda of getting information about the historical aspects of the places that he had visited.

People of Africa were presented by the writer as an innocent group who could be easily influenced by the West. They remain ignorant of the business minded nature of the world outside their country. Pottekkatt represents the manner in which Africans were cheated by the outsiders including the sales men from India. He mentions:

If you stay here you will understand. There will not be even a single African who will not go without asking for a discount. So, if they ask for four-meter cloth we will start cutting it measuring three meters. Immediately you can hear 'PeedaPanjara' (discount). Then we will measure half meters more and cut and give. They will be happy and satisfied. We won't have any loss also. (40)

Wonder of the indigenous people is observed by the writer. Pottekkatt is able to provide his analytical skills regarding the reason for the underdevelopment of Africa through this comment. Wonder or ignorance of the people, in this context is the reason for Africa's underdevelopment. S. K. Pottekkatt was able to see in a single individual the doom of the whole race of Africa. This is the power of representation of Pottekkatt through his travel narrative.

Identity of the Africans is constructed through his encounter of African culture. The reasons for the subjugation that the Africans suffered are explained by the writer in *Kappirikalude Nattil* when he affirms: "We see the sight of Africans being beaten and driven to interior lands by using mere hand power by the White race, twenty-five thousand years back. In this twentieth century we see the same sad plight in Africa (10)". From this comment, it could be seen that African clans had a peculiar life, frozen by the subjugation, first from humanity

and then from nature. With this 'shock of recognition' he raises his voice against the subjugation that Africans had to face in their own land.

Pottekatt provides a new identity to Africa. He provides an insight into the human sufferings through his travel narrative and comments: "In his own place, the place where he resides, it is a crime to walk outside his hut after eight p.m. (It is a police rule meant only for the people of Africa) (12)". The 'dark' identity branded to Africa was contributed mainly by the whites who subjugated the people mentally and physically.

One needs to remember that Pottekatt was writing this narrative much before post-colonial theory highlighted issues of racial prejudice. Exploitation of the Africans by the Europeans is highlighted by him in his travel narrative *In the Land of the Kappiris*. He remarks: "If a white woman was raped, Africans would be killed as punishment. But behind the lakhs of 'coloured' race that are seen in Africa, the prostitution of each White could be clearly seen, that is not taken into account by anybody (12)". The physical subjugation of the Africans has contributed largely to the 'colored race' seen in Africa. The identity of the indigenous people is itself changed through European encounters.

African's cultural identity can also be seen as having undergone drastic changes due to the mental subjugation of the people. His reflections on the life style of the people of Africa are seen in

In the Land of the Kappiris as an eye opener to the present condition of the continent. S. K. Pottekatt, as can be observed from his travel narratives, was a writer who was successful to a larger extent in depicting the African culture without losing its peculiarities. The impact of colonization on the civilization and culture of Africa can be seen as highlighted in his travel narrative. African culture could be seen represented as a doomed culture as the people were innocent and ignorant. This had been the reason for the long years of colonization that the race suffered. Pottekatt could be seen as giving a new positive identity to Africa that is entirely different from the colonial identity that the continent had. S.K. Pottekatt at many points in his narratives could be seen as coming to grips with his own colonial identity.

In the Land of the Kappiris describes what Pottekatt saw and experienced during his African tour (1949). At that time, East Africa was under white rule. Pottekatt describes the geography, lifestyles and liberation struggles of Africa, the characteristics of the social and cultural life of the African people and the problems of the Indians living in Africa. These descriptions make us experience the travel, thoughts, and feelings, with him. The travelogue also mentions Portuguese East Africa and southern Rhodesia. S.K. Pottekatt as seen from the observations was also the product of a country, India, which was under the colonial rule before it attained its Independence. He feels that

India has been able to come out of the trauma of colonial past. On his visit to Africa, he was able to see that that country did not recover out of long years of colonization. Pottekkatt is spreading the message to the people of Africa to have an independent identity through his travel narration. African life was presented by the writer as diverse with their peculiar beliefs and customs. Even though the people of Africa were the real owners of the country, they were still under the subjugation of the colonizers. He describes many instances of White subjugation on Africans. Even the landscape of Africa is presented by the writer in his travel narratives as under the control of Europeans. Even the famous waterfalls of the continent were named after the Europeans as seen from the observations. The writer could be seen as occasionally blaming the people of Africa for the conditions in which they live. Here, African 'cultural decay' occurred through colonization.

Even though African civilization was branded by the Europeans as savages and cannibalistic the people were documented by the writer as having polished behaviour and were living with a well-set code of conduct. They were also presented as innocent and humorous. Hence it could be inferred that the writer tries to create through his narrative a new identity for the "Dark Continent". Even though Africa is a foreign country for the writer he relates the same fate of India's colonial past with Africa. He is able to find his

Indian "self" in the African "other". The sympathy and support of the writer was always with Africans. Hence the writer feels a commonality in the fate of the colonized countries and he tries to present to the readers that the colonized countries have their own marvels in the form of beliefs, traditions, art, and mannerism and so on. This is again a new construction of identity to Africa by the writer.

Pottekkatt creates a new positive identity for Africa as a land having its peculiar art forms, beliefs, mannerisms and life style for the people. People are presented as polite and humorous with a well-set code of conduct as seen from *In the Land of the Kappiris*. A positive identity is constructed by the writer by undertaking extreme travel to Africa amidst difficulties. Pottekkatt's construction of this new identity for Africa is not out of peripheral observations as we have seen but they are achieved by mixing and mingling with the indigenous people and taking part in their ceremonies. He hence undergoes 'extreme travel' to encounter a different culture.

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THE LIFE NARRATIVE OF VALMIKI'S SITA IN CHITRA BANERJEE DIVAKARUNI'S THE FOREST OF ENCHANTMENTS

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Abstract

In the novel The Forest of Enchantment (2019), Divakaruni weaves the fabric of her 'Sitayan' with strings essentially pulled out from Sage Valmiki's Ramayan. The images, characters, facts and embodiments of Ramayan are deep-seated in Indian consciousness and Banerjee infuses it into the enchanting quality of her storytelling to recreate them from Sita's perspective. She adopted a novel approach anchored firmly in values inculcated through Ramayan. This paper titled "The Life Narrative of Valmiki's Sita in Chitra Banerjee Divakaruni's The Forest of Enchantments" discusses how Divakaruni's novel gives Sita the privilege of narrating her life story. And as Sita recounts her experience, there is no halo around her; there is no romanticizing her life as depicted in the epic. It is a realistic portrayal of a woman, full of loyalty and devotion to her husband, but one who is confident enough to assert her identity and self-esteem.

Keywords: Life, Women, Symbolise, Banish, Traditional

Indian Mythology is rife with women characters true to the values of the times in which they occurred and were recorded. Though some of the female characters display a feminist spark, verve and defiance, the trend is towards submissiveness and obedience. **Manusmriti**, considered to be the referring guide of code of conduct for women has been appreciated by few scholars, feminists but discarded by the rest. The two major Hindu epics **Ramayana** and **Mahabharata** were written by men in the patriarchal system. It is largely believed that the

epics were also interpreted and transmitted by a particular class of men, the Brahmins, who had a vested interest both in maintaining their status and in controlling the female population. Women were not allowed to read or hear the scriptures as per the rules across all classes of society. This gave the men immense freedom where the women lost any chance to disagree with anything that was being addressed and thus, created enough monopoly to shape the mythological characters as per the will of the men.

Retelling/rewriting epics is one of the recent trends in Indian English fiction. However, every time an epic is retold, it brings a new reading, casting the narrative in a different light and reshaping the very context in which actions were previously recounted. The *Forest of Enchantments* by Chitra Banerjee Divakaruni is no exception. It is the modern-day retelling of the great Indian epic, *Ramayana*, from the point of view of Sita. Chitra Banerjee Divakaruni is an award-winning author and poet. Her work is widely known, as she has been disseminated in over 50 magazines, and her writing has been included in over 30 anthologies.

Forest of Enchantments is one of the most strikingly lyrical voices about the lives of Indian women in mythology. The present paper titled "The Life Narrative of Valmiki's Sita in Chitra Banerjee Divakaruni's *The Forest of Enchantments*" seeks to analyse how the novel becomes a narrative of Sita's life recounted by the protagonist herself. And in the life narrative that unfolds, Sita gives voice not just to her own life story shrouded in the silence of mythology but becomes the mouthpiece of many other women characters who find just passing reference in *The Ramayana* as Carol Ann Duffy would call 'the world's wives'.

Sita is represented as the true embodiment of Nature. Sita's birth is sudden and spontaneous. Indeed, this is a secret birth and never known to occur in the human world other than the plant world, and she is a treasure

and pride. This represents two factors here: one is the spontaneous birth, the second is the process of cultivation, an effort of civilization. Sita may have been born as naturally as nature springs forth its life, but she is found as an effort of civilization, her upbringing is a part of the known cultural process, but not an unknown spontaneous wild growth as nature (or plant life) intends in its most natural circumstances. Therefore, at the commencement of the story of Sita itself, the symbolism of women and nature is closely tied, while the civilizing efforts of the culture (cultivation) form the undercurrent of the story. The story as it unfolds continues with this free-spirited nature, associated with Sita (was an omen in general) and the difficulties she faces due to the controlling forces of civilization/modifications.

As martial art trainer, she loves the idea of being a warrior. Sita has always been touted as the sole cause of wars but her tribulations have never been sympathized with. She was won through a *swayamvara* where the game was linked with archery. For Sita, Rama broke a grand bow. The writer raises the voice of the protagonist against social evils prevailing in the patriarchal society. Sita is a good vantage point from which to observe the depth and power of an oppressed woman. Checking out for self-definition and searching for individuality are the key features of the characters exposed by Divakaruni. Her characters are caught in belief and modernity.

Banerjee's sketch of Sita's mind is a brilliant amalgamation of bliss, overgenerous, power, regret, misery, discontent, and a large group of feelings, which instil essentialness in this entire embroidered artwork. She brings Sita alive as a personification of strength and in particular, dignity. The experiences which Banerjee gives carve permanently. These penetrate the peruser's ethical constitution immovably settled by unquestioning confidence in Ramayan's sacrosanct substance for quite a long time. The cynosure of the epic is not only concerned sister and loving wife but she is her person also. The novel focuses on the protagonist Sita, her struggle for survival in a male-dominated society and it also portrays the different areas of her life.

Banerjee wanted to re-interpret the epic from moral standards, subverting the traditional method of perceiving Sita as a "long-suffering" woman who accepts her fate with "silent stoicism", and presents her as a strong human being who, although succumbs to human emotions, also faces challenges and retaliates with her firm intellect as well as unique martial arts techniques. Banerjee's Sita redefines every woman's nature in contemporary times. Adhering to the original epic as close as possible, Banerjee presents her Sita as a dynamic character, a multidimensional character, a fighter against all odds, seeking justice for herself and the entire womanhood at large. She speaks about the

empowerment of women while handling the marginal characters. Sita is also an inspiration for all those women who are bringing up their children single handily, for she was one of the earliest single parents. Sita is, at once, an emblem of courage and forgiveness.

The writer gave a vivid description most importantly of the patriarchal mindset, a battle between love and duty where duty won each time sacrificing love, conflicts of dharma and adharma, right and wrong, as a whole of which *Forest of Enchantments* complements Ramayana. Masculine representational discourses always have excluded women from the sphere of writing and creativity. On the contrary, Chitra Banerjee Divakaruni gives Sita a powerful weapon in the guise of a 'Quill' to fill the void of the preconceived narratives. As French feminist, Helen Cixous in her essay *Laugh of Medusa* asserts: I shall speak about women's writing...Woman must write herself: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies— for the same reasons, by the same law, with the same fatal goal. Women must put themselves into the text— as into the world and history— by their movement (Cixous, pp.347).

Sita's urge to write her repressive desires through the 'red ink' sheds new insights. The colour red which is often associated with the menstrual blood is a significant mark of womanhood and an indication of fertility. But on the contrary, 'red ink' also represents

power, passion, bloodshed, and the destruction of war in the novel. 'Sitayan' in particular showcases the unwavering will of the unheard women of Ramayan. Chitra Banerjee's Sita has filled the void by giving space to the lost female voices through illuminating their personalities in the novel. Thus, we encounter Sunaina for her sagacity, Kaikeyi for her warfare gallantry, Urmila for her stalwart stature, Kaushalya for her immense love, Ahalya for her frigid silence, Mandodari for her resolute faith, and Surpanakha for her wrath.

The novel starts with a prologue in which her disappointment for sage Valmiki's Ramayan comes out: "what occurred when I was alone in the darkness, under the sorrow tree, you don't know. You don't know my despair. You don't even know my exhilaration, how it felt— first in the forest and then in Ayodhya— when I was the most beloved woman in creation (02)". Then on his suggestion, she starts writing 'Sitayan' which captured the plight of Sita and the women at the margins.

Sita is vehemently independent and decisive who rejected the attempts of slavish subjugation delved into the deeply patriarchal society. In her whole life she took her decisions with fortitude— When Ram denied her to go for exile she declared "you can't deprive me of my wifely right (112)"; In Lanka, she alone faced life threats but never weakened her resolution; In the battlefield when Ram decided to set her

free from all the bonds of marriage, she protested against him by deciding stepping into the blaze; when she was abandoned by her husband, she refuses to plead for mercy and decides to live for her children to teach them. Amidst a hierarchical society, Sita explores her sense of individuality by asserting herself as a dexterous woman and empowers herself with the help of self-expression and self-assertion.

Being a liberated soul, she is substantial enough to reprehend the injustices of society. In an era, where women don't have the right to speak, she was raising her voice with strong determination. Her unbreakable spirit and strong resistance remind us of the lines of the poem Still I Rise:

You may write me down in history
With your bitter, twisted lies,
You may tread me in the very dirt
But still, like dust, I'll rise.

(Angelou, lines 1- 4)

Sita's imperishable strength can be witnessed in Lanka how in front of Ravan she denounced to submit herself. Despite being threatened for death by Ravan, she firmly states "And you— what makes you think that I'd ever look at you willingly? That I'd endure your touch with anything other than disgust. If Ram is a lion, you're a dog (202)". In her married life, she opts for destitution over prosperity for the sake of her beloved, ironically Ram disowned her to become a King of Dharma. Still, the unbending volition of her inner voice "Not all women are weak and helpless like you think (111)"

subverted the gender stereotypes and oscillates the pillars of dominance.

Sita's test of life began with a small step taken by Kaikeyi, the second wife of King Janak. Sita had to come across different tactical questions put forward by Kaikeyi, the ambidextrous woman. She was well prepared to knock down Sita by all means. Sita on the other hand faced all her questions bravely and courageously without intimidating or insulting her. Kaikeyi was impressed by Sita's answers or she acted so and called upon a physical fight with Sita, as a result of her failure in winning over oral arguments. Sita at first refused but soon realized she would no means bring the name of Mithilian women down. The intellectual side of Sita is showcased here as she tried to analyse both the strengths and weaknesses of the opponent wisely. This enabled her an easy win over Kaikeyi. The cold war between her mothers-in-law Kaushalya and Kaikeyi is based on an intelligent and sensitive assessment of the situation where she recognises the dejection of Kaushalya the eldest queen of Dasharath who has been neglected by her husband and whose morale she tries to boost and bring happiness at every opportunity. Kaikeyi, she recognises as a wily scheming woman and therefore uses the same kind of shrewd artful cunning to reply to her crafty moves.

The harsh challenges that Sita had to face started on the day of Ram's coronation, putting an end to Sita's peaceful life after marriage. In Ayodhya,

Kaikeyi who is the dearest wife of king Dhasaradha got boons from her husband that Ram should go to the forest, where he has to live as a hermit for fourteen years and Bharata will be a king of Ayodhya. Being a new bride, takes her life complicated, Ram agreed to go to the forest and he insisted that Sita stay with her mother-in-law because he felt it is too dangerous for women to live in the forest but unexpectedly Sita raised her voice, "I wanted to say not all women are weak and helpless like you think, for all you know, I might be of help to you" (FOE 111). This decision was taken by Sita without consulting anyone in the palace, the words of a young woman stunned everyone in the palace, then she accompanies her lord to the forest. By projecting this fact Divakaruni breaks the stereotype and shows the spunky performance of Sita. Ram is thus forced to choose between his public role of king and his private role of husband and lover. It's Ram's righteousness that allows him to accept his fourteen years of banishment despite being aware of his step-mother's ulterior motives.

Divakaruni deconstructs and then re-constructs the character of Sita. In this novel, Sita transforms herself from a reader to a writer, the mouthpiece to give voice to the voiceless, marginalized characters who have contributed to making Ramayana "the cosmic drama of good and evil" (266). Sita speaks about Sunaina, Urmila, to making Surpanakha, Ahalya, Mandodari, and

Sarama. She speaks on behalf of them all, for they poignantly requested her to write their stories as well: “write our story, too. For always we have been pushed into corners, trivialized, misunderstood, blamed, forgotten-or maligned and used as cautionary tales (4)”. All the characters question the blind Dharma, women’s position, and their rights in an androcentric society, and the relationship between husband and wife.

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CULTURAL CONFLICTS IN THE NOVELS OF NAYANTARA SAHGAL

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Abstract

Literature is to capture the historic fact of the time, the spirit of society, expression of individualism and foreshadows of our time. It represents the agitated frustrations of the age and facts the rebellious spirit. All a long time has its very own lifestyle and in it is living the social characteristic of the community. Any lifestyle is that the composite entire of assorted dispositions common and practiced with the aid of using the people in an extremely express society. The Indian feminist writers were vividly providing and rectangular degree nonetheless lightness this historical created imbalance. They're doing excellent activity with the aid of using depiction the struggle of the weaker as has been called from traditions, towards the superior, preserving properly in thoughts the cultural and scheme of India. The depiction of new Indian girls inside the works of these feminists doesn't deflect Indian girls from her historical roles and chores but enables her easy and budget friendly overall performance and thereby vindicates her Indian identity. Nayantara Sahgal may be a famous Indian creator of English and her fiction offers with Indian elite responding to the crises engendered with the aid of using political modification. She may be a member of one of the country's maximum high-profile political own circle of relatives viz. Nehru- Ghandi own circle of relatives, the second one of 0.33 female born to Jawaher Lal Nehru's sister, Vijaya Lakshmi Pandit. Her fiction's issues recur altogether narratives on cutting-edge India. Cultural Conflicts, Politics, Exploitation, Nationalism, Partition, Communalism, religion, Feminism, these issues are reflected her works. Like Anita Desai and Shashi Despande she moreover remarks on the freedom of females. Her voice is louder that the effects of her unhappy married Life.

Keywords: individualism, society, traditional, colonialism, nationalism, communalism

Nayantara Sahgal, in full Nayantara Pandit Sahgal, born on May 10, 1927, Allahabad, India, Indian journalist and novelist whose fiction presents the personal crises of India's elite amid settings of political upheaval.

Sahgal attended Wellesley College in the United States. Her uncle was Jawaharlal Nehru, her cousin Indira Gandhi, and her mother was an ambassador to the United States, therefore she was well acquainted with Indian royalty. *Prison and Chocolate*

Cake (1954) was Sahgal's debut book, an autobiographical memoir about her childhood in the Nehru family. She subsequently moved on to fiction, presenting her stories of human strife in the context of Indian political upheavals. For example, the heroine of her fourth novel, *The Day in Shadow* (1971), is an educated divorcee navigating India's male-dominated society.

The contrast between idealism at the dawn of India's independence and the moral decline of post-Nehru India, as depicted in *A Situation in New Delhi* (1977), recurs in Sahgal novels such as *Rich Like Us* (1985), which confronts civil disorder, corruption, and oppression while detailing the internal conflicts in a businessman's family. *Plans for Departure* (1985), *Mistaken Identity* (1988), and *Lesser Breeds* (2003) are three of Sahgal's later books set in colonial India. When the Moon Shines by Day is a dystopian satire released in 2017. Sahgal focused on various people living under an oppressive system in *The Fate of Butterflies* (2019). *Day of Reckoning: Stories is another book she wrote* (2015).

Sahgal's works of nonfiction included *Relationship, Extracts from a Correspondence* (1994) and *Point of View: A Personal Response to Life, Literature, and Politics* (1997) as well as several works on Jawaharlal Nehru and Indira Gandhi.

Pursuers and commentators alike have flocked to Indian writers' English

novels, which are rich in all types of ways aside from the sensational produce space. A large number of authors have given expression to the imaginative propensity in English and have acknowledged Indian fiction as a distinct force in the field of fiction.

Nayantara Sahgal rivets her target cultural conflicts, a development that's terribly delicate, particularly during a country having a distributed culture like Bharat. Her concern for a united nation caught inside the clutches of a school of thought society is delivered to the limelight. The novel *Mistaken Identity* is about within the twilight years of British people decree Bharat. Sahgal yearns for a fairytale answer within which the varied discordant school of thought components coalesce to synthesize a novel, harmonious and cultural conflict that binds the various teams along. The protagonist, Bhushan, is the mouthpiece of the writer during this regard. He pleads for the acceptance of the fusion of the varied cultural aspects that ultimately ends up in associate interlinking culture within which the varied entities area unit indivisible.

Sahgal's ladies from *A Time to be Happy* to *Mistaken Identity* portrays women's struggle against subversive forces and continue their journey towards self-discovery. This look for identity begins together with her terribly 1st novel. The vital purpose regarding Sahgal's narrative mechanical phenomenon is that it doesn't hesitate to include gender

narrative inside its reach. Her feminine character highlights the various positions obtainable to ladies in Indian society.

A Time to be Happy (1957) is that the 1st novel within which she gift several faces of ladies i.e. the narrator's mother World Health Organization is that the image of "eternal ladies hood". She presents the images the image of the standard Indian women-Sacrificing her dreams and needs, adjusting to the purpose of compromise and in good blissfulness. Her happiness came not from satisfactory circumstances of life however from her acceptance of it.

Maya, Shivpal and Kusum are a unit the opposite feminine character within the novel. Here Maya looks bolder then Kusum, World Health Organization becomes vital as she in sharp centers to the standard, self, negating ideal Indian ladies. Here use will observe that Maya's quest after identity is incredibly very similar to that of Rashmi's during this Time of Morning like Uma fails to induce any response in wedding. Like Uma, Maya is unfruitful too. However quite in contrast to Uma this tragedy doesn't create her weak. Different ladies like Savitri and Prabha Mathur appear to be solid in ancient means. Whereas a number of them area unit educated and trendy like Deviaki and Kusum. From the first ladies of *A Time to be Happy*, Sahgal portrays the ladies like Devika and Lalita of recent generation World Health Organization dare to appear on the far side wedding.

Within the novel *A Time to Happy* Sahgal takes up the theme of marital status discord. During this novel she discusses however marital status discord is caused among westernized and affluent Indians. The lifetime of a administrative official is delineated during this novel, and therefore the author largely deals with formidable characters that area unit a part of IAS and IFS. These characters all appear to face some crucial things in their life and this is often once they ought to create some selections that area unit ethical than the other sense.

In the novel *Nayantara* Sahgal presents regarding two couples. One couple is Harish and Maya and therefore the different couple is Sanad and Kusum. Each these couple bears marital status discord. Albeit they need all the luxuries of life they are doing not appear to be happy. Simply at the tender age of sixteen Harish was married to Maya. Harish was quite the antithetic person when put next to Maya. He was flamboyant associated an Anglicized man. However Maya was an easy and keeps temperament. Sahgal portrays them during this means by expression, "Harish's terribly presence was flamboyant, whereas she was subdued. She had the cool purity of the eucalyptus as compared with the extravagant gulmohar" (*A Time to be Happy* 39). This contrastive temperament in itself is one amongst the vital reasons for marital status discord.

As mentioned before the trendy Indian family structure is completely different from the previous one. Within the previous Indian family structure everybody was during a joint family. However within the trendy system most are during relatives. Maya was remarked during a joint family, and Harish on the opposite hand didn't grasp something regarding such a life. It ought to be processed that he wasn't a blind imitator of British people. He was indeed someone World Health Organization was of his own creating. He was thus addicted to his own life and his career advancement that he didn't contemplate his better half in any means. He didn't reciprocate any of her docile needs. He didn't see her as someone World Health Organization can have her own needs, and additionally needs. He merely needed her to evolve to his means of life.

All the ladies characters in Sahgals novel area unit shown once they area unit within the stage of transformation. All the ladies consented to wedding during a young age, associated to some extent a number of the issues area unit because of them in addition as wedding is an understanding between two folks. The foremost reason for unhappiness of Indian ladies is that the means they're remarked in life. The author is against such a suppressed upbringing that the ladies once they age notice themselves in troublesome things.

Her next novel *Storm in Chandigarh* (1969) is that the statement on the necessity to redefine virtue and morals.

The protagonist shows 1st time that girls have a right to measure as they need to. Saroj and Meera area unit the vital feminine characters within the novel. Saroj is that the better half of Inder, World Health Organization is typical antifeminist World Health Organization believes ladies ought to don't have any reason to complain regarding their freedom. Saroj is tortured by her husband for pre-marital affair of hers. He treats her just as better half in orthodox tradition. As a result she developed a relationship with Vishal however it ne'er reaches to its happy end result. Inder's world could be a world completely different from that of Saroj. Although he himself had many experiences with Mara, better half of Jit. Infect, Saroj could be a forlorn soul with Inder as he makes her believe that she is unclean and pervert.

On the opposite hand Vishal tells her that true partnership consists in accretive a private as a full with all his or her shortcomings. Saroj finally succeeds in shaking off and breaking free from her wedding became it absolutely was choking her. She throws away the burden of bondage and feels free. Her final departure from Inder's home symbolized her gap from the sense of guilt that Inder had infused in her. Here we will observe that if Saroj look for selfhood takes her removed from home, Mara instinct for self realization and self determination brings her back to its folds. Although Jit provides no reason for criticism his

passivity frustrates her deeply whereas lay to rest aggressiveness fills her with life. however once Jit tries to amend their relationship she comes back to him realizing actually and at last that Jit is ideal partner in her journey to the invention herself.

Saroj, symbolizes trendy ladies, World Health Organization desires to determine a replacement order with modified standards, wherever they'll be their true selves and. wherever character is judged by the purity of heart and not chastity of body. In line with Sahgal, Saroj's ceremonial act of sex has nothing to try to with the pollution of flesh, sexual practice or immorality. In spite of all this torture and termination, Saroj has ne'er let her inner strength and her self-worth get utterly blotted out. Even in extremity, she had ne'er same, 'Forgive me'. for every time she had lived through a night's torment, she may wake to the daylight and notice herself unsullied in it.

Saroj's probing for acceptance, communication, honesty, liberty and lack of pretence during a relationship attract her close to Vishal Dubey World Health Organization utterly shares her emotional cravings. Jit and Mira is another couple within the novel, World Health Organization additionally suffer from the same quandary. They're a unfruitful couple who are suffering from emotional void in their life. Mira's wedding with sweet tempered and unselfish Jit, has its share of estrangements and misgivings, however

Mira's downside isn't physical however psychological. The look for communication makes Mira come back towards Inder. In her relationship with Inder, Mira stimulates his mind and involves him in ways that no girl ever has. Their relationship involves associate finish once the understanding dawns on Mira that there's some a part of Inder that she may ne'er utterly awake to it, in spite of her best efforts.

As a girl writer, Sahgal acknowledges that her primary obligation is that of advocating the freeing of ladies. She vividly describes however girl is exploited even throughout the trendy times by each the people and therefore the society. She is deeply involved with the failure of marital status relationships, the loneliness of living and personal terrors. Her ladies characters suffer as a result of they refuse to submerge their individuality and hold tight their identity in the least prices. Sahgal shows ladies suffering in wedding life and therefore the deciding to come back out of the dyspneal bondage by preferring for divorce. Her ladies like Saroj, Simrit, Rashmi and Pakistani monetary unit all leave their husbands or break the wedding that doesn't enable them to be free and to measure life in their own means. Having in person toughened the trauma of a failing wedding, Sahgal exhibits of the quandary ladies cornered between ancient assumptions relating to womanhood and therefore the stirrings

of individuality terribly sharply and elegantly. Sahgal highlights a clearly feminist operates in her scalding exposure of the hollowness of man-woman relationships supported socially planned patterns of gender difference. Sahgal delineates wedding while not emotional involvement, love while not respect and sex while not passion because the causes for unfulfilling wedding in her novels. Sahgal's ladies characters beyond question reveal her feminist ideology.

Ladies also are people and wedding could be a partnership, not an establishment. however the full social set-up is double-gear towards the domination of men over women- in wedding, in sexual relationships, in kid birth and even in adultery; it's the girl World Health Organization is misused. This is often totally illustrated in Sahgal's novels. The day ladies area unit accepted as equal partners, a replacement age would begin. Their freeing bases itself on the normal assumption that a woman's body is in spite of everything her own and she or he has her own thinking on problems associated with her. Sahgal represents new morality, in line with that girl isn't to be taken as a mere toy, associate object of lust and short pleasure, however man's equal and honored partner.

Conclusion

Nayantara Sahgal skillfully portrays the cultural issues that modern women are confronted with in her novels. Women

in her novels are aware of their emotional needs and seek for self-fulfillment, rejecting established customs and societal structures in favour of a more liberal and unconventional lifestyle. Her stories depict women who are trapped and oppressed as a result of their reliance on males and the painful experience they must go through in their battle to break free from the bonds of slavery and stand on their own two feet. Her works vividly depict the difficulties and sufferings that come with battling against the existing system. Sahgal's female characters are self-sufficient within the confines of the culture into which they were born.

Women, according to Sahgal, should strive to comprehend and actualize themselves as human beings, not only as an extension of a man's existence. Women have now achieved a respectable standing in the family and society thanks to the work of Nayantara Sahgal and other feminist writers, but the struggle is far from over. We must fight hard and long until women are treated as women, because it is women who can aid the most in winning this war.

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LEGACY OF THE ENSLAVED: CONTINUITIES AND TRANSFORMATIONS

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Abstract

Homegoing is a novel written by Ghanaian-American author Yaa Gyasi. It is an important part of the black and Afro-American literary world, continuing the memories of slavery immediately internalized in African Americans' minds and devaluating the myths that had earlier been prevalently thought about in the context of slavery. This research article is concerned with presenting Gyasi's approach to racism, particularly how trauma passed down from slavery is depicted in the novel, in her approach to leaving behind the legacy of enslavement. Using Cathy Caruth's trauma theory, the article sees the narrative text through the lens of a transfer between generations to fill gaps in African American cultural history. The results project that trauma, memory, and remembrance point towards the resistance and resilience of Gyasi's characters when faced with the history placed before them by the hegemony of white society and the stereotypes applied to them. The research article traces the historical transmission of collective trauma, demonstrating how collective traumas were incorporated into the lived experiences of African Americans and the outcomes of slavery as transferred trauma.

Keywords: Slavery. Myth, History, Culture, Trauma.

Introduction

Homegoing is a tale by Yaa Gyasi, which investigates the lives of Effia and Esi as half-sisters who were enslaved and enslaved over two hundred years. The novel puts to light a need to deal with submerged trauma so that it heals and realizes the fact that even when dealt with, it will never totally disappear. The trauma of slavery, through an erasure of identity, continues to affect the descendant communities and symbolizes how

trauma is transmitted down the generations.

Reconstructing Identity and Echoes of The Past

The cyclic frame of *Homegoing* reinforces the fact that trauma passes on to the next generations through various forms, nightmares, and scars. The resistance literature draws from the struggle against oppressive hegemony, which is hugely found in organized national liberation struggles

and resistance movements in Africa, Latin America, and the Middle East. Through narration, proverb tellers, music, and the novel, enslaved people remember trauma through re-memory, pointing to how a healed community is an authoritative issue due to the need to treat repressed trauma to maintain healing. In her book *Unclaimed Experience*, Cathy Caruth argues that “the experience of trauma repeats itself, exactly and unremittingly through the unknowing acts of the survivor and against his very will” (2).

Inside the dungeon, Tansi narrates the story of the kente cloth to Esi, while Effia, imagining herself existing in some dimension for the sake of the newborn Quey, begins sharing parts of her childhood stories with him. Esi's bedtime stories were about the “Big Boat” (Gyasi 71). Memories of culture actualize the identity of the diaspora within their new environment. The dynamics of memory also play a crucial role in the adaptation process. Memories of home dominate the life of the diaspora, with oral recollections shaping the house in the consciousness of the second generation. Vijay Agnew's book *Diaspora, Memory, and Identity: A Search for Home* underscores the central role of memory in forming identity and the cyclical nature of remembrance, identification, and migration under conflict and political migrants. Michael Rothberg's concept of 'competitive memories' as equal to collective memory suggests that collective memory shapes a group's

identity. Marjorie's poem, “The Waters We Wade In,” ties together the emotional impact of slavery on both sides—those who were shipped away and those involved in slavery—and suggests, “The waters seem different but the same. Our same. Sister skin. Who knew? Not me. Not you” (Gyasi 282). Similarly, as Marcus raises his head from the water, coughs, begins to breathe again, and acknowledges the vast “expanse of time and space,” he awakens and allows himself to free himself from the entanglements of history he experiences, ultimately permitting himself to heal. The past is remembered for its influence on the present and future generations, and the novel's primary focus is the articulation of semantic memory. Yaa Gyasi critiques how one documents the past in the novel's end:

This is the problem of history. We can't understand what we have been doing now, no longer there to see, hear, and enjoy ourselves. We should rely on the words of others ... while you study history, you should always ask yourself, Whose tale am I missing? Whose voice became suppressed so that this voice ought to come forth? (187)

The conception of identity presented here is analyzed through the perceptions of the characters shown in the story.

Summing Up

Yaa Gyasi's *Homegoing* is a powerful work of trauma, identity, and memory in Afro-American literature. Through

the lens of Cathy Caruth's theory of trauma, Gyasi skillfully unpacks internalized African American slavery, in the process dispelling some mistaken beliefs and contributing much to the cultural history of the community. In tenacity and its resistance to a hegemonic white society, the novel uncovers profound African American history complexities. With the themes of healing, liberation, and self-discovery tastefully intertwined in this masterful story-telling, Gyasi challenges readers to question whose voices and stories may have been silenced critically. The characters in the novel, with their fractured identity, reflect the psychological impact of trauma and memory, as they struggle to reconcile their past with their present and future. Some engage with the diaspora, while others navigate fluid and interconnected memory and identity, all of which are firmly placed in this work.

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