



# **ROOTS**

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## ROOTS

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### About Roots

ROOTS International Journal of Multidisciplinary Researches (RIJMR) is a peer reviewed, refereed and quarterly journal. The journal provides a space for academics, researchers and professionals to share the latest developments and– advances in Multidisciplinary Subjects. This journal is an excellent forum for intra disciplinary and interdisciplinary study of various aspects of Arts, Science and Professional Studies as intellectually stimulating open platform for academicians, consultants, researchers, and business practitioners to share and promulgate their research works. Journal of Roots seek to publish research findings and articles that would promote research awareness and understanding dissemination.

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## *Preface*

The theoretical concept of context and process of narrative can be defined in multidimensional means and modes. "Narrative" includes both the unfolding of events of history and explanation. Narrative, in whatever tense, projects substance, beings, situations, and proceedings in their spatial and sequential existence and chronological functioning. History consists of an array of stories fashioned and apprehended together by discourse and altered by it into a sole narrative with a rational, if confused.

Narratives and meta-narratives legitimately articulate some concrete first-order practices or narratives. Typically, a grand narrative seeks to place existing practices in a position of step forward toward or go back from the originating standard or definitive end. The grandness of grand narratives has made universal objects of doubt. This volume presents research articles, which have attempted to distinguish between narratives and the phenomenon of metanarration. It addresses some of the terminological, ideological and typological issues pertaining to the nuances of metanarration, providing meta-narrative comments as well. The dedicated social awareness offers answers and solutions to the predictable and sudden challenges, which lay the foundation for a new challenge and the interrelated perspectives afresh. It is essential and obligatory for the scholars and professionals, therefore, to be culturally, religiously, politically, and socially cognizant of the affairs, which exist outwardly as fraction of the context.

This volume, **Narratives and Metanarratives: A Postcolonial Reading of Literatures in English**, underscores the necessity and vivacity of social diverse narratives focusing on the socio-cultural, socio-religious, socio-economic, and socio-political encounters and implications dealt in the literary texts. Human ecological relations interact with collective perception, which is foreseeable for the instantaneous claim of a variety of approaches to revise the social and literary framework. Man/woman is the product of a delicate combination of traditional and cultural practices. While they are conventionally the products of preceding deeds, they are necessitated to contribute to the social milieu. Ethnicity and surroundings, genes and social associations are neither self-governing nor reliant. The connection is reciprocated and inter-reliant. Most of the human approaches in life confine the environment to relativistic interpolated conceptions, which subsequently and methodologically undermine the notion of society as an objective setting or set of relations.

Hence, this book consisting of an assortment of research articles on 'socio-cultural, socio-religious, socio-economic, and socio-political encounters would suggest a few of the rudiments for the scholars and researchers to observe the society. And, during the Covid19 pandemic, we, as editors, sincerely

acknowledge the committed academic support our beloved Director, **Dr.M.Selvaraj**, English Department HOD **Dr.R.Rajavelu**, research scholars, fellow members of faculty from various universities, Research Institutions, and colleges, and the Team of our academic well-wisher **Dr.S.Balakrishnan** for their sustained cooperation and collaboration to bring out the present volume.

**Special Issue Editors –**

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**Dr. M. Palanisamy**

**Dr. C. S. Jeyaraman &**

**Ms S. Selvamuthukumari**

**21 June 2021**

23.05.2021

**Dear Members of the Faculty and Research Scholars,**

Greetings!!!

In order to utilize the lockdown (COVID -19) period academically, we would like to encourage the writers of research papers to promote their articles through *ROOTS* International Journal of Multidisciplinary Researches – June 2021, Special issue.

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**Narratives and Metanarratives:  
A Postcolonial Reading of Literatures in English**

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- Neocolonialism, Globalization, Transnationalism
- Racism
- De-colonialism
- Orientalism
- Postcolonial Feminism
- Hybridity and New Transcultural forms of Identity
- Gender, Race and Class functions/discrimination
- Imperialism and Eurocentricism
- Any other topics related to Postcolonial Discourse

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## ***Editorial Profile***



**Dr. S. RAJARAJAN** is serving at Kanchi Mamunivar Government Institute for Postgraduate Studies and Research (Autonomous), U.T of Puducherry. As a member of faculty in English, he has put in Twenty-Eight years of service in teaching and research. He is a committed teacher and an ardent researcher. He began his Teaching career in the year 1993. He has served in various regions in the U.T of Puducherry. He has delivered many lectures at various educational forums. His areas of research include Indian Writing in English, Language and Linguistics and African-American Literature, Mythology and so on. He has been supervising pre-doctoral and doctoral research for about 15 years in the field of Indian Writing in English, Postcolonial Literature and Common Wealth Literature. He has published 90 research articles in the journals of National and International repute. He also serves as a Member in various academic bodies.



**Dr. M. PALANISAMY** is serving as a faculty in the Department of English at Kanchi Mamunivar Government Institute for Postgraduate Studies and Research, (Autonomous), U.T of Puducherry. He began his Teaching career in the year 2004. He is not only an ardent researcher but also a creative writer. His forte is Post-Colonial Studies, and his area of interest broadens itself in to Literary Theories, Subaltern Studies, and Translation Studies and so on. He has published three books and many a scholarly research articles in the journals and books of National and International repute. He has been guiding M. Phil and Ph.D research scholars for about 15years. He has been widely recognized as a resource person, and he has delivered for about 75 invited lectures so far at various National and International seminars and conferences.



**Dr. C.S. JEYARAMAN, Ph.D.,** Assistant Professor in the Department of English, Devanga Arts College, Aruppukottai, Virudhunagar District, Tamilnadu State, has been serving the college as the Head of the Department of English, Dean of Arts, Deputy Controller of Examinations, Controller of Examinations, Vice-Principal and as co-coordinators of various programmes. He has specialized in Indian Writing in English, Gandhian Thoughts, and Communicative English and delivered many lectures in many reputed institutions as resource person. He is also the Co-Editor of “Harmony” and “Feminism and Post colonialism. He has completed one minor research project (UGC). He has guided many M.Phil Research Scholars.



**Ms S. SELVAMUTHUKUMARI,** Assistant Professor is serving at Sengamala Thayaar Educational Trust, Women’s College, (Autonomous), Mannargudi. As a member of faculty in English, she has Twenty-Six years of service in teaching. She is a committed teacher with a start of her Teaching career in the year 1995, and she is heading the Department since 2006. She has been consistently and constantly rendering her services towards uplifting the student community. She has published papers in her areas of interest which includes English Language Teaching, Indian Writing in English and Comparative Literature. She has organised National and International Seminars at her college as a convenor and published the proceedings of the seminar and also organised Webinars for the past two years. She has been the member of Editorial Board in the College Magazine since 2006 and Chief Editor of the text ‘Poetry and Communication Skills.’ She is the Coordinator of Internal Complaints Committee and member of various academic bodies. She is the recipient of ‘Perasiriyar Rethna - 2018’ award from Kaviarasar Kalai Thamizh Sangam, Namakkal on Teachers Day.



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### Aim & Objectives

Academic Excellence in research is a continual process. The Roots motivates researchers in all aspects of encounters across disciplines and research fields, by assembling research groups and their projects, supporting publications and organizing programmes. Internationalisation of research work is what the journal seeks to develop through enhancement of quality in publications, visibility of research by creating sustainable platforms for research and publication, and through motivating dissemination of research findings.

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## **IDENTITIES AND ALTERITIES IN THE NARRATIVE: A POST-COLONIAL READING OF SELECT WORKS OF WILLIAM DALRYMPLE**

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Narrative is said to be a basic human strategy for coming to terms with time, process and change. It was the literary scholar Tzvetan Todorov who coined the term “la narratologie” (“narratology”) to designate what could be a science of narrative modelled after Ferdinand Saussure’s “pilot-science”. The broad investigative focus of the work done by the Structuralists and the Russian Formalists uncoupled theories of the narrative from theories of the novel and shifted scholarly attention from a particular genre of literary writing to all discourse that is organised according to the nature of the narrative. Thus, it is possible to bring travel and historical narratives under the ambit of narratological study. William Dalrymple’s travel and historical narratives, it is felt, can be analysed from the narratological stance. As travel and historical writing, these works do not conform to the standards of the romance but they read almost like works of romance a.k.a. fiction. This is the single most important factor which makes Dalrymple’s works virtually un-put-down-able. These books swing between identities and alterities, which are key concepts in postcolonial studies.

Narration, according to Monika Fludernik, serves in conversational/natural narratives the twin purposes of telling a good story and protecting “face” by creating and elaborating “an image of the self which the narrator wants others to recognize as his or her

character or personhood. Narratives construct selfhood as individuality and functional role” (260). Narrative identity is part of a general performative identity which is created inside people’s social roles. Individuals also define themselves through these roles. Identity is, then, required to be used in the plural—identities—to acknowledge the multiplicity of roles and their contextual relevance. Narrators generally believe that they have a clear identity. Their identity is “an accumulation of performative stances and memories of past experiences which creates a continuity of self-understanding between roles and between contexts” (261). Self-narratives continuously constitute and re-constitute identity. People do not merely tell stories about their recent experience in which they try to make themselves look good; they also narrate and retell their lives to themselves. They construct a story of their own life in order to make the past and the present continuous and to lend meaning to the experiences that they have undergone. However, telling one’s own life is not the only way of constituting self. Self can be constituted by telling others’ lives; this is achieved by constructing uniformity and consistency on the basis of a mass of recalcitrant material. The creation of identity in narrative has a constitutive function but these constructions “can never do justice to their tellers or the ‘reality’ of life” (263). In fact, narrative engages

with alterity, or otherness, which is important for narrative to constitute identity. The processes of othering are constitutive of narration. According to Fludernik, "... narrative is, basically, about the depiction and recuperation of alterity" (264).

The "other" in the post-colonial framework is primarily the native; the implied self is the coloniser or western subject. So the othering process reflects the colonial scenario in which imperial power and knowledge impact on the native population. Edward Said, Gayatri Spivak and Homi Bhabha have described the othering of colonialism. Said's Orientalism posits the West's othering of the East in terms of knowledge, power and status. The Near East has been subjected to a totalizing and disempowering glance by European scholars and politicians. People living in the East were taken to be all the same. Colonial knowledge saw them as inferior—racially, morally, intellectually and culturally. So the cultural achievements of these people were disregarded and their civilizations violated by imposing Western culture and language on them, subjecting them by military force and keeping them as colonies which were dependent on the supposedly wiser and benevolent mother countries. Bhabha focuses on the imaginary relationship between the colonizer and the colonized and problematizes the exchange of glances between the male colonizer and the male native. The native's attempt at mimicry is doomed to be a failure because the colonizer's attitude is ambivalent. Though the native appears to be his friend, faithful servant and admiring inferior, he threatens the colonizer with insurrection, he pretends to be reliable and appears to be the orientalist stereotype of the sly native. The clash of ideologies arouses the conflict between the colonizer and the colonized. This clash can be managed in an ideologically significant manner by emphasizing one

worldview to the exclusion of the other or by illustrating the irresolvable conflict between them.

Written in the manner of tales, William Dalrymple's travel and historical narratives on India construct the identity of the natives through humour, astuteness and adroitness with value judgement remaining as their ever-present absence. These texts have the surreptitious project of reinterpreting real-life characters through devices that are characteristic of fictional narratives. His *City of Djinns* is shaped more like a novel in the format of memoirs than like a travel book, and centres on the city of Delhi, which has a "bottomless seam of stories" that take one "into the cavernous chambers of myth and legend" (7,8). The writer catalogues his encounter with a large cast of characters there and tries to excavate the history behind the tales in the *Mahabharata* in order to trace the moorings of the city in violence. As has been elaborated elsewhere by this writer, *City of Djinns* comes off as a book that draws caricatures of the diverse eccentric people, he encounters in the city that fascinated him. *The Last Mughal: The Fall of a Dynasty, Delhi, 1857* is an attempt at reclaiming Bahadur Shah II from being relegated to the back pages of the history of India. Dalrymple's draws on the irony in the last Mughal emperor's alias, Zafar, which means victory. Bahadur Shah is presented as one of the greatest losers in the annals of India's history—the British having reduced him to the status of a king almost only in name. A prejudiced and evangelically-dominated India policy of the British had this potential bridge across the Hindu-Muslim divide in the country removed to Burma and finally interred in an unmarked grave. But Zafar had presided over a court of brilliance and the ushering in of an Indian cultural renaissance. It was an accidental historical inevitability that his capital became the nerve-centre of the uprising of 1857 to which he gave

his blessing out of sheer helplessness. Dalrymple's text is a powerful and revisionist narration of the events of the mutiny. Even as he redeems the Last Mughal, he posits Islamic terrorism in the post-colonial times as caused by imperialistic and neo-imperialistic aggression.

*Nine Lives: In Search of the Sacred in Modern India* is a collection of nonfiction short stories, in which each life depicted represents a peculiar form of devotion or religious path. The text opens up to the reader the exotic and astonishing diversity in India's spirituality, without offering any opinion, commentary or judgment on the practitioners of the religions. *White Mughals: Love and Betrayal in Eighteenth-Century India* is the true story of the love-affair between James Achilles Kirkpatrick and Khair-un-Nissa Begum. It is a document also of the inter-ethnic liaisons between British officers and Indian women, practice that blatantly contravened the racial segregation of the Victorian times. Described as a "collection of peripatetic essays" (xi), *The Age of Kali* posits the notion that India has defied prophecies of doom on the land and there is growing prosperity and stability over large parts of the country, although it is uncertain if the prosperity seen in the south and west can outweigh the disorder and decay in the north. In the process, the text unveils an India where the past co-exists with the present, and unravels the forces that have shaped the problems of the Indian subcontinent.

The books discussed above establish Dalrymple's reputation as an authoritative historian on the relationship between India and the British. At the same time, Dalrymple seems to be straddling two worlds—one of the academic white man from the west looking at his favourite subject with an amount of superiority and condescension in danger of exoticizing the land he studies, and that of the

Indophile who plunges into his narrative sympathetically.

Texts can be classified into four types: colonial, anti-colonial, postcolonial and hybrid with overlapping boundaries. Colonial narratives present a Western view on the native other and the native's country. Most travelogues belong to this category. A western, usually male, explorer or traveller enters foreign territory and judges the natives from a superior white perspective. This attitude of denigration is complemented by elements of manifest orientalism, as when the traveller praises natives' courage or beauty. Such texts employ exotic descriptions of the indigenous scene. They present interaction with natives as difficulty owing to the natives' failure to speak the Westerner's tongue and understand the latter's customs. These texts employ another strategy of denigration: they present the native other as speechless or represent him/her in the words of a translator. The natives function in colonial narratives as flat characters and never acquire the scope for agency, articulation and intellectual or emotional expression that are necessary for a protagonist. The natives remain, like the landscape, props until they turn into the enemy and then become antagonists who are eventually conquered and cruelly punished for their criminal attacks on the European invaders. Anticolonial texts, on the other hand, are critical of colonialism and present the situation in the colonial texts with irony and condemn the imperial system. This is achieved by the strategies of deconstructing Western superiority and enhancing the native position as just. The enhancement of the non-Western subject is done by giving more agency to the native subject in the narrative, allowing for positive options at the end of the book, and by presenting the native's mind in order to enhance the readers' empathy and understanding for the native. Post-

colonial texts are more radical than the anti-colonial texts and demonstrate their independence from the West by choosing to militate against the patterns of colonial narratives by choosing not to write in the language of the colonizer but in a native language and by eliding contact with Westerners.

The hybrids are multi-ironic texts which contain criticism of the colonizer and an ironic portrayal of native aspirations. All narratives manifest subjecthood and subjectivity, and these interrelate with the construction of identity. Yet identity becomes notable only where it is set into relief against one or more others. The imaginary relationship of self and other is enabling but it is also fraught with ambivalence towards the threatening qualities of other people, a situation that is typical of the colonial scenario where coloniser and colonised face one another. Colonial confrontation leads to neurotic denigration of the native on the one hand and unacknowledged desire for the other on the colonizer's side; to internalization of inferiority as imposed by the colonizer and to hysteric mimicry of Western patterns of behaviour on the side of the colonised. In post-colonialist texts, these processes of transference are often highlighted by complex and multi-layered ironies that subversively invert orientalist stereotypes, present the former coloniser as the inferior party, and foreground the agency of the native subject. Just as the colonial scenario constitutes a radicalization of self-other relationships, its textual representation exploits to the full narrative's potential for formal as well as thematic exploration of identities and alterities. Dalrymple's texts are precariously poised on the threshold between anti-colonialism and post-

colonialism and project the narrator's self as inhabiting the crevices built, perhaps not consciously but inevitably, thematically and structurally into the texts.

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## POLITICAL REALITY AND TRINIDAD'S MEMORIES IN V.S. NAIPAUL'S *THE MYSTIC MASSEUR*

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### Abstract

*V S Naipaul particularly considered the leading English novelist of Caribbean winner of the Nobel Prize in 2001. He was born in a small town in Trinidad into a family of Indian Brahmin. His father, Seeperad Naipaul was a correspondent. The first novel The Mystic Masseur is the story of the rise and rise of Ganesh from failed primary school teacher. Ramlogan and all with a greased rag, his aunt, the great Belcher with the troubling wind, his wife Leela and her fondness for putting a punctuation mark after every word, soon Ganesh's small hut has filled with books and his trousers and shirt disappear to be replaced by more suitable attire for a proper mystic. They have discussed the politics of mutual self deception which flourishes unhindered in a non polemical society and such a system gives the impression of self-sufficiency, until a crisis reveals its hollowness and unreality being isolated and self-isolated not seeking its links through inertia. This research paper focuses on political reality and Trinidad memories, sensibility and cultural also what is real or unreal of political progress and different aspects of the reaction of political independence of the individual and the group.*

**Keywords:** *sensibility, reality, political memories, cultural express, self-isolated and etc.,*

Vidiadhar Surajprasad Naipaul particularly considered the leading English novelist of Caribbean winner of the Nobel Prize for Literature in 2001. His writings have been dealt with the political and cultural confusion of the Third World Literature. He has arisen much controversy because of his politically incorrect views of the half made societies. Naipaul was born in a small town in Trinidad into a family of Indian Brahmin origin. His father, Seeperad Naipaul was a correspondent for the Trinidad Guardian. It represents the awareness of contemporary material world; cater to the sense of man's sameness the world over. This research paper deals real political and Trinidad cultural and also what is real or unreal of political progress and different aspects of the reaction of political independence of the individual and the group. A particular feature of colonial security or to generate a national indentify thus, emphasizing its political insignificance and also discussed the

politics of mutual self-deception which flourishes unhindered in a non-polemical society.

Naipaul's the first novel *The Mystic Masseur*, is the story of the rise and rise of Ganesh from failed primary school teacher and struggling masseur to author, reversed mystic and MBE. It is a good journey memorable for its hilarious and bewildering success an unforgettable cast of characters witness this meteoric ascent; Ganesh's father in law, Ramalogan, whose shop gave the impression that every morning someone went over everyone in it scales. Ramlogan and all with a greased rag, his aunt, the great Belcher with the troubling wind, his wife Leela and her fondness for putting a punctuation mark after every word, soon Ganesh's small hut has filled with books and his trousers and shirt disappear to be replaced by more suitable attire for a proper mystic. As the woman who couldn't eat and lover boy the man who fall in love with his bicycle line up to be cured, it looks like the mystic masseur and has surely

destined for greatness. In one of the author's finest comic creation, the immense sensitivity, humour and endlessly inventive imagination that have become the hallmarks of Naipaul's genius.

The novel *The Mystic Masseur* pictures / dramatizes a particular feature of Trainidad's inability to go back to colonial security or to generate a national identity thus emphasizing its political insignificance. They have discussed the politics of mutual self deception which flourishes unhindered in a non polemical society and such a system gives the impression of self-sufficiency, until a crisis reveals its hollowness and unreality being isolated and self-isolated not seeking its links through inertia.

The background of political reality has not become metaphor for philosophical, psychological and social elaboration / perspectives of life. They also reveal that politics as ideology or government by consent does not exist in Trinidad either in fact or in knowledge. It is never a political decision to contest election to the governing bodies. Electioneering is viewed in a social context a form of participation in public life which creates the opportunity for success, financial and social. It is the area of widest scope for self-fulfilment with the least demands on talent and qualification. Trinidadians have retained a confused racial and cultural memory but no political memory whatsoever. The political situation is defined only through the writer's ironic vision, he first presents it as the protagonist's idealized golden landscape of opportunity and the contrasts it with his own awareness of it as chaos and disorder. Nothing mocks the lack of politics in Trinidad more than the protagonist's accidental entry into it, by virtue of money, brains and opportunity rather than choice and commitment. The central situation in the novel is the experience of alienation from what he now considers a hostile society, which so far has seemed a

supporting system. In his novels the protagonist as politician expresses the Trinidadian's greatest conflict with objective reality. It is the other which cannot be fantastical away and must be contended with the faceless enemy that cannot be identified and killed. The political despair of the protagonist as experienced absurdity provides the narrator with an entry into the very particular Trindiadian sensibility. Through it alone one can be hope to make the reader aware of the essential simplicity and literalness of a colonized mind without a concrete past or a promising future.

The background of *The Mystic Masseur* is autobiographical elements in that it leads the character Ganesh Echoes. Naipaul, himself as struggling writer is dreaming of writing books. It has set in Port of Spain and the rural area of Trinidad where the Indians have lived and worked and is a comic study of life in Trinidad in the face of the post-colonial rise of politics which smacks or mutual self deception. The idea of the narrative while emphasizing this aspect centres round the meteoric rise and metamorphosis of Ganesh, the protagonist.

The major theme of political decadence has intensified by the choice of image and symbols. The original setting of the novel thus emphasizes the way Trinidadians have been alienated from their surroundings, suggesting that their identities have been disintegrated. For some example, Beharry keeps his books, like the venerated Gita in a rundown shop. Ramlogan is trying to win Ganesh as a son-in-law by offering his daughter Leela in marriage by introducing things such as Chinese calendars in his dilapidated store, collectively speaking these images as Landed White has rightly asserted, "dramatize the confusion of origins and loyalties customs and aspiration, which is the setting of Ganesh's success." (65) It is also seen that Naipaul is adopting similar

technique of incorporating image and symbols to highlight Ganesh's imitation and fraudulence. Naipaul gives the readers an impression that even though he is victimized; he rises to be the master of all confusion. It is said that he has fifteen hundred books in his library, books published by Everyman, Penguin etc., but in actuality he has never seen or read them. It is interesting to note that to highlight his mysticism and to deceive people he wears Indian dhoti and Koorta but he prefers to wear European dresses on other occasions. His house has a Hindu exterior, but the interior has all the modern European scientific household gadgets. This is nothing but mimicry. However, as a politician and non-man he combines in himself Eastern spirituality with Western materialism and secularism, Indian orthodoxy with modern revolutionary ideas.

The banner / poster for Ganesh's electioneering is apart from emphasizing his ability, goodness, energy and sincerity, underscores holiness as his last but not the least quality as a politician. It is this aspect which helps Ganesh to win over the confidence of the local citizens. Further, his pretentious innocence is also another factor which endears him to the voters. From the beginning Ganesh has an inkling that he is meant for something larger than what is available in contemporary Trinidad. Ganesh's political rival has defeated shows the manner in which Ganesh has structured his political ideology. In order to hoodwink Narayan, Ganesh pulled to bring an item of news in the sentinel, a local daily, that he is "planning the formation for a representative assembly of Trinidad Hindus to be known as Hindu league." (185)

Naipaul has adopted an ironic and mock heroic tone; nowhere has he condemned the character of Ganesh. In fact, as a novelist, Naipaul is quite detached. He maintains neutrality in presenting the

character of Ganesh, leaving the conclusion to be drowned by the readers. The neutrality in which Ganesh has portrayed gives an impression that Naipaul is probably approving of whatever Ganesh does in order to establish his selfhood and achieve recognition as a political leader.

Naipaul has represented cultural difference through familiar tactics of leaving some foreign words untranslated (Hindi). Significantly, however, he never uses such words in ways that would present difficulty for British or American readers. For example, the narrator's mother chastises him: "But Ganesh am not the fool you think he is. He is the Serta man who would be a rishi in India." (17)

As a Hindi word '*Rishi*', is italicized in the text. But it is not glossed because it presents no translation problems in context. A further example of a Hindi word use by Naipaul is '*gaddaha*' Naipaul writes, speaking of Ganesh's father: "Jackass" was his favourite word abuse, perhaps because the Hindi word was so rich and expressive: '*gaddaha*.'" (20) In this case, the English equivalent of the word is given before the word itself. As a result, the word signaled cultural difference but presented no cognitive challenge.

*The Mystic Masseur* is the humorous history of a hero of the people on the eve of independence when older racial and class lines are breaking down but before new cultural loyalties and standards have been formed. Though he is a poor student far behind others of his age, Pandit Ganesh becomes a school teacher, he is inept, soon quits and is saved from starvation by oil royalties inherited after his father's opportune death. Such coincidences occur throughout the novel and are interpreted by Ganesh as example of Hindu destiny part of the comedy results from the contrast between Ganesh's rapid changes of career and his claim that his fate was

preordained. He writes an absurd pamphlet entitled 101 questions and answers on the Hindu religion, which he publishes at his own expenses and which no one buys. Again a failure he advertises himself as a mystic masseur and dresses in traditional Indian clothes.

Naipaul has taken a changing society and by slight caricature given it shape and significance. The traditional Indian culture has decoyed, leaving a lack of sensitivity or ethicality. There is a new world ability to shift gears and make use of change opportunities to create a new personality and rise socially, where the novel lets the down reader in the disproportionate weight given Ganesh's early life, in contrast to the rapidity with which he becomes a politician.

Naipaul directly applies for mocks the traditional language of his character. It is largely irrelevant that the dialect Naipaul stigmatizes does not deserve the stigmatization. It is also probably irrelevant to what degree Naipaul consciously or intentionally mocked the language of this people. What is significant in this case, that is owing to traditional linguistic prejudices, both Naipaul and the primarily British audience he is writing for very likely shared the perception of Caribbean dialect being inferior and that for ideological production and other reasons Naipaul seems to have sought to publicly transplant himself from the margin to the centre by marginalizing Trinidadians through a marginalization of one of their most distinctive characteristics their language and the cultural ideological significance of this fairly common post-colonial maneuver is seen in view of the recent post-colonial native as imperial language debate most prominently articulated.

In the final part of the novel, the narrator brings to the fore the inherent dichotomy in the lives of the East Indians in Trinidad. In passage, Naipaul makes the observation that the religion of the East Indian

has been reduced to rites without philosophy. This becomes evident both during Ganesh's initiation ceremony as well as during his marriage. When Ganesh comes home for the first holidays after his admission into Queens Royal College, his father decides that it is time for Ganesh to become a real Brahmin, for which a Hindu should undergo the initiation ceremony. Following the traditional custom, Ganesh's head is shaved; he is given a little saffron bundle and asked to go to Benares to study. As directed, Ganesh begins to walk away from four ways. In keeping with the custom, Dookhie, the shopkeeper, runs after Ganesh and begs him not to go away to Benares. The person undergoing initiation is expected to give in to the plea and turn back his steps. Ganesh, however, keeps on walking away making all the people present cry out in bewilderment. He taking this thing really serious, Dookhie too bursts out in anger: "Cut out this nonsense, man stop behaving stupid. You think I have all day to run after you? You think you really going to Benares? That is in India, you know and this is Trinidad." (21) Both reactions make it clear that the East Indians are under no delusions. They are well aware of the limitations of the make-believe they have created for themselves.

The dichotomy has further exemplified during, Ganesh's marriage. In a traditional Hindu marriage, the groom is not supposed to have seen his bride before marriage. However Ganesh and Leela have already met each other. So Ramlogan, Leela's father and Ganesh have to pretend that Ganesh has never seen Leela because, as the narrator says: "They were both god Hindus and knew it was wrong for a man to see his wife before marriage" (Mohan, 25)

Naipaul's account makes it clear that the East Indians realize that a strict adherence to traditional customs is no longer possible for them. Yet they cling

on to them because to the sentimental value attached to them, In Trinidad they can no longer be good Hindus, they can only act like good Hindus. The Trinidad Indians also exhibit a tendency typical among people who are victims of what Sushanta Goonatilke calls "Cultural schizophrenia" (Mohan, 25) or the tendency among the colonized, to legitimize their actions in either cultural frames to suit the demands of the situation. Ramlogan tries to avoid the traditional kedgerie eating ceremony during Ganesh's marriage in order to escape from having to pay Ganesh a dowry.

The Political reality as the setting which regulates the structure of his novels enables Naipaul to present fresh perspectives on the function of time and place in the novel. In the Western novel chronological time assumes a secure world. A chronological time asserts the superiority of the individual over the martial world. The author is able to establish by contrast the vulnerability which thrusts a man and a nation further into an existing alienation and hence anonymity. Naipaul's characters, subverting the chronological and objective order he has created through subjective ordering of his protagonist's life and by questioning that order in his tone of irony and satire, creates the terror of placeless and timelessness as a void a pit without a bottom.

Thus, Naipaul point out the clock as an organizer of natural time and as awareness of the contemporary material world caters to the sense of man's sameness the world over. Paradoxically Naipaul points out that in practice chronological time means different thing in different places. Places being a reality available to the sense are a universal experience. Its impact cannot be denied or overlooked. Continuity of experience is assured through continuous change of place; Hence a sense of place as a poignant awareness of reality can reorder man's inherited time sense to establish a rhythm of understanding which alone makes communication effective and possible, political reality, as the sense of place is then a proportionate understating of self and Trinidad in relation of the national and international community.

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## FEMINISM IN CHITRA DIVAKARUNI'S *SISTER OF MY HEART* – A PANORAMA

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### Abstract

*Feminism in Indian English novels is not at all a modern concept. Feminism developed theories in a variety of disciplines so as to retort to issues such as, the social construction of sex and gender. It is an attempt to analyse the problem of female's marginality and subordination in all spheres of life. Feminists try to solve the problems of subjugated women and try to give the rays of hope to the dark lives of suppressed women. Feminist Theory focuses on gender politics, power relations, and sexuality. While providing a critique of these social and political relations, much feminist theory also focuses on the promotion of women's rights and interests. Feminists have worked to protect women and girls from violence, sexual harassment, and sexual assault and also advocated for workplace rights including maternity leave, equal salary etc., and against forms of discrimination against women. Feminism is mainly focused on women's issues, because it seeks gender equality. Women writers have examined a variety of themes in their novels such as close friendships, strong emotional and spiritual bond among sisters and intense nurturing and psychologically co-dependent relationships between mothers and daughters, women's oppression and assertion of self. Chitra Divakaruni's "Sister of My Heart" is a realistic portrayal of the plight of women in the patriarchal society and she fascinatingly imprints her outlook to establish female self-hood. The novel deals with the difficulties faced by the women and the manners in which they overcome their problems.*

### Introduction

Feminism in Indian English novels is not at all a modern concept. Feminism developed theories in a variety of disciplines so as to retort to issues such as, the social construction of sex and gender. It is an attempt to analyse the problem of female's marginality and subordination in all spheres of life. Feminists try to solve the problems of subjugated women and try to give the rays of hope to the dark lives of suppressed women. Feminist Theory focuses on gender politics, power relations, and sexuality. While providing a critique of these social and political relations, much feminist theory also focuses on the promotion of women's rights and interests. Feminists have worked to protect women and girls from violence, sexual harassment, and sexual assault and also advocated for workplace rights including

maternity leave, equal salary etc., and against forms of discrimination against women. Feminism is mainly focused on women's issues, because it seeks gender equality. Women writers have examined a variety of themes in their novels such as close friendships, strong emotional and spiritual bond among sisters and intense nurturing and psychologically co-dependent relationships between mothers and daughters, women's oppression and assertion of self. Chitra Divakaruni's "Sister of My Heart" is a realistic portrayal of the plight of women in the patriarchal society and she fascinatingly imprints her outlook to establish female self-hood. The novel deals with the difficulties faced by the women and the manners in which they overcome their problems. The novel inspires the readers through first person narration and will haunt the mind of the readers forever.

## **A Panoramic view of Feminism in 'Sister of my heart'**

All the major characters in the novel 'Sister of my heart' are females. Anju, Sudha, Anju's mother Gouri Ma, Sudha's mother Nalini and Pishi - their aunt belong to traditional joint family system in Calcutta. Since fathers of Anju and Sudha have already passed away on a ruby hunting expedition, the three elder ladies have to take care of them. All the three mothers are widows. Protection is a form of repression too. The Chatterjee women are not allowed to venture outside to fall in the eyes of men.

Anju and Sudha are brought up by three widows. Three women have to work hard to equal the services of a man. The plight of widows is pictured through the character of Pishi who was widowed at the age of eighteen: "Dressed in austere white, her greying hair cut close to her scalp in the orthodox style" (SMH.p.4). It is shocking that when a woman becomes a widow even at the tender age, she is forced to follow the stringent customs of the society. Widowhood is the biggest curse bestowed upon any Indian woman and it is an everlasting curse in the Indian society. Pishi was only eighteen when she lost her husband. When she came back to her parents as a widow, society's tyrannical rules are forced upon her. She was not allowed to wear good saris, jewellery and have one meal a day. 'Every night I soaked my pillow with guilty tears because I was told it was my bad luck which caused my husband's death (SMH.P.247). There is no such constraint for a man who lost his wife and no one talked about his bad luck. So unabashedly partial to men and hostile to women Pishi did not find any support even from her father. She was denied to continue her studies and she had no other option left she had to depend on her brother's charity and live in his house though she knew she had no rights to live

there. There was resignation and utter helplessness when she said that her life was over because she was woman without a husband.

Anju and Sudha complement each other well. They share their own views and ideas each other. From the beginning till the end, they support each other; help them surmount all kinds of difficulties that they face in their life. Even in problems and stress they ran each other for comfort and not to their mothers. They were sacrificial and gave up matters for each other's sake. Being born as a fatherless child, the two sisters are bound closely with each other emotionally and psychologically, they cannot imagine their life without each other. Aunt Pishi plays an important role in the lives of the two young girls by sharing them, her love and affection. She used to narrate her experiences to them thereby she indirectly inculcates in them the values and the virtues of woman besides the reputation traditionally upheld by their family. Somehow or other the women are made to accept the restrictions by being brainwashed in the name of family honour. Divakaruni brings in tales connecting gods and goddesses which are narrated to the girls from their childhood so that they follow the traditions. Sudha analyses their names and its significance: "Anjali... means offering, for a good woman is to offer up her life for others. And Basudha... means be patient as the earth goddess (SMH.p.8). They are named in such a way to make the girls submissive. Discrimination is in the form of discipline starts even in the names. Nalini, the mother of Sudha tells about of girls virtuous behaviour in the form of little moral tagged onto them. Divakaruni depicts how Indian women are curbed from having their way through tales and sayings. The myths are passed on from one generation to another, inscribing in the sub consciousness of the people.

Divakaruni brings out the absurdities involved in how Sudha and Anju were restricted not to be fashionable, not to watch movies, not allowed to use lipstick and salwar kamees. Anju and Sudha go for a movie without attending the school in modern dresses. They are severely criticized by their mothers for their actions. It is an evidence how girls are restricted in the Indian society. These hindrances are mostly to women and not to men. Aunt Nalini informs that she is to arrange Sudha's marriage after school studies. The daughter is a nightmare that keeps haunting the parent's right from the birth which is clearly depicted by the decision of Nalini about her daughter's life. Sudha fell in love with Ashok who is belonging to the lower caste and her mother decides to marry off Sudha to another man. At the same time Gouri Ma has a heart attack which makes her to decide to marry off the eighteen years old cousins as soon as possible. The two sister's dreams are ruined by the circumstances of their mothers. Anju and Sudha are trained in all house hold works like cooking, sewing etc. They are asked to take care of their looks, complexions and body.

Dowry system ruins the society to a great extent. Sudha gets a proposal from Sanyal family in Bardhaman to which the mothers agree. Though Mrs.Sanyal did not expect dowry, the mothers feel that their status does not allow to send their daughter bare handed and very keen in giving it so as to save their honour in the society. Anju got a proposal from a well-known Majumdar family whose only son Sunil, a computer scientist works in America. Anju accepts the marriage proposal but she is determined not merely to live, but to live with self-respect. Sudha is planned to elope but she is forced to drop the idea, because of Anju's father-in-law who upholds the respect and prestige of them as more important than the individual's likes and dislikes in the family. This

reveals the way Indian society gives authority to the groom's side. Even though the groom might have all sorts of unwanted habits the bride's side adheres to all the conditions because their daughter should somehow get married.

Sudha's condition in the Sanyal's family is worse; the way she is treated by her mother-in-law is shameful and disgusting. Her husband Ramesh reacts, according to his mother's wish. They started to ill-treat Sudha, for not giving birth to a baby. The result of the check up explains that Sudha is normal and she can give birth to children and the problem lies only with her husband. It is irrational to think that women alone are responsible for procreation. The abnormality may be on the part of man which is brushed aside conveniently in the male chauvinistic society.

After marriage Anju settled in America. Her life in America started in an unexpected way. Her husband Sunil was addicted to American culture. He came late in the night and was addicted to alcohol. It was a great cultural shock to her and which was not the imagined and expected life in America. Being born in the patriarchal, male chauvinistic and male dominated society, Sunil tries to show all the manners like the ordinary men. Divakaruni shows how a modern and rational Anju becomes sentimental in her love for her husband even after she knows that he goes out with other women. When Anju and Sudha are pregnant, Sudha's mother-in-law asks her to abort it since she is expecting a boy baby. The female infanticide is widespread in the Indian society. The very moment when Sudha has stepped outside the house of her mother-in-law, she has understood that her life would be a bed of thorns from the way she has to manage it. Sudha when escapes from Ramesh's family to save her unborn child is served divorce papers. Ashok again approaches

Sudha for the remarriage on condition that she should leave her daughter Dayita with her mother. Sudha denies Ashok's proposal for remarriage and she chooses to remain single parent of her daughter.

Anju tells Sunil that Sudha has the talent in sewing, so her survival would not be a problem. Anju plans to create a successful career for Sudha in America by working in library as a part timer. Hard work makes the miscarriage to Anju and becomes depressed after losing her son. Sudha understands that the mothers cannot always hide her and her daughter from the slanders of the society and Sudha decides to go to America to start afresh without bothering about anything. After facing many difficulties she goes to America and the two beloved sisters are reunited again. Both Anju and Sudha faced many problems they did not give up, rather find a way to survive along with their children. They want to free themselves from all the burdens that weighed heavily on them. Both the characters Anju and Sudha worked hard to be good wives and also did their part well. Though their men were not supportive they tried hard to make a happy family. But when all their attempts fail they decide and prove to live independently.

## Conclusion

Divakaruni's "Sister of My Heart" is an illustration of a novel wherein description is used as an element of feminine perspectives in the male dominated society and proves the empowerment of her women characters through hardships in the novel. It is a social commentary and a novel which delves into relationships giving a peek into the mythical urban India and at the same time leading towards a creation of New Woman who are ready to challenge the old-age practices.

Divakaruni has hinted at the social stigma of dowry plaguing the Indian society and satirized the Indian patriarchy system which demands dowry but has no concern for the bride. Sudha when escapes from Ramesh's family to save her unborn child is served divorce papers, sent the wedding-card for her husband's second marriage but never her own jewellery, clothes or any other possessions.

The issue of gender demarcation is widespread and Divakaruni has penned the open resentment meted out to the girl child. Societal pressure to ensure family lineage through a male heir is the reason behind the hostility. In a sense many Post-Colonial women writers seek to retrieve their selves and not selves inscribed within patriarchy through motherhood. The emphasis on male heirs to the family in India produces a level of trauma that is incredible. Sudha breaks through her situation in the traditional society. Divakaruni also clearly revealed the situation of widowhood through the character of Pishi.

Divakaruni's novel explores women searching for their identity as human beings, independent of their traditional role, as a daughter, wife or mother. Only legislation and law enforcement agencies cannot prevent the incidence of crime against women. There is a need for social awakening and changing attitudes of society to give due respect and equal status to women.

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## AN UNHEARD MELODIES OF THE MARGINALIZED: *GOD-DEMON*

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Oxford Advanced Learners' Dictionary of Contemporary English defines Marginalization as it is the social process of becoming or being made marginal as a group within the larger society it varies on the grounds of culture, geography, political scenario, economical set up, physical condition, psychological state and linguistic set up, marginalization challenges the existence of a human as a social being. It is the act of downgrade someone to an insignificant place. Marginalization can be subtle, it can have a damaging effect on individual's emotion, mental and physical wellbeing. The marginalizes try to show their superiority over the marginals, there is an attempt on the part of the marginalized to present them as not belonging to the categories as victimization. The powerful people determine their existence on a large group of people whom they govern. To marginalized and get marginalized are the early features of the so called social human life. The marginalized groups tend to overlap; groups excluded in one domain, that in political life, tend to be prohibit in other sphere, in economic status. Marginalization is also represented by Neoclassical economist trace it focuses on the character flaw or cultural resistance to individualism. It occurs due to unequal power relationships between social being whereby someone is pushed to the edge of a group and accorded subsidiary.

This paper is an attempt to focus on the marginalist essence in the play *God-Demon*, the

main objective in penning this paper is to analysis and interpretation of the textual conceptual juice of marginalization in brief from the play. *God- Demon* is a modern play by Hrusikesh Panda a playwright and fiction writer from Odisha translated in 2007. It was originally written in Odia language entitled as *Brahmarakshas* in 1997. The play speaks about a newly wedded royal couple, who profaned the home of a God- Demon and suffers to imminent death by the God-Demon himself. The survival of the young couple from the clutches of the God-Demon unfolds a series of actions in the play. This play interprets politics and the helplessness of the marginalized human. This play was successfully staged at several places and backed many awards. This play breaks out the barriers of language and linguistics. The writer has published seven novels, eight short-story collections and four plays so far. Panda has also made some films where he has written the scripts, composed songs and music and given direction. Many of Panda's works have been translated into several Indian languages and in English. He voices through his writings and steps, often bothered with the bereave, the deprived and marginalized who are powerless. Panda tried to establish the Indian culture to the great extent. The play was translated into English by Lipipuspa Nayak, she is a well-known critic and translator from Odisha. Lipi has reviewed over a hundred books for Indian Literature, and other newspapers and journals. She has published several

papers on Indian creative writings, five of Lipi's translation into English have appeared in book form including two Oriya classics: Four Tales for Amusement (18<sup>th</sup> century) and A Paen to the Goddess of Prosperity (16<sup>th</sup> century).

God-Demon was the third play by the author, Panda as a dramatist has a fascination for the overflowing Wealth of Indian myths, history legends, tribal culture, folklore. He weaves his fabrics from Indian classicism and aesthetic theories. The real hero of the play is God-Demon who unveils the sufferings of the marginalized in the deep Woods. He was introduced as an ascetic and a sad loner in the spear of uncaring high society, which is folded with full of rites, rituals and values. God-Demon denounces the worldly pleasures to attain an ascetic being, who keeps a distance from the political and economic society, but it was fated in a different way, where he was troubled by the royal couple. The disturbance disguised in the form of a young colonialist king, who destroys his abode. This disturbs the mundane activity of the God-Demon, it shook his peace of mind.

The play considers two acts and in the earlier part the author owes the story to Somadev's Katha Sarita Sagar a Sanskrit romance, it's from an ancient story of Brihad Katha Where a King, to save his life as he has defiled the abode of a God-Demon, readily accepts to offer a teenaged Brahmin boy of seventeen as his substitute sacrifice to appease the fuming God-Demon. "No, no, do not do so, my dear lord. I have heard that since times immemorial, in such situations, there are precedents and traditions. You may offer a substitute food in your place." (GD-17). The wise young chap, with his matured knowledge, detach himself from earthly pleasures, he looks the adjoining incongruencies as a world order beyond all limits of cruelty and unreason, and he

bursts out into louder laughter without tears when he has crossed the several stages of melancholy as a victim, he laughs and laughs to the state of the insane. The climax dialogue is a discourse on the utter absurdity of the all-pervasive discrimination.

The play basically a contemporary metaphor. Through the voice of the God-Demon author voices the political against the vast backdrop of neo-colonialism, where the God-Demon is the representative native who is displaced from his abode by the ruler, the colonizer. The destruction of native bionetwork, and ancient civilizations by the settler has been mentioned as a matter of fact. The indigenous God-Demon, after offering land, food falls victim to the royal whim of hunting game. His home vanishes as the royals expand his territory by felling trees, only to assert his sovereign arrogance. In the time of such infinite lack and insanity, the God-Demon fails to contain his temper and insight fail him ironically. God-Demon relapses into his catastrophic solitude and reverts to subaltern savagery and violence.

The play opens in a forest, where the Minister and Kotwal are in search of their king from previous night as the woods are dense and dark, they take help from a native talkative Gopalia. The three of them learn that the young king Chandrabaloka who entered the woods, who is so fond of hunting games lost his way on seeing a young girl near the pond and got married to the pulchritude named Indibaraprabha, she was the daughter of sage Kanwa and apsara Menaka, "My mother Menaka once blurted out before Lord Indra: 'Real consummation of passion can be had only on earth.' Lord Indra was offended and cursed: 'Go, go down to earth.' Then my mother came down on earth and married Kanwamuni." (GD-11). The newly wedded couple had their nuptial night under a tall peepul tree where its trunk bifurcated and

suckers hang from the branches of the tree there was a bed of Kadamba and Champak flowers.

The king and queen were stunned to see the entry of the terrifying and violent God-Demon with screaming and screeching noise whose long legs dangle from the peepul tree as he sits on the fork of it. The looks of the God-Demon were dark and shiny with a silver sacred thread on him, his neck was adorned with a garland of skulls and had a bowl in his hand made of broken skull. He claims that he dwells on this holy peepul tree and the young royal couple spoiled the santo sanctity of this place by their vulgar prurience. As a punishment for their act, he plans to consume the king, "... so, you reckless lustful man, the entire blame is yours. I shall drink your warm blood, tearing apart the insides of your lustful heart." (GD-13). The king is so particular in his ethics even though the queen catalysis him to kill the God-Demon "...Why are you so afraid, king? Why don't you pull out one weapon, from the same arsenal with which you annihilated the entire animal population of the forest and use it to kill the Brahmarakshas?" (GD-14), whereas he had killed the pregnant doe, "But the Brahmarakshas is abadhya! I am forbidden by the laws of ethics to kill him." (GD-14).

Through the mouthpiece of the queen, Indibaraprabha one comes to know that the king needs the minister to look after the political affairs, the purohit is for dharma, karma, rituals and ethics. The judges to adjudicate between the just and unjust, the farmers to raise the crops and the kotwal to maintain peace in the kingdom. "...I need your advice because the minister is absent. But then you must be having a tutelary god. You must be having your otherworldly connections...Do I have that ability? The purohit would know that. He too is not here." (GD-15). The king and the queen show off that they are ready to sacrifice their life but they hesitate for the sake of

living each other as widower and widow after their unlooked marriage. The God-Demon agrees to have a substitute food in place of the king due to their request with certain conditions. "if you consume a sacrifice like my body, your stomach will be filled no doubt. But think over it, if I am sacrificed, then so many citizens will be rendered helpless. Governance will come to a standstill." (GD-22). The substitute should be a brahmin learned teenaged lad of seventeen-year-old, whereas during the sacrifice his father should hold his hands mother should clasp his feet and the wise young boy should sacrifice himself jubilantly. In addition to it the queen should embrace the lad at the time of sacrifice and offer him in God-Demon's skull-bowl who will be seated on the royal throne and the king agrees to sever the neck of the boy.

The play in the second act takes too many twists with more than one climax, the queen once a daughter of a hermit was along the wrong path, "... But that king is a beggar of your munificence.... Besides this self-sacrifice and abnegation, this courage of yours! You sacrifice your tender life for my sake! Take from me whatever you wish." (GD-37). The queen's love for Pragalva should be seen as an assertion of objection and uprising against her subjection by her newly wedded husband, the king. Pragalva's parents who lived a virtuous and religious life have been pushed into a sin for life hereafter for the sake of material wealth, the minister tried to grab kingship through cunning and sinful design. "...he was even incapable of keeping his own promise. This minister here fulfilled your conditions. Therefore, let this worthless king be dethroned and this deserving and competent minister be made king." (GD-42). Pragalva, hitherto fearless who detached from worldly ties bursts into uproarious laughter. On seeing the insane laughter of the seventeen years

old boy the God-Demon weakens and loses his appetite. Pragalva who stands as innocent sufferer whose monologues explicate the most vocal and obvious statement in the mind of the playwright about social injustice, finally the God-Demon before takes off his mask explains why he prefixes the sacrifice with those conditions, it's to teach the distance between political role and emotional exuberance. Panda deconstructs the collective unconscious that figures the personae in the play, due to this a hermit, Kanwamuni becomes a God-Demon. He chooses a self-exile away from the worldly life but would hardly find a forest left to inhabit. The native God-demon is defeated and withdraws into himself due to Pragalva's insane laughter, so he withdraws to a self-exile in this deforested land. The mixing of human being and non-human worlds introduced are a logical extension of the thespian convention of the dramatist. From the robust logic and the concealed pathos behind the victory of the Pragalva, Panda invoked a revolution to the oppression in the society through his characters, which tries to fight against the ghastly political presence having their own vested interest. The writer unveils the injustice by the aberrant behavior of Pragalva an innocent, he can only laugh the laughter of the insane. The pearl like boy's character have been taken to height where

both he complements and outgrow God-Demon. The God-demon is displaced from his abode and find his dwelling lost to the fancy of the royals, this happens alongside a violation of the native's peace and distance from the political and economical society. So, God-Demon becomes a metaphor of the archetypal aborigine who gets displaced by colonial exploitation, but who also voices as the subaltern.

"Stupid king, listen! Politicians have always broken dharma. It will always be so. Governance means sin. I too am stupid. I have no kingdom. I am not a king. Yet I am excited about justice and dharma and politics. Disturbed. Grieving. Dharma and karma that I had, everything is dissipating away every moment. In this incarnation of a Brahmarkshas." (GD-68-69)

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## POST-COLONIAL PERSPECTIVES IN SALMAN RUSHDIE'S *MIDNIGHT CHILDREN*

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### Abstract

*Post colonialism is a specifically post modern intellectual discourse that consists of reactions to, and analysis of the cultural legacy of colonialism and imperialism. It deals with cultural identity in colonized societies; the dilemma of developing a national identity after colonial rule. It is a state after the formal end of colonialism. It is a new discipline that strives to offer a new understanding of the world, and the condition in which humanity finds itself in the past few centuries.*

*Post colonialism explores the political, social, and cultural effects of decolonization, continuing the anti-colonial challenge western dominance. The idea of the empire and interrogation of the colonial movements, Struggle for independence, the problem of partition of India and Pakistan, mass migration and ensuing violence; are all things of the past. Salman Rushdie was born in June 1947, on the same year in which he makes Saleem, the protagonist of "Midnight's Children" born. This is the year of India's emancipation from British rule and partition from Pakistan. The particular context of Midnight's Children is a device binding Indian Culture of the past to the contemporary multicultural interface.*

### Introduction

Post colonialism is a specifically post-modern intellectual discourse that consists of reactions to, and analysis of the cultural legacy of colonialism and imperialism. It deals with cultural identity in colonized societies; the dilemma of developing a national identity after colonial rule. Post colonialism is a state after the formal end of colonialism. It is a new discipline that strives to offer a new understanding of the world, and the condition in which humanity finds itself in the past few centuries.

Post colonialism explores the political, social, and cultural effects of decolonization, continuing the anti-colonial challenge western dominance. The idea of the empire and interrogation of the colonial movements, Struggle for independence, the problem of partition of India and Pakistan, mass migration and ensuing violence; are all things of the past.

In the introduction to postcolonial and African American women's writing published in 2000. Some

postcolonial writers see reflected in this activity an arrogant assumption about the need for non-colonial cultures to recognize postcolonial writers. In fact the very different geographical, historical, social, religious and economic concerns of the different ex-colonies dictate a wide variety in the nature and subjects of the postcolonial writing. Some women colonial writers draw a relationship between postcolonial and feminism. For many of these writers, who live in strong patriarchal cultures, language and the ability to write and communicate represent power. In the postcolonial period, however, language and the ability to speak, write and publish has become an enabling tool for postcolonial authors.

Salman Rushdie is the first writer in English from the post-colonial world to write without personal experience of colonialism. His father Anis Ahmed Rushdie was a thriving business man. He attended John Cannon and cathedral school in Bombay a city

fascinates him till date. He read history and did try his hand in acting. He had lived in England ever since until his recent move to New York.

Salman Rushdie was born in June 1947, on the same year in which he makes Saleem, the protagonist of "Midnight's Children" born. This is the year of India's emancipation from British rule and partition from Pakistan. The particular context of Midnight's Children is a device binding Indian Culture of the past to the contemporary multicultural interface. His narrative technique is marvellous. He is the master of narration at present times. Midnight's children won the Booker prize, earning the reputation of being the best novel that has given the prestigious Booker award.

Saleem sinae, the protagonist of this novel examines the thirty years of his life covered by this novel in order to understand who he is. He narrates the intriguing story about postcolonial India. "Let me state this quite unequivocally: it is my firm conviction that the hidden purpose of the Indo-Pakistani war of 1965 was nothing more nor less than the elimination of my benighted family from the face of the earth (397)". This quotation occurs in Book Two, in the chapter "How Saleem Achieved Purity." Throughout the telling of his story, Saleem often places himself at the centre of major political events. Salman Rushdie narrative technique is marvellous. He is the master of narration at present times.

Rushdie has a significant message about Pakistan, though the country of his imagination, he declares, is "Not Pakistan, or not quite". He has employed a multilateral strategy of fictional rhetoric that employs conflicting devices ranging from straight forward narration and satire to a disclaimer of any realistic intention. The novelist seems to be ashamed of both the idea and the reality of Pakistan from its very genesis. His repulsion for communal violence is expressed in Midnight's children, especially where the protagonist mother saves the life of one Lifafa das by making her first announcement of the fact of

her pregnancy before a violent Muslim crowd. The Rani of Cooch – Nahin and Mian Abdula, two of his idealized characters in the novel, are both openly opposed to the idea of Pakistan and a third such character, boatman tai, loses his life standing between the armies of India and Pakistan in an attempt to make peace between them.

British Colonialism is also reflected in Rushdie's representation of the "the other" within Midnight's Children. The other postcolonial milieu as the West's tendency to view anyone or anything not white, Christian, or European as savage and uncivilized – is present in a myriad of ways throughout most of Rushdie's novel. Another example of this is when Zuhra condemns black skinned people as human beings as a whole. This shows that black people, even in the eyes of the oppressed and marginalized, were lower creatures in the food chain, showing that hypocrisy about race and hierarchy happens everywhere, even if the people insulting another race are the ones being oppressed.

Rushdie ends the look of "Midnight's Children" with the revelation that the man who has been telling the tale, known as Saleem Sinai, of that the child the Sinai family was raised by Paupers, because of their connection by birth, Saleem and the other child, shiva, are set up to function as foils to each other. The conclusion is reached in the end that Midnight's Children is coloured with realistic and post-colonial features.

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## FEMININE CONSCIOUSNESS IN ANITA DESAI'S NOVEL *CRY, THE PEACOCK*

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### Introduction

The term 'Feminism' is an ideology in the making. The term Feminism according to the Oxford English Dictionary, was first used in the latter part of the nineteenth century and it was defined as having the qualities of females. In general, feminism is the ideology of women's liberation since intrinsic in all its approaches is a woman who recognizes herself and is recognized by others as feminist.

Feminism means a sense of personal courage. The concept of woman is of central importance in the formation of feminist theory. A Feminist is one who is awakened and conscious about women's life and problem and feminist consciousness is the experience in a certain way of certain specific contradictions in the social order.

Postcolonial feminism is a form of feminism that developed as a response to feminism focusing solely on the experiences of women in western cultures and former colonies. The present article is to undertake the study of feminist approach in Anita Desai's novel "Cry, The Peacock" with the objective to highlight the psychic conflicts of her protagonist and her struggle to find a meaning in life and to emerge out of the age-long male chauvinism.

### Feminine Consciousness

Postcolonial Feminists see the parallels between recently decolonized nations and the state of women

within patriarchy taking "perspective of a socially marginalized subgroup in their relationship to the dominant culture. In this way feminism and post colonialism can be seen as having a similar goal in giving a voice to those that were voiceless in the traditional dominant social order. . In Postcolonial Indian Society, women are regarded as mere 'objects' and 'others'. As a leading figure of the twentieth century Indo- Anglican Fiction, Anita Desai holds a vision of Feminism that addresses the confrontation of women against patriarchal oppression.

Anita Desai expands and expounds her insights into feminine behaviour in the Indian context by externalizing the interior cobwebs and the darkest labyrinths of her female characters. Anita Desai's women are not ordinary women, but sensitive beings. They have refined responsibilities with the complexion of aesthetic. Desai's protagonists who are chiefly Indian women belong to various age groups and are in constant conflict with the society. Her early novels present acute feminine sensibility full of violent reaction to the situation they belong to. In her later novels Anita Desai has dealt with such themes as German anti-semitism, the demise of traditions and the Western stereotypical view of India.

Cry, The Peacock reveals the writer's skill in depicting the psychic status of a woman haunted by an awareness of death. The heroine is affected by a

fear and anxiety neurosis which ultimately results in the death of herself and her husband. Desai presents Maya as the dissenting female who battles against three traditional forces in her life: Male authority expressed by her husband, her female friends who play stereotypical submissive- wife roles and her religious beliefs in Karma and detachment.

Cry, The Peacock is Maya's story, the story of her married life with Gautama and almost the entire story is "remembrance of things past" by Maya herself. Maya is a young woman married for four years to Gautama, a lawyer and protégé of her father and much older than her. Maya's discontent with her marriage arises from her husband's lack of a loving relationship with her and their lack of common sharing of interests and mutual understanding. Maya values and savours her possessions, and the world of sounds, senses, movements, odours and colours.

In Cry, The Peacock it is Maya's lacerated psyche which is rendered through her own consciousness and idiom. Maya is a woman whose neuroticism level is rather high, and who in the end does, in fact, turn neurotic. It is Maya's effort to tell her story to herself to discover some meaning in her life, there hovers an uncannily oppressive sense of fatality. The novel begins with the death of Maya's pet dog, Toto, and how it affects her: "Something slipped in my tear-hazed vision", she says, "a shadowy something that prodded me into admitting that it was not my pet's death alone that I mourned today, but another sorrow, unremembered, perhaps as yet not even experienced, filled me with this despair". Her husband, Gautama, is a busy, prosperous and middle-aged lawyer.

Maya's feminist consciousness protests against to society which devalues women and forces her to realize that her socialization was not typical. Maya is struggling to validate her own values and self-worth,

while reflecting on the larger issue of what constitutes a sane world, one that accepts her value or those upheld by her husband.

There is marital incompatibility and disharmony between the married partners. The different disturbed psychic states of the heroine are made into a uniform pattern by externalizing her inner crisis. Through this, the novel develops into a tragic poem. The heroine's anguish for love in a loveless marriage is symbolic of life-in-death and death-in-life. Desai with powers of insight and penetration has treated Maya's memories, fears and anguish in a wholly psychological manner.

Anita Desai shows Maya's predicament by employing the symbol of the flame dying out in excess of oil. Similarly Maya's excess zeal for life causes her death. However it is through the interactive symbolism of the peacocks that Maya's anguish is portrayed. Peacock's agonizing cries is akin to Maya's sorrow. Her name indicates 'illusion' in Hindu philosophy. So, Desai is precise even in choosing of the name of her protagonists. Maya's early life was spent in the illusory world of her father. She wasn't allowed to come to terms with reality. But her married life is its exact opposite.

The central image of the novel is the confrontation between life and death and Maya's inability to accept them as they are. Her finer sensibilities are clouded by the emotional fears she experiences. As stated already, she doesn't resemble a full-fledged grown up woman but only a child. Actually, she never grows up.

As the novel approaches its catastrophe, Maya enters a world which is raided and ruled by fears, by thoughts, prophecies and lizards and rats which scuttle like hidden thoughts in the darkness of her mind. She is frightened, but nobody is there to comfort her.

Maya is a heroine from the feminist perspective; she defines her signifying self as separate and distinctive; she struggles to maintain that identity even though at odds with the society around her; and she finds validation in her own voice. Maya's feminism is her struggle for personal fulfillment in countering the female stereotype of her friends and the expectations and criticisms of her husband. As a heroine, Maya dares to maintain her "aesthetically and morally coherent unique" individualism despite a lack of support from friends, family or religion.

### Conclusion

Anita Desai is gifted with a sensibility which suits her aesthetic goals. Within the limited milieu she creates, she is able to achieve remarkable depth and intensity. *Cry, The Peacock* is a pioneering effort towards delineating the psychological problems of an alienated person. Maya's moods, obsessions, dilemmas and abnormality are conveyed very effectively in it. One of the salient features of this

novel is its positive ending which is highly encouraging. Obviously, Desai is a novelist dealing mainly with feminine psychology, and very often her heroines come to violent ends as in *Cry, The Peacock*, *Voices in the City* and *Fire on the Mountain*. But in this novel, there is a very welcome positive change. Sita neither kills anyone nor commits suicide nor dies nor goes mad. She instead simply compromises with her fate and learns the courage to face life boldly with all its ups and downs, to take the rough with the smooth by connecting the inward with the outward.

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## CULTURAL IMPERIALISM IN KIRAN DESAI'S *THE INHERITANCE OF LOSS*

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### Abstract

*Cultural imperialism is a part of colonization. It reflects the cultural, religion, language, social and political problems. Imperial culture never wants anything from other culture but it stretches itself to the inferior lands. People in need of money and people passionate about the western culture are facing the cultural conflict in the imperial countries. When they live in other culture they begin to lose their inheritance and they couldn't follow other culture at the same time they are not following their own cultural values. The imperialism happens even in their mother land and also other land. Most of the people are fascinated and dream about the western culture but in this novel Desai says the reality of culture and cultural imperialism.*

**Key words:** imperialism, inferior, inheritance, western

In this globalized era people are fascinated by other culture and life style. Some people are forced economically or any other cause to follow the other culture. When the people go for imperial countries, their cultural conflict begins as default. Cultural imperialism consists not only culture and also language, religion, moral values, tradition, society, politics etc. When their culture starts conflict in them their inheritance begins to lose. Imperial countries always stretch their hands for post-colonial countries through their technology as well as power. Kiran Desai's *The Inheritance of Loss* deals with cultural imperialism. The people in need go for earn money and facing many cultural problems like Biju. On another hand Jamubhai Patel even though he is passionate about British culture he also faces cultural imperialism.

Imperial countries influence others through their growth, technology and power. The people of other countries are attracted by the imperial countries. Jamubhai Patel is easily attracted and influenced by

imperial society. At his childhood days he was smart in studies. He studied in Christian missionary. After his schooling the future judge goes to Cambridge University. He and his father believe if he studies in UK he can clear the civil service exams. This kind of thinking leads them to hybrid culture and cultural imperialism.

The town he had left was his ancestral home of Piplit. From there he had left journeyed to the Bombay dock and then sailed to Liverpool, and from Liverpool he had gone to Cambridge (35).

There he had faced many humiliations and nobody accepted him. Culture conflict and race conflict always take place in different forms in imperial countries. He belongs to poor family and his caste is Patidar. They don't have money for the travel expenses. So he marries to get dowry and he uses this for his studies. When he returns to his house he changed as another man. In his childhood he was shy and smart boy but after the influence of imperial culture he becomes stern. The imperial culture always dominates other and it makes him a lonely man. He treats his wife brutally. Due to the effect of

British shade he hates Indian culture and he hate his wife.

Later the retired judge of ICS settles in mount Kalimpong. From 1957 his granddaughter joins with him. He believes the imperial culture always superior even for his own culture. He used to eat chapattis by knife and fork. He sets his house based on imperial culture and lives as foreigner in his own country. His every action shows the influence of culture of imperial society.

The judge could live here, in this shell, this skull, with the solace of being a foreigner in his own country, for this time he would not learn the language. He never went back to court (29).

It shows how the educated get influence and attract towards the imperial culture. Judge's granddaughter Sai lost her parents in accident. So she accompany with her maternal grandfather Patel. She follows and embeds with imperial culture because she studied in Moscow convent. Her grandfather is also not following his own culture. In general grandfather and grandmother teach the values of their own culture to their grandchildren but in the case of Sai it is contradict because of the cultural impact.

Sai's grandfather is unsmiling to her so she close with their cook. Her grandfather is not ready to send her to the convent because he doesn't have money to spend for convent. At the same time, he doesn't like to allow her to go Government school because there she comes out with wrong accent. It shows the Patel's wrong understanding of his own things. He arranges her for tutors.

Too far, anyway, and doesn't have the luxury of transport anymore, does one? Can't send you to a government school, I suppose...you'd come out speaking with the wrong accent and picking your nose....(34)

Patel's neighbors Noni, Lola, Father Booty, uncle Potty become close with Sai. They are upper class like retired Judge Patel. They also follow the English customs like celebrating Christmas, watching BBC. People in the time of the novel and even today is falling in other culture specially the imperial culture. Father Booty always uplift the western culture because he is a priest.

The cook treats her as his daughter. She feels bitter for the cook's life in their house. At the age of sixteen she has a new tutor Gyan. They fall in attraction soon and at the same time Sai understands the different culture between them. There is no option in their union. Gyan and Sai are also having the cultural conflict because he belongs to Nepali community. He is the part of GNLF (Gorkha National Liberation Front) movement.

While teaching physics Sai speak about the Christmas party so the irritated Gyan says you are copying others and you are not celebrating your own festivals and you are totally western copycats. It shows how other people thing about the followers of western culture. "Can't you think for yourself. Coppycat, copycat. Don't you know, these people you copy like a copycat, THEY DON'T WANT YOU!!!!"(164).

On the other hand, Biju cook's son is wandering for money and Green card in USA. He is forced by his father to earn money in America because the cook believes if he works in America he will get good life in future. This is not only the state of cook but most of the people of India and post colonized countries. He is fired from many restaurants due to the customer complaints. He is alienated in the imperial country. The people not treat him properly because of color and culture. It shows how the imperial countries culturally dominating and influencing others.

He tries to get Green card but nobody ready to give proper money for job. If he gets more money, he gets the Green card easily but the imperial society not accepting other cultural hand in their country. He wants to live the life based on his religion and customs but he is not able to stand himself on the imperial floor. He moves to Gandhi Café there he meet Harry. He feels him about his life as illegal immigrant in New-York city. He wants to return to India because of his over work and his cultural conflicts.

He tries to succeed in America only for his father. "Stay there as long as you can, the cook had said. Stay there. Make money. Don't come back here".(191) Cook is not well being in his own country. Judge treated him brutally. He always gets slaps, kicks, scolding from judge so he doesn't want the same life for his son in own country. He indirectly forced to believe the imperial nation for survival. The cook believes if his son cooks in American restaurant he will be in good position better than cooking in Indian hotels. He feels proud about his son in America.

Kiran exposes one thing clearly that the dream and passion for imperial countries not always favor for them. In Patel's life in British and Biju's life in America are the examples of cultural imperialism. Patel likes the western culture but still he faces humiliation in his college life. Even the present time of the novel after the retirement of ICS he alienated himself from his own society. In Biju's life he never likes his life in America but for his father's wish and his poverty make him work in a third rate restaurants.

When a man in need of something and he is avoided in his own land he wants to move for other land. In this context Jamubhai experiences actual colonization in his own country. When he goes to British for studies feel cultural imperialism but still he

follows the imperial culture. In case of Sai, she grown up and taught by English culture so she doesn't know the value of her own culture. In contrary Biju is motivated by his father so he is wandering in America. There are different reasons for the effect of cultural Imperialism. They are admitting themselves to the cultural imperialism.

In the time of British colony Indian economy face the downfall and it is hard to regain at that time. After the independence India set free but the identity of English culture never fades and it still flourishing its hands in the forms of Education, technology, power. Even the countries having good relationship the cultural imperialism still happen in every common man from inferior society.

As the character Gyan says the western culture doesn't want other culture and the follower of western culture. He says the reality of all time east and west conflict. It keeps its own values and it never wants anything from others. The lack of opportunity and vacuum of jobs are the main reason for this cultural imperialism in and outside of our country. Hence their inheritance begins to loss.

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## ETHNICITY, COLOR DISCRIMINATION AND BLACK FEMINISM IN TONI MORRISON'S *THE BLUEST EYE*

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### Abstract

*The purpose of this paper is to examine Ethnicity, Color Discrimination and Black Feminism in Toni Morrison's The Bluest eye. Toni Morrison is a famous African writer; she portrays the emotional situation of women in her works. African – American Literature is the body of literature produced in the United States by writers of African descent. Afro – American culture focus on Racism, Slavery, Feminism and Social equality. The life of Afro-American colored people have been affected by racism. These so-called systems of social and psychological restrictions make colored people to feel inferiors. The belief that humans may be divided into separate and exclusive biological called 'Races'. The paper discussed about African women how they are oppressed by the male domination. The basic myth of racism is that white skin brings its cultural superiority. The Bluest Eye portrays in poignant terms the tragic condition of the black in racist America. It examines how the marginal groups influence the identity of the black women. Bombarded by the image of white beauty, Morrison's characters lose themselves to self-hatred and their own aim in life is to be white. Racism is basically a belief in the superiority of one race to another which results in discrimination and prejudice towards people based on their race or ethnicity. Toni Morrison insists on Black cultural heritage and solicits the African-Americans to be proud of their Black identity. This paper presents the nature of the colored people's struggle for their race and endurance in a predominantly multicultural postcolonial white America.*

**Keywords:** *Ethnicity, Color Discrimination, Domination, Sexual harassment, Child abuse, Gender inequality, Social roles, Black Feminism, Patriarchy, Racism, Identity*

### Introduction

Toni Morrison was born on February 18, 1931 in Ohio United States. Her first novel, *The Bluest Eye*, was published in 1970. She awarded The Nobel Prize in Literature and Pulitzer Prize for Fiction. Blacks are seen as struggling with the patriarchal worlds they live in order to achieve a sense of self and identity in African – American texts. Racism is defined as the belief that members of one race are basically superior to members of another race. "*The Bluest Eye*" Toni Morrison's first novel is a novel initiation exploring the common themes in American Literature from a minority viewpoint. This novel provides an extended portrayal of the way in which

internalized white beauty standards deform the lives of black girls and black women. The person who suffered most from white beauty standards, is Pecola, the protagonist of the novel *The Bluest Eye* alone by a young black girl living in Ohio, in the late 1940s. Through Pecola Morrison exposes the power and cruelty of white middle – class American definitions of beauty, the Pecola will be driven mad by her consuming obsession for white skin and blonde hair and not just blue eyes, but the bluest ones.

**Morrison As Ethnic Cultural Feminist**

Morrison's development of the women characters in her novels parallels the way in which most black women combine their concern for feminism and ethnicity. Morrison exposes the damages that sexist oppression, both inside and outside of the ethnic group, has had on black women, but she does not allow these negatives to characterize the whole of their experience. She does not advocate as a solution to their oppression an existential, political feminism that alienates black women from their ethnic group.

The story is narrated by Claudia Mac Teer. Claudia and her sister Frieda are with her mother who struggles with poverty and work that she could not show love and care to her two daughters. One autumn Pecola Breedlove comes to live with Mac Teers because her drunken father, Cholly Breedlove had burnt his family's house. Pecola's mother is with her employers and her brother Sammy Breedlove is living with the relatives. The Breedloves are all ugly. When Pecola is with Mac Teers, she pets her first period. Pecola often looks at herself in the mirror and wonders at her ugliness, especially her ugliest eyes and wishes to have blue eyes. 'She prays for a year in vain but does not give up hope'. She makes friends with three prostitutes who live on the second floor of her family's building. They are kind to her and tell amusing stories to her.

One afternoon Maureen peel invites the sisters to walk home with her. On their way they see Pecola being bullied by a group of boys. Frieda saves her and Maureen is sociable with her. But Maureen provokes Pecola by teasing her of her black skin and her father's sexual visibility. Though Pecola tries, she is not able to defend herself.

Geraldine explained her son about black society in racism culture;

She had explained to him the difference between colored people and niggers.

They were easily identifiable. Colored people were neat and quiet;

Niggers were dirty and loud". Pg.87

Geraldine tells her son, Junior, that white children will not want to play with him if he acts like what she considers a lower-class black child. Even though Geraldine and her family are black, because they dress better have more money than other black people, they consider themselves better and almost of a different race entirely. Even among the black community, racism runs rampant. However, in this case, the prejudice stems from behavior rather than skin color. One Saturday afternoon in the spring, Cholly is so drunk that he rapes his own daughter who is eleven years old and leaves Pecola unconscious on the floor.

The novel *The Bluest eye* discussed about how the women are struggling to get freedom especially black women are all suffered lot by the whites and the patriarchal society. In this novel *The Bluest Eye* Toni Morrison says about the feminist characters of Pecola, how she was longing for the Blue Eyes, because of the lower self-esteem, in order to attract the others. Because still now in this world people are thought white color is the beauty, but it's not a matter in this world, everyone equal in this world. The color described the racism, sexism and class gender. Here the paper discussed about the feminist character of Pecola. She wanted to have blue eyes, because she wanted to show her beauty through that blue eyes. She longing for the own identity in the American society.

The distaste must be for her, her blackness. All things in her are flux and anticipation. But her blackness is static and dread. And it is the blackness that accounts for,

that creates, the vacuum edged with distaste in white eyes.

When Pecola goes to the store to buy penny candy, the owner of the store sees her, but Pecola notes that he does not seem to view her as human. Given that he knows nothing about her, she can only assume that her race causes his prejudice. Throughout the story, blackness equates with purity. He knowing only her race, he thinking of what kind of person Pecola.

Morrison's development of the women characters in her novels parallels the way in which most black women combine their concern for feminism and ethnicity. Morrison exposes the damages that sexist oppression, both inside and outside of the ethnic group, has had on black women. In *The Bluest Eye*, Pauline's and Pecola's self-esteem is destroyed by their acceptance of White Culture's Glamourized Standard of Feminine Beauty. Pauline always likes to spend her time in the fisher house; she made herself to fascinate her and longed for such stereotypical life. Pauline in uncomfortable after her marriage. She uncomfortable with the American culture. Pauline always stays in fisher house, made her more comfortable. When Pauline is in fisher house, Pecola always used to go there and she used to help with her mother, but her mother curse her always.

In this outdoor and rejected safe, Pecola like a to have pair of Bluest Eyes. If she has blue eyes, she feels, will give her guarantee and comfort. It is similar to Chinua Achebe's *Things Fall Apart*. Though the novel has been divided into four seasons, it suggests maturation, which clearly shows the growth and changes of the feminine qualities. The feminist analysis of *The Bluest Eye* attempts a reading that views the texts as an ethic, culture and political response to the racist, sexist patriarchal and capitalist

oppression and domination of the blacks. He explores his ideas on black women want themselves in the part of literature.

I am not sure what the word 'Negro' means, which is why I write books. What is a black child/ woman/ friend/ mother? What is a black person? It seems to me that there are so many that inform blackness. One of the modern qualities of being an African – American is the flux, is the fluidity, the contradictions.

- Toni Morrison

Toni Morrison's novels are an exploration of the meaning of blackness – what it means to be black in a white (American, to be a black woman in a white) male hegemonic society, and to strive for visibility in a society in which blackness signifies invisibility. It made Pecola to feel about her mother's behaviour, when Pecola was suffered by her own mother, she unable to control her crying and her mother always humiliates her, her words made her to be very hatred, when Pecola doing snot things, her mother used to despise her feelings and emotions. Pecola who gets an imaginary friend, spends her time in talking about her beautiful eyes with that friend. That friend questions her about Cholly raping her, her mother beating her and cholly raping her a second time. But Pecola always talks about her blue eyes.

The main reason of the women writers' aim is to remained or save their dignity and regaining their feminine entity and self-esteem, and also, they are very aware of their sexual awareness. Morrison's intention not only gives to black women but also provide their freedom. African American or black women are treated as animals, losing their human right and inequality in society in society from Afro-American men. They want to beak the shackle of patriarchal. Basically, the live of African-American

have been affected by the racism sexism and classism, which are system of restriction.

### Conclusion

In this novel, black is the main concept the black shows the how African women are suffered by the racism and sexism. Because of color, it creates the more problem in this novel. The black women are affected lot by the sexual harassment. Black women are related to a separate caste by write of their sex. The novel focuses on intra-racial well as racial problems. Pecola suffered by her own father who ironically interprets his attitude as an act of love for his daughter this shows the how the women are does not have the proper safe in their own family. Her rape occurs in the town house which increase its horror, and the writer does not use any metaphor make it. Claudia remembers seeing Pecola wandering as a mad girl. She feels guilty that she and the entire community and the country have failed the poor girl by using her as a scape goat. Racism is

discrimination or prejudice based on race. The theme of internal Racism is extended metaphor of the novel. Pecola experienced because of her rejection in society, conclude that instead of supporting the Black its movement slogan "Black is Beauty". Toni Morrison suggest that the concept of beauty is harmful and exclusionary.

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# POST-COLONIAL FEMINISM - A STUDY OF OPPRESSION OF WOMEN'S SOCIETY ON ALICE WALKER'S *THE COLOR PURPLE*

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## Abstract

Alice Walker's works depict the battle of individuals of color since forever, and are applauded for their canny and riveting portraits of black life, in particular the experiences of black women in a sexist and racist society. Her most celebrated work, the honor winning and smash hit novel *The Color Purple* annals the existence of a poor and mishandled southern person of color who in the long run wins over abuse through avowing female connections. Walker has reliably gotten analysis for her lady focused composition, frequently blamed for being against male and especially hostile to African American male. While Walker's work demonstrates that it isn't hostile to male, however is supportive of female, she is clear about the oppression relationships between women and men in this society, and in African and African American communities. Walkers propose in her work that all individuals (even the persecution) are exploited in mistreatment social orders and that all should partake in the mending of the local area with the end goal for people to recuperate. The world is too intricate to even consider being seen from any single point of view. African-American author Alice Walker has endeavored through her assortment of work, to make another and incredible voice which mirrors the viewpoint of oppressed ladies who battle to lead their instead of deplorable lives. Her work reliably mirrors her anxiety with racial, sexual, and policy centered issues - especially with person of color's battle for endurance.

**Keywords:** Community, Society, Persecution, Oppression, Perspective, Black Woman.

## Introduction

Postcolonial women's dissident examination assesses how women are tended to in outskirts moreover, postcolonial composing, and challenges assumptions which are made about women both composition and society. Imperialism and man controlled society have been immovably weaved genuinely, anyway a completion to formal domain has not inferred a completion to the mistreatment of women in the past areas. On February 9, 1944, in the little creating neighborhood, GA, Willie Lee and Minnie Grant delivered their eighth and last youth, a young woman, they named Alice. Little did her people understand that their most young lady would get maybe the most useful, questionable and regarded African – American writers of the later – half of the

twentieth century? In any case, the potential in Willie Lee and Minnie Grant's youngster probably won't have been seen consistently by others living in their developing neighborhood.

Alice would need to beat various challenges in the course of her life that would significantly impact the manner in which she envisioned herself and her general surroundings and would later assistance shape her perspectives as an essayist. Alice Walker won 1983 Pulitzer Prize for fiction and the National Book Award for hard cover fiction. It was Alice Walker who coined the term "womanist" to mean a black feminism or feminist of colour. Heroine of the story is Celie. The story is all about the letters Celie writes to God. The novel that Alice had written was called *The Color Purple*. Alice had written the novel in an

epistolary form. In other words, in the form of a letter Celie, the main character writes a series of letters about the abuse she endures under her mother's husband as a child, and her own husband as an adult.

### Oppression of Women's Society

The world is too puzzling to even think about evening consider being seen from any single perspective. Exactly when the factors which sway an individual are considered can a perspective be made which portrays viewpoint, African-American author Alice Walker has tried through her gathering of work, to make another and mind-boggling voice which reflects the perspective of persecuted women who fight to lead their rather than terrible lives. Her work dependably reflects her nervousness with racial, sexual, and strategy focused issues - particularly with individual of shading's fight for perseverance. "Womanist" is the term she has organized to portray this rich viewpoint and by taking a gander at *The Color Purple*, *Possessing the Secret of Joy*, and *You can't Keep Good Woman Down* an examine can begin to appreciate the full exhibit of her points of view.

The book opens with a horrendous sexual bad behavior. Youthful Celie is assaulted by who she accepts to be her dad, while her mom is at her primary care physician's office. This real exhibition of violence is Celie's first experience and preamble to sexuality. Celie marries Mr.\_\_\_\_ in a chilly, quick assistance. The primary evening of their marriage is proceeded with Celie working and Mr.\_\_\_\_ pleasuring himself on top of her. Celie contemplates internally if the well known Shug Avery had good time sexuality with Mr.\_\_\_\_, so can she. Her sexuality sells his item, tenderizing groups to the spot. Celie goes to premiere night to see Shug in front of an audience.

She ends up drawn to this lady, yet understands that Shug is just drawn in physically to her significant other, Mr.\_\_\_\_

Nettie additionally reprimands the ladies for empowering their persecution by men: "They indulge their husbands if anything. You should just see how they make admiration over them. Praise their smallest accomplishments. Stuff them with palm wine and sweets. No wonder the men are often childish," (p. 172) Imagery is another style that Alice Walker utilizes in the novel; Pants address freedom, uniqueness, and solidarity to Celie as she frees herself from Mr. \_\_\_\_'s control. They assist her with breaking sexual orientation lines when she chooses to wear them; they bring her monetary opportunity when she starts making them as a business. Similarly as the colloquialism "running the show" is utilized to depict somebody who is in charge, pants help to characterize and shape Celie's command over her own life.

The book opens as Celie depicts her family. Her father beats her mother and keeps on attacking her. She lives in consistent fear of "Him" and wants to guarantee her sister, Nettie from his brutality outrage. Celie's dad impregnates her and when Celie brings forth her first child; her dad takes the baby out into the forested areas with the indicated plan of slaughtering it, as he makes Celie accept; however things being what they are, later on, he offers the kid to somebody. Celie fears he will do likewise to her subsequent infant also.

Taking everything into account, he takes the kid to Monticello and sells it. He takes the two children from Celie, permitting her to accept he has executed them; however he really sells them in the town. Grabbing the newborn child from mother is an extra demonstration of viciousness. Right when Harpo inquires as to why his father beats Celie, Mr.\_\_\_\_

prompts him that beating a spouse is a masculine and husbandly obligation. He beats her since she is his better half, and moreover in light of the fact that he accepts she is lethargic. To him, these are appropriate and sensible purposes behind such animal viciousness.

### Conclusion

Alice Walker shows how minimal individuals of color have defeated the mistreatment, man centric society and sexual abuse. Her female characters have gained from the difficult encounters of bondage, control, sexism, and prejudice of individuals of color unseated of the mastery of whites how to struggle to unshackle their submission and suffering and be independent and strong women to live a purposeful life (O' brain',1982:73). Clearly the individual of color is liable in all types of mistreatments, sexism, prejudice and some unacceptable utilization of their position and force (Walker, 1984:262). Celie subsequently goes through a progression of

changes. Walker through Celie, has addressed the living status of Celie, however that of the entire local area of people of color living under similar harsh conditions. Walker, through any remaining characters in the novel, celebrates public congruity by uniting every one of them towards the finish of the novel. Finally, women are suffered many of things from the society.

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# POST-COLONIAL FEMINISM - "THE SUBJUGATION OF WOMEN IN GILEAD SOCIETY"- A FEMINIST MARGARET ATWOOD'S *THE HAND MAID TALE*

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## Abstract

*This novel is about the subjugation of women in a patriarchal society and it also reveals that they are subject to sexual harassment. The Handmaid's Tale, a dystopian novel by Canadian author Margaret Atwood, published in 1985. Cambridge, Massachusetts, University of Harvard, United States. The Republic of Gilead is ruled by 17<sup>th</sup> century Puritan religious fundamentalism without a constitution or parliament. The population is shrinking due to the toxicity in the environment. The governors of the Republic of Gilead select healthy women as maids who can conceive. They want a healthy baby to be born through them. But has no right over the child. Women cannot vote, own property or work, study or do anything else, thus undermining their husband or government. Despite all of Gilead's pro-women rhetoric, such subjugation creates a society in which women are treated as slaves.*

**Keywords:** Gilead, Maid, Subjugation, Republic, Society.

## Introduction

Margaret Atwood was born on November, 1939 in Ottawa, Ontario. She was a most eminent novelist, poet and critic. Atwood has lived in Canada most of his life, but in the 1980's he spent some time in Germany, England and France. He has published short stories, poems and works of literary criticism. Atwood's work has been published in more than twenty- five countries, and she has received a number of prestigious awards for her writings.

In *The Handmaid's Tale*, Atwood exposes the double standards associated with gender in our society. It is a dystopian novel like *Oryx and Crake*. Here Atwood changes the setting to exaggerate and expose some of the failings in our society. Paying no attention for the environment and the unequal distribution of power between the individuals. *The Handmaid's Tale* aims at gender discrimination and it is a representative of Atwood's work as a whole. It is Atwood's best known novel of her midcareer. It's also

presents the combined theme of feminist and ecological themes. The style which she marks here is a dramatic turning point in her fiction. She introduced satire in her other fiction also (*The Edible Woman*, *Murder in the Dark* and *Power Politics*) but *The Handmaid's Tale* is first full-length satire. It can be seen as a response to George Orwell's novel 1984.

Margaret Atwood is one of the greatest writers in Canadian literature. In Canadian politics and its feminist movement, her works are often concerned with social and political issues. She considers the relationship between men and women and basic human rights. In his novels he portrays women who are always looking for their identity lost in patriarchy Communities. Repression is another theme for his novels and it is evident in his writings. He challenges the inferiority complex of women in society. Atwood refers to gender, expressing exploitation and oppression the body of women, especially women. He seals the tragedies of his female characters in

their female characters in his novels. Also, in the Gilead Society They lost their personal freedom and were ordered to serve the state in various ways and functions.

### **Gilead Society**

The Handmaid's Tale illustrates the power of the semi-military republic (Gilead), which focuses primarily on human reproduction. It is considered a modern form of hunting. It aims to control the power of their fertile women. Atwood a self-aware writer with a sensitivity and sense. Explores and reveals the subjugation of women in a patriarchal society. Through the patriarchal attitude of women, their rights were taken away. Individuals running after power cannot believe and imagine the power of communication.

Women have no right to speak. Even their original names are denied. They are assigned to perform certain functions and are expected to perform a variety of roles. Here women are divided into different classes according to their function and are referred to as uniforms. Housekeepers (Marathas) wear green. Aunts are given military uniforms, working class (environmental wives) red, green and blue striped dresses. Hand maids wear red gowns with nuns. Their clothes are specifically designed to cover their body. The government reduces the slavery of workers to over-breeders. The maids were to act as surrogate mothers and give birth to a child for the aging commander and his barren wife. Bible Rachel is their mother. "I compose myself. Myself is a thing I must now compose, as one composes a speech. What I must present is a made thing, not something born" (chapter 12, p.66) when language was a tool to remove identity of women, it was given it also shows that it has the power to create or preserve identity.

If she fails to conceive, she is declared a maid. As a punishment, they are expelled to the colonies to clean up radioactive waste. Also freeze women's credit cards and bank accounts and rob them of their jobs and property rights. It destroys their financial independence and individuality."Ignoring isn't the same as ignorance; you have to work at it"(p.1513).Granted, the protagonist of the novel fails to conceive and she becomes frustrated.

Her mind is trained to think that the fault is hers. Here the rulers win. Rulers have a spy to stimulate women's relationships and activities. Women are banned from reading and writing. They are completely isolated from the world. Atwood portrays the situation of mutual distrust in Gilead. "But who can remember pain, once it's over? All that remains of it is a shadow, not in the mind even, in the flesh. Pain marks you, but too deep to see. Out of sight, out of mind" The Handmaid's Tale (P.1243) Offred a maid in the republic of Gilead. Women are not allowed to read because they are pictures instead of words.

Although she is called Offred in the story, her real name is unknown. In the United States before Gilead, she was a college student, an educated woman, a husband, and a daughter. When Gilead Republic took control, she lost everything, including her freedom. She learned about being a maid with other wealthy women - the new character she recommended to the community. As a maid, she wants to live with a rich couple and give them children. Offred narrates the story of his life her struggle for maid and survival Self-awareness despite his current circumstances and his tragedy losses, and Dreams are constantly being expressed.

Offred remembers her husband and her daughter. The maids try to escape the unbearable suffering. Some people choose suicide and try to

escape. But Offred did not want to commit suicide. Offred thinks of contacting her friend Moira. Cora, one of the maids, makes a choice for Aphrodite. Offred considers it a success. Offred often lives in his memory. She thinks about her past and her relatives. Underground Mede escaped from the scene with the opposition group. Nick, Commander Saffron helps her. Atwood tells the story with a sense of commitment to exposing how women's self-esteem and autonomy are being denied by anarchic and oppressive societies such as the Republic of Gilead.

Sexuality imposed on women within society, goes towards the maids. The maids refuse to follow the rules at all. They to show resistance, the efforts they take are also limited. The maids are not one hundred percent inferior. Rules Brainwashing maids is not entirely successful. They try to turn them into an object. They struggle as a man of self-confidence. The maid's experience all sorts of atrocities they have lost touch with their children. Other emotional aspects of their lives, giving, and birth is no longer seen as a sacred and emotional event. Gilead society changed a woman's life.

## Conclusion

Margaret Atwood's novels illustrate the question of identity in a post-colonial perspective. Colonized by patriarchy, cultural imperialism and geographical colonization. This leads to their displacement and are disconnected from their own lives. This study shows two types of colonization: of Canada Physical and psychological in women. May be affected by dual colonization, his body is colonized by men His psychology is affected by society. The study also emphasizes the need to reconstruct and reconsider the stories told by the oppressors /conquerors. Women are somewhat oppressed and marginalized, and suffer from language and culture. Women

sometimes react to their revenge by turning themselves into predators.

Margaret Atwood, in *The Handmaid's Tale*, on how patriarchal society ignores women describes. There women become severe slaves their lives were full of restrictions. This novel shows the second position of women in society. Describes a world where women have no other freedom, no desire and no opinion.

Atwood describes a society where women are mentally and physically enslaved. Women are slaves and men as their masters. In this novel, Atwood describes a patriarchal society. In which women are the community of inanimate objects makes them according to men's preferences. He aims to show that women are useless in patriarchal societies and only to reproduce and satisfy the sexual desire of men. They are the property and patriarchal terms of men everything has even lost their identity. Atwood, by writing this novel, wants the reader to understand the community He says the conditions of women need to change over time.

She argues that the marginalization of women is mainly due to their ability to reproduce. Atwood describes another issue and efforts of women through his novel. Find ways for women to overcome this secondary condition. He emphasizes the need for good social construction. The general idea of women that all women should obey must change in society. Determine what a woman is, Inferior people give birth to inferior offspring and, thus, propagate their inferiority. Atwood plays a key role in sexual control. This society is the main reason for the oppression of women.

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## NATION, NARRATION AND GLOBALIZATION IN AMITAV GHOSH'S SELECT NOVELS

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### Abstract

*The globalization of literature is given an opportunity to the writers of the contemporary age to dive deep into personal emotions and passions. Literature in the current scenario easily crosses the national boundaries through narration. In the new era of globalization, there is no meaning of geographical boundary of the nations because narration is not confined to one or two nations. It happens because of the diasporic setting of the writers. Amitav Ghosh has a unique power of narrative skill, which is rarely noticed in other writers. In his novels *The Circle of Reason*, *The Shadow Lines*, *The Glass Palace*, and *The Hungry Tide*, we find multiple thematic perceptions related to post-colonial thinking. In his novels, Ghosh does not believe in telling the simple tales of human existence and social conflict. This paper focus on the concept of nation has been shattered in the era of globalization. The narration is now not related to the identity and recognition of a particular country.*

**Keywords:** globalization, narration, nation, diaspora, history, boundary and etc.,

Literature is no more the pure literature, rather it denotes and connotes historical, philosophical, sociological, anthropological, scientific, metaphysical and above all, the cultural existence of human beings in the fast changing and fast growing society. The globalization of literature is given an opportunity to the writers of the contemporary age to dive deep not only into personal emotions and passions, but to see the world in larger perspectives and see an individual as an internationalist or a world citizen.

Literature in the current scenario easily crosses the national boundaries through narration. A single text covers the space and time a lot and the writers belonging to the contemporary age enjoy in mapping the large geographical space in their writings. Their globalized sense of narration always crosses the national boundaries decades not only economy has been globalized but also literature has been globalized in terms of narration. In the last few decades, the term globalization has made its entry in

not only business activity but also in terms of literature. After the advent of science and technology, the term globalization has made its advance everywhere. People are going to and coming from everywhere. They want to cross the limits of geographical boundaries physically, emotionally and culturally. J.A. Cuddon points out globalization:

The process by which the world is becoming increasingly connected through access to global markets, technology and information, but at the same time homogenized by the very forces of globalization which are still located in the capitalist societies in the West. (Cuddon, 304)

In the new era of globalization, there is no meaning of geographical boundary of the nations because narration is not confined to one or two nations. It happens because of the diasporic setting of the writers. For instance, a writer from his or her native place has gone to settle somewhere else in the world and see the native place from the eyes of

an alien and relates it to different parts of the world; it means that his thoughts and presentation have become globalized. Especially the writers belonging to diaspora or the writers writing about diaspora have credit to spread the effects of globalization. Their narrative travel many countries and cover a vast range of characters belonging to many countries also. The writer also presents different aspects of cultural setting of the people belonging to different parts of the world.

Amitav Ghosh has unique power of narrative skill which is rarely noticed in other writers. In his novels *The Circle of Reason*, *The Shadow Lines*, *The Calcutta Chromosome*, *The Glass Palace*, *The Hungry Tide*, *The Sea of Poppies* and *River of Smoke*, we find multiple thematic perceptions related to post-colonial thinking. In his novels, Ghosh does not believe in telling the simple tales of human existence and social conflict. He is much interested to combine both fact and fancy into one whole to narrate the story of human struggle and conflict to search imaginary homelands for his protagonists, and he succeeds by searching imaginary homelands in the remote corner of the world.

Ghosh is certainly one of the champions of global literature for many reasons altogether. There is a travelling instinct in the works of Ghosh and this thing brings a sense of globalization in terms of various thematic perceptions and narrative style. His vast knowledge of anthropology, sociology, history and his interest in the cultural journey of human being help him immensely to dive deep into human thoughts and feelings. For him, the entire world is a global village and his narrative world is a global village and his narrative style has also a sense of globality.

Ghosh's novels are *The Circle of Reason*, *The Shadow Lines*, *The Calcutta Chromosome*, *The*

*Glass Palace*, *The Hungry Tide*, *Sea of Poppies*, *River of Smoke* and his prose works like *In an Antique Land* deal with the basic theme of nation, narration and globalization in terms of travelling the remote areas of the different parts of the world. In his novels, there are a unique number of characters both Indians and foreigners who speak different language and live in a different cultural setting altogether. For him, hybridity of regions is more important because it is the basic and fundamental base of cultural plurality in this world. Ghosh's novels are the real epitome of plea for globalization of writing and culture. He often relates globalization as the historical movement.

In *The Circle of Reason*, Ghosh's selection of thematic perceptions as well as his way of narration easily crosses the border of the nation. On the one level, the novel seems to throw lights on the cause of education. About the different layers of narratives in *The Circle of Reason*, Shubha Tiwari highly comments:

Out of the different layers of narratives in this novel, one layer seems committed to the cause of education. How should our children be educated? What should they be taught? Education is one big question that haunts the author. Education is memorization of facts at one level. At another, it is a tool to get a livelihood. At yet another, it sharpens human sensitivities. It kindles social consciousness in children. Can education uplift living standard of Indian masses and save them from nightmarish depths of poverty, ignorance and disease? (Tiwari, 6)

His novel, *The Circle of Reason* deals with the concept of nationhood in migration in better way. Ghosh is more interested to throw lights on the dilemma of the people living in diaspora as the result of enforced migration. Such people would like to remain in the country where once they had been

force to stay. After generations, they would not like to leave country because of their settlement and livelihood. They become conscious about their education and cultural journey.

According to many critics, *The Circle of Reason* presents the cases of subaltern in more authentic manner. In this novel, Ghosh presents the lives and prospects of the people who travel too much for their settlement in the globalization of the world; it is not easy for them to settle at a place in this novel the problem of the marginal has been explored because of many reasons. Ambarish Sen rightly comments on this factor in *The Circle of Reason*:

In it Ghosh weaves of complex pattern of stories juxtaposing lives in rural Bengal and remote Al-Ghagria with linguistic verse and technique. In this book the problem of the marginal is explored in the context with forced or circumstantial migration. In the voyage to Al-Ghagria in quest of a utopian community. The protagonist of the story Alu and the migrant body of woman sex worker who constitutes a community in the boat Mariamma, based on elemental human concern among themselves some of them expect to achieve their due social importance in the imaginary land of Al-Ghagria which they were denied to them in their homeland?(Sen, 9)

The second novel of Ghosh's *The Shadow Lines* deals with the tragedy of partition and its effect on the part of human life. The novel critically throws lights on the false ideology of nationalism. The partition between India and Pakistan and Pakistan and Bangladesh has produced drastic effect in the lives of human beings. They begin to fight mentally and physically both on the false question of nationalism.

They do not realize that the partition has created only physical line between the nations, and not the emotional line. In the novel *The Shadow Lines*,

Ghosh interrogates the existence of the lines created by the politicians. He writes in *The Shadow Lines*:

But if there are not any trenches or anything, how are people to know? I mean, where's the difference then? And if there is no difference, both sides will be the same; it will be just like it used to be before, when we used to catch a train in Dhaka and get off in Calcutta the next day without anybody stopping us. What was it all for then-partition and all the killings and everything if there is not something in between? (10)

The border lines created by the politicians do not stop people to interact and share their feelings. People are often mistaken over the question of their birth place as the place of nationality. After partition many people are disrooted and displaced. They go here and there for their settlement and livelihood. In such circumstances, it is very difficult for them to talk about their nationality and nationhood.

In *The Shadow Lines*, the situation of Tha'mma is somewhat same. She feels bewilderment over the question of borderline created after partition. She is pained to know that she is much more a foreigner in her place of birth than May, as the May does not need any formality of visa to visit Dhaka. But for her Dhaka had become a foreign country land. She could visit it only in her memory. She has been lost in the question of belongingness.

In *The Shadow Lines*, the partition and migration have played of devastating role in shaping the future of many people like Tha'mma who are in dilemma over the question of nationality. They are divided between two opposite extremes - where they go or where they belong. Their sense of belongingness always tends them to retrospect their lives and that is the cause of their pain and suffering. Homi K. Bhabha, in his introduction to nation and narration, rightly observes the dilemma of such people:

Nations, like narratives, lose their origins in the myths of time and only fully realize their potential in the mind's eye. Such an image of the nation-or narration-might seem impossibly romantic and excessively metaphorical, but it from these traditions of political thought and literary language that the nation emerges as a powerful historical idea...an idea whose cultural compulsion lies in the impossible unity of the nations as a symbolic force. (13)

The concept of nation and narration is not an easy process which could be explained easily. The concept of nationhood has not any concrete reality rather it is a construction as we find in the shadow lines. For instance, Ernest Gellner writes in thought and change which was published in 1964: Nationalism is not the awakening of nations to self-consciousness; it invents nations where they do not exist. (Gellner, 14) Thus, Ghosh's *The Shadow Lines* has presented the historical and political myth of partition and migration and its consequences and imposed effect on human life. Killings, bloodshed, hate, terror, horror etc., are not the cause of partition or migration of the people from one place to another, rather partition and migration are the causers of these above mentioned things and violence. *The Shadow Lines* is certainly the most powerful narrative dealing with the questions of nation, narration and globalization in authentic manner.

Next, Ghosh's novel *The Glass Palace* throws lights on the thematic perceptions of nation, narration and globalization in historical and contemporary perspectives both. Here, we find the intermingling of both Western and Indian characters in the context and relation with the Burmese people. Here, the theme of partition, separation, migration, freedom, identity and cross-culturalism has been handled in emotional way which is very rare in the concept of

Ghosh's works. In this novel, there are many characters that represent hybridity and multi-national attitude of Amitav Ghosh. For instance, Saya John represents a breed of hybridity. He wears Western clothes. He speaks many languages like English, Hindustani and Burmese. He face resembles the Chinese identity. He himself talks about his mixed identity in these words:

The soldiers there were mainly Indians and they asked me this very question; how is it that you, you look Chinese and carry a Christian name, can speak our language? When I told and say, you are dhobi ka kutta ... a washerman's dog....what I am. He laughed with an infectious hilarity, and Rajkumar joined in. (John, 18)

*The Glass Palace* like other novels, challenges the concept of nationhood in formidable manner. For instance, Rajkumar, almost the hero of the novel, is in search of his identity and he is always in dilemma. But the place of his 'Karma' is more important than the place of 'birth'. Rajkumar's search of Karmasthali could not be defeated at all. He did not want leave Burma at all. Thus, Rajkumar's situation reveals the fact that in the wake of globalization livelihood is more important than the sense of nativity. That is why the meaning of nation is becoming less important for the people wandering here and there for their financial prosperity and settlement.

Ghosh's *The Hungry Tide* treats the theme of identity and globalization in more perfect manner. It is not only the tale of Piya and Kanai Dutt or Piya and Fokir who sacrificed his life for doing something for Piya, rather it is the story of search of imaginary homelands which may be out of globalization. The novel has everything thrill, thought, vision, emotion drams, everything search of the remoteness in the deltas of Sundarbans.

Ghosh's *The Hungry Tide* is a beautiful example of the narration of the people living in diaspora. For instance, Piya is Bengali but she cannot speak Bengali at all. She has lost her mother tongue. She wonders: How do you lose a word? Does it vanish into your memory, like an old toy in a cupboard, and lie hidden in the cobwebs and dust? (21)

Amitav Ghosh's diasporic vision is in which language and literature play a great role in making human being close to each other. In his novel, *The Hungry Tide*, Piya is a typical western fellow by settling herself in America. Her coming to India for her research is full of meaning, and her desire to settle in Lusibari is not considered as her feeling or desire to search of nationality. Lusibari symbolizes a place or region which does not belong to any national boundary. It seems to be place on the globe which might be suitable for the persons like Piya. Piya does not want to be stick to any nation rather she wants to be in the company of humanity where she might find persons like Fokir and Moyna and where there might be an atmosphere of harmony and togetherness. Ghosh's uses his own language and vocabulary to make this novel highly experimental in terms of narrative quality. Here, narration also breaks the orthodox doctrine of composition to pour the showers of humanity amidst the question of nationality or regionalism.

Thus, Amitav Ghosh's all the novels *The Circle of Reason*, *The Shadow Lines*, *The Glass Palace* and *The Hungry Tide* deals with the thematic perspectives related to nation, narration and globalization. Ghosh is such an exponent who tries to

find a scope for subaltern's leanings' and longings. He is in search of a voice suitable for the migrant who wandering here and there in order to search their identity and recognition in a particular society. Certainly, the concept of nation has been shattered in the era of globalization. The narration is now not related to the identity and recognition of a particular country. In the hybrid countries, everyone is free to articulate his thoughts and feelings without any thought of marginalization.

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## EMOTION OF LESBIANISM IN MANJU KAPUR'S NOVEL *A MARRIED WOMAN*

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### Abstract

*Manju Kapur is one of the best novelists in Anglo-Indian Literature. She has presented the vivid picture of modern family. Through her novel she presents the vivid picture of today's woman who is willing to break the traditional rules and build their own world of their own. Her protagonists are new women and they all are needed their own identity and independence. She deals not only the normal issues of women, but also the themes like lesbianism, infidelity, infertility, divorce and adoption. Manju Kapur's novel Married Woman handles a different type of theme Lesbianism and psyche, which one is hesitate to handle other contemporary writers. In this novel she deals the life of Astha, her marriage, her union with Pipeelika and her participation in various activities. Lesbianism is not common theme in India. Lesbianism is new one for orthodoxy and traditional Indian society. This research paper focus on Astha is educated, is a creator, is a poet, and she is an artist. She has a lovable and dutiful husband and two children. She also has a good home and economic wealthy. But she needs a different type of freedom. And also the relationship between two women for sexual aspirations and fulfilment cannot be justified at all.*

**Keywords:** *lesbianism, homosexuality, infidelity, infertility, divorce, adoption and etc.,*

Manju Kapur is one of the best novelists in Anglo-Indian Literature world. She is known as the Jane Austen of India. She presented the vivid picture of modern family in the patriarchal society. Through her novels she presents the vivid picture of today's woman who is willing to break the traditional rules and build their own world of their own. Her protagonists are new women and they all are needed their own identity and independence. Contemporary women writers of seventies and eighties are become evident of the issues related to women dealing with their family problems, domestic violence, the law, the household, health care, education, their work and their working status. But she is different from other writers. She touches a new mile stone in writing and one step ahead from other writers. She deals not only the normal issues of women, but also the themes like lesbianism, infidelity, infertility, divorce and adoption.

In *Married Woman* Manju Kapur handles a different type of theme Lesbianism, which one is

hesitate to handle other contemporary writers. It is a revolutionary beginning of an Anglo-Indian literature. In this novel she deals the life of Astha, her marriage, her union with Pipeelika and her participation in various activities. Lesbianism is not common theme in India. Lesbianism is new one for orthodoxy and traditional Indian society. It is not a healthy one. But Manju Kapur makes lesbianism is visible in the fast-changing modern Indian society in general. Lesbianism also called sophism or female homosexuality, the tendency of a human female to be emotionally and usually sexually attracted to other females or the state of being so attracted.

Astha had different kind of disappointment in this novel. She is educated, she is a creator, she is a poet, and she is an artist. She has a lovable and dutiful husband and two children. She also has a good home and economic wealthy. But she needs a different type of freedom. Neither Astha's story is a uncommon one not it challenges the traditional and

conventional existence of middle-class society where Astha belongs. Her life journey shows the transformation of woman. The novel can be viewed in to two parts; first one is Astha and Hemant relationship, which one is presented in the manner of middle class situations. The second one is Astha and Pipee's relationships that has been presented in the mode of possibly, particularly in the state of dissatisfaction, depression and bewilderment. In traditional Indian society is usually physical relationship between the two women and in quite a new one.

Astha is only one girl child for their parents. Her marriage is a big dream for her parents. They need a well-educated and well settled bridegroom for their daughter. Because safe and secure feature for their daughter. But her world is different one form their parents. Astha's first love is Bundy, who lives in the same area. But it does not have a long life because her mother comes to know about it. So it will come to an end. After few years later, she joined in a college for her higher studies. In her college life she met Rohan, who have physical relationship with her. This relationship does not continue for a long time. It also becomes and end very short period. Here after a marriage proposal come from Hemant and get married with him.

At first Astha's family life is very happy with Hemant. Astha gives birth to two child. One is Anuradha and other one is Himanshu. After his daughter's birth Hemant starts his own business in Noida. He establishes his own television set manufacturing factory. In the beginning he spent more time in the factory. He went to the factory in the early morning and returned in the late night. In this attitude change of Hemant creates the real problem between Astha and Hemant. Astha does not understand the behavioural change of Hemant.

This change is quite normal for men. Because Hemant has many responsibilities. He has lot of responsibilities like his business, wife, children, mother-in-law, her parents. At first Astha doesn't understand it. She cannot bear the sudden change it makes depression in her mind. She told to her husband "Money is not everything". But her husband doesn't accept the words of Astha. From here, Astha's depression and headache starts. She also feels about the distance from Hemant. In this distance changes her attitude. She aspires for freedom. She spends more time to write poetry. Her mother's departure is her free from one side.

Astha wants to fill up the space. So she joined the school. In that school she meets Aijaz, who is the founder of the street Theatre Group. He is also a social activist. She becomes attached towards Aijaz with in fifteen days. She falls in love with Aijaz. This love also doesn't live long time, because Aijaz died in the fire accident and her body found near the river. This incident published in all newspapers. She does not want to read this news further. Her eyes full of tears. Aijaz's death brings deep sorrow in her life.

After the death of Aijaz's, Astha wants to take active part in the independence movement. So she wants to go to Ayodhya for participate the movement organized for Hindu-Muslim harmony and brotherhood. She is in Ayodhya in the next morning. In Ayodhya, Astha meet Pipeelika, the wife of Aijaz Khan. She has also a participant of the movement. They shared many things. Both of them have the same feelings about religion. Astha doesn't know about the Pipeelika in the first few meetings.

Astha-Pipeelika association is one of the most superior parts of the novel. They do not think about the traditional rules. In Indian traditional rules are not accept the sexual relationship between two women. It is a sense of unorthodoxy is prevalent. But it is

becoming reality day by day. In our Indian society we find so many examples of this kind of abnormal relationships. Pipeelika frequently visits Astha's house and praised her paintings. In every meeting they developed intimacy with one another. Gradually, the relationship between Astha and Pipeelika became more intimate. They do not care about the Indian traditional rules and they crossed their limits. They have a sexual relationship one another. Every time, Pipeelika is the starting point of this attitude. At first Astha showed shyness but she always like it.

Pipeelika is totally different. She is a brave, eccentric and untraditional woman. She is a young widow and aspires for uncommon one. In every aspect she tries to close Astha. In every private meeting of them, Pipee cross the boundaries without any hesitation. Through this attitude Manju Kapur tells to the society, women do not need the help of men to full fill their sexual urges. They satisfy their physical impulse with other woman. Pipeelika's lesbian relationship with Astha gives her extreme pleasure. She full fill's her physical needs and enjoyed very much it.

Astha also likes the relationship with Pipee. This relationship gives her happiness. She comes out her depression and now-a-days her headaches are mostly reduced. But this intimacy affects the relationship between Astha and Hemant. Astha always thinks about Pipee and their doings. She drifted more than consequences of her relationship with her. She suffers from a sense of guilt. Now only Astha realizes the nature of human relationships. She is quite sensitive about the traditional rules. She also feels about this relationship is unorthodox one for her to full fill the sexual pleasure of another woman. Now –a- days she dedicate more time with Pipee. She spent less time with her child and home. She gradually became suspicious about Hemant

also. On the other hand, Hemant tries his best to please her in his own way. He gives many explanations and tries to console Astha but it not works. K.K. Singh rightly points out :

The novel puts many questions altogether. Is Hemant responsible for Astha's inclination towards Pipeelika? Or Astha is herself responsible for developing such kind of relationship with Pipeelika? Both options can be real. Finding condoms in Hemant's suitcase make her suspicious. It is not her fault. Any woman can become suspicious in such circumstances. On the other hand, her gradual intimacy with Pipeelika in terms of physical association seems to be an act of unconsciousness. She seems to be caught in her own cobweb unwillingly but knowingly. After sometime, he has lost control over such situation. Her meeting with Pipeelika increases frequently. She does not care about her husband and children. Her meeting with Pipeelika now becomes a routine. When she did not meet Pipeelika, she did not seem to be happy. (51)

Day by day the intimacy of Astha and Pipee is increased. Both of them want to meet every day. She makes a call at least five times a day. And the days when she did not see or talk to her were days with something missing, and not even extra hours at the canvas could fill the vacuum Astha felt. She started to fantasize about touching her, imagined her hair between her fingers, her skin beneath her own hand on the back of her back.

This lesbian relationship is badly affecting the part of children. They are underprivileged off the company of their mother. Their mother is now more engaged in her own way. Both Anuradha and Himanshu obtain less mark to the prospect. But their relationship is become very closer than the past.

Astha could not stop herself to visit the apartment of Pipeelika. Again and again Astha wants the company of Pipee and ready to full fill her strange emotions. K.K. Singh rightly says:

Within three months, both Astha and Pipeelika realize the inevitable result of their relationship. The novelist has given the graphic description of their involvement. But one thing is quite clear that Pipeelika is more inclined and satisfied. (52)

Astha discovers herself in dilemma. She consider herself that she is not as free as Pipeelika. She is a wife, she is a mother. This thought does not even stop her to get the company of Pipeelika. She realizes herself that she has changed. But she does not like these changes. But a sense of anger is also present in her heart. She does not want to tell lie. Astha wants to tell about her past life to Hemant. But it is not possible. If she tell about these things it affects the relationship between Astha and Hemant.

In these circumstances Pipeelika comes to know about the dilemma of Astha. Pipeelika try to console her but Astha is family woman. She does not want to leave her home. She wants to return to her home. But Pipeelika not like Astha. She is a free woman. She doesn't want to leave Astha. She loves Astha's charm full body. And her intimacy gives her happy. Pipee understands the situation of Astha. She was aware of these things, these responsibilities. Manju Kapur rightly says:

Leaving marriage, even like yours, could not be easy. I do feel that away from that house and those people you will be able to lead a fuller life. You have so much in you, so much to give, but take your time whatever you do it will be all right. (477)

At the end of the novel, *A Married Woman*, Kapur highly pictures the woman character,

particularly Astha returns to home after a long journey. She experiences the futility of that journey also. She realizes the importance of family and children. Woman-woman relationship is not complete in itself. Woman has to play different roles at a time. But there is no scope and space for woman-woman relationship in term of physical or sexual involvement. Her arrival in the home is not her defeat but it is the victory of happiness. She realizes the same when she gets the arms of Hemant. Pipee decides to go to America for her higher studies. The relationship between two women for sexual aspirations and fulfilment cannot be justified at all. Astha becomes fade up with Pipeelika. This is the evidence of abnormality in such kind of relationship. But from the feminist point of view why women need men to satisfy their sexual needs.

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## REPRESENTATION OF SPIRITUAL QUEST IN RUTH PRAWER JHABVALA'S *AN EXPERIENCE OF INDIA*

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### Abstract

*Ruth Prawer Jhabvala endeavors to counter-balance these with the portrayal of aspects of India's spiritual reality. This spiritual reality would help to get over the sense of alienation and frustration. Spiritual quest is an autopsy of both Indian and western cultures and examines how those two cultures come into contact with each other and oscillate or collide with one another and how western men and women are exploited physically and spiritually in India. The English woman, the unnamed narrator tries to explore the connections between sexuality, spiritual quest and discipleship. The narrator in *An Experience of India* does not like the idea of the guru. To her, does not seem a very spiritual type of person. The narrator experiences is neither intensely spiritual nor is it morally elevated. The seekers of the spiritual reality of India seem to be significant object of study in self-delusion. Their restlessness, self-hatred and inner-fragmentation have created a vacuum and they are in an urgent need of being possessed by some potent, charismatic and romantically enchanting male.*

**Keywords:** *Spirituality, sexuality, self-delusion, restlessness, self-hatred, discipleship, alienation and frustration and etc.,*

Literature can be anything from creative writing to scientific or technical works. Indian Writing in English began, in fact, in the political pamphlets, appeals and minutes written by the nineteenth century pioneers like Raja Ram Mohan Roy and grew in the hands of the poets, novelists, orators and essayists who came in later. Spiritual quest is an autopsy of both Indian and western cultures and examines how those two cultures come into contact with each other and oscillate or collide with one another and how western men and women are exploited physically and spiritually in India.

Ruth Prawer Jhabvala description of this first encounter with India suggests that writing and living blended for her into an intense joy of discovery. Being a European and writing about India, Jhabvala is well familiar with the European as well as Indian trends of literature. Hence her mode of expression is a queer blending of two trends of literature. Besides

her Indian readers, as a writer, she is deeply conscious of her western readers too and this awareness has profoundly affected her craft of fiction.

Jhabvala endeavors to counter-balance these with the portrayal of aspects of India's spiritual reality. This spiritual reality would help to get over the sense of alienation and frustration. People, particularly women move towards religion to find solace and comfort for their disturbed mind. Jhabvala consistently bases the conflicts that arise between Indians and Westerners in her novels upon the complexities of culture and history, avoiding the simpler, more obvious issue of color. Her Indian characters, as seen by Westerners, as seen by Indian eyes, range from the sexually titillating to the grotesque. Once they have crossed the initial barrier set up by what is unfamiliar or foreign, her characters respond to one another as individuals. Those who are unable or reluctant to do reveal their immaturity

or the falseness of their claims to liberalism or spirituality.

One such tourist heroine is portrayed by Jhabvala in her story "*An Experience of India*" in the collection "How I Became a Holy Mother and Other Stores". The English woman, the unnamed narrator tries to explore the connections between sexuality, spiritual quest and discipleship. The narrator is the wife of a western Journalist, Henry. Both the husband and wife come to India with some expectations of change. Their visit to India is a sort of escapism from the materialistic western world. Though both the husband and wife come to India, their intentions are different.

In her thirst and quest for the spiritual, physical and other realities of India the narrator gives up her very comfortable home and her sympathetic husband. They drift apart. She moves on wandering the country, getting herself involved in one sexual adventure after another. Shahane describes the narrator's condition and her attitude.

The narrator's search for something different and quest for experience are so strong that she refuses to fly back home with her husband, Henry, once again to the costly life of Europe. Instead he sells her air ticket and decides to stay in India. Later she becomes penniless and poor. India fascinates her very much. She meets people who sleep with her, abuse her and leave her with health impaired forever.

In a desperate mood, the narrator drifts into an ashram with the intention to get a different experience. But there too, things are not very different. When the guru in the ashram finds that the narrator's husband is a journalist, he shows some special interest in her. The guru wants her husband to visit the ashram and give it due publicity as he is a foreign journalist. He states "the importance of introducing the heaven of Indian spirituality into the

lump of Western materialism". He is very keen to use all the modern resources to spread his message in the west. He wants her to give free publicity to his projected western tour.

The narrator in *An Experience of India* does not like the idea of the guru. To her, does not seem a very spiritual type of person. He was a hefty man with big shoulders and a big head. He wore his hair long but his jaw was clean. Shaven and stuck out very large and prominent and gave him a powerful look like a bull. All he ever wore was a saffron robe and this left a good part of his body bare so that it could be seen at once how strong his legs and shoulders were.

The narrator in this story is not as the same as Daphne, in the *A spiritual call*. Daphne surrenders herself voluntarily to a Swamiji where as the condition of the narrator in *An Experience of India* is quite different. She is seduced by her guru. The guru in *An Experience of India* seems to be a powerful and charismatic figure that uses his huge eyes to create tremendous effect in the minds of his disciples.

One such disciple is Jean, a roommate of the narrator. Jean is absolutely humble and submissive. She always touches the guru's feet whenever she comes into or goes out of guru's presence. Jean seems to be an obedient slave to guru. She always praises the joys of submission. She does not have a will or a thought of her own. But the attitude of the narrator towards the guru is completely different. Her ego does not allow her to become submissive like other disciples. She does not touch the feet of the guru. She also talks to him as if he is just an ordinary person. Jhabvala expresses the narrator's opinion clearly when she refers to Jean.

Even though the narrator likes the tranquil atmosphere in the ashram, she decides to leave the ashram. But the guru who wants her help for his

publicity does not want her to go away and so he forbids her from leaving the ashram. But she insists her desire to leave the place. To prevent that, he follows her to her room and orders Jean to go out of the room. Jean responds to him immediately. She touches his feet in reverence and disappears from there. The guru seduces the narrator brutally. He justifies his immoral deed. He does it with the intention to smash the narrator's ego and let it go scattered into pieces into the dust.

He also states that this experience, though painful would lead her to a joyful life of freedom from the prison of her own self that is remade and reborn. The narrator is terribly shocked. She is afraid not only of his physical power and domination over her but also that he would make her too submissive as an obedient slave like Jean, washing his feet in tears of gratitude.

Her adventure with the guru is over and she goes back to live with her husband in Delhi. But the reunion is temporary. When Henry asks her to return to England along with him, she refuses to return. By her own choice, she continues to remain in India lonely and penniless. She is thrust back into a state of isolation and boredom. She sets out to live the life of a wandering aimless and lonely religious person without any destination and also without money. She leads a reckless life and is actuated by complex feeling of a search for a new life. Most of Jhabvala's characters in the short stories are involved in a process of feeling described as self-delusion. The narrator in "An Experience of India" completes one circle of her self-delusion. Her emotions are false and she is hardly aware of that. The seekers of the spiritual reality of India seem to be significant object of study in self-delusion.

5.

Shahane describes the condition of such seekers of spiritual reality. What attempting to transcend their self with a view to becoming one with the Swamiji or the spirit of India, they seem to get bogged down into the network of cords, or mesh of the ego, which is both narrow and hard. They are genuinely playing with false emotions thereby creating some times the comedy or at other times the tragedy of self-delusion.

The narrator experiences are neither intensely spiritual nor is it morally elevated. Because of the boredom of her routine life and her desire to have some different experiences the narrator seeks desperate refuge in the ashram, which promises peace but makes her life more complicated. Some of the stories of Jhabvala are extensive saga of the disintegrated women protagonists, who in spite of their unbridled freedom and economic affluence. They suffer from a malaise of death-in-life. Their restlessness, self-hatred and inner-fragmentation have created a vacuum and they are in an urgent need of being possessed by some potent, charismatic and romantically enchanting male.

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## SOCIAL INJUSTICE IN MULK RAJ ANAND'S UNTOUCHABLE AND ARUNDHATI ROY'S *THE GOD OF SMALL THINGS*

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### Abstract

*Dalit Literature aims at the articulation of human sensibility and therefore Dalit oriented texts are the tools for the reconstruction of the aesthetics of human grandeur against the aesthetics of artistic canons. Mulk Raj Anand belongs to generation of Indian novelists in English that witnessed both the phases of Indian life – a life lived as a colonial and a life experienced as post-colonial. Anand has portrayed a picture of Untouchable who is a sweeper boy. This character is the representative of all downtrodden society in pre-independence of India. The protagonist of the novel is the figure of suffering because of his caste. Bhaka, the central character, there are other character also suffers because of their lower caste. Arundhati Roy's The God of Small Things is in itself significant, because it celebrates the life that filled with: small things, "small lives", "small people" and "small events". In themselves "small" but leading to great consequences. The novel is perhaps only her past "exercised while her present social concerns prove amply herself actualization as a productive citizen fighting for the cause of the marginalized tribal over the Narmada project. Meanwhile, little events. ordinary things, smashed and reconstituted".*

**Keywords:** human sensibility, aesthetics, dual consciousness, crisscrossing culture, ideologies.

The term 'Dalit' and 'Dalit Literature' has been a subject of argument, controversies and paradoxes. The term 'Dalit' apparently refers to the vision of caste binaries and caste based oppression, discrimination and celebration of the politics of otherness's. However, most of the thinkers and creative writers related with Dalit Literature have categorically expressed their consensus on the inference that Dalit literature is a manifestation of culturally deprived groups of society. It is not literature of caste but of a specific consciousness that deprives innocent individuals from their basic rights of self-survival, self-preservation and self-expression. Dalit literature as a nomenclature came into existence after first Dalit literary conference in 1958. It accepted Dalit as marginalized community. The stream of Dalit literature is wide and varied and it has become an enigma to bring conclusive end of the

nature and structure of Dalit literature. The critics classify Dalit literature into two broad categories. The writings of Dalit women are focused around the struggle and agony of Dalit women and it has a distinctive color for its multiplicity of marginalization and poignancy of experiences. The Dalit writers made their serious and organized efforts near about in 1950s. Most of these writers were associated with Buddhist movement. Here Mulk Raj Anand and Arundhati Roy explained in their novel about women's suffering and upper caste.

Mulk Raj Anand's first novel *Untouchable* was chilling expose of the day-to-day life a member of India's Untouchable caste. His second novel *Coolie* continues to describe the plight of India's poor by telling about a 15 years old girl, trapped in servitude as a child labour, who eventually dies of tuberculosis. All his novels bring home to the reader his deep

concern for the oppressed, the overburdened subalterns who are powerless to flight superstitions, social conventions marginalization and humiliations which hinder them at every step in their search for better life. Anand aimed through his novels to raise the untouchables, the coolies, and the under privileged and persecuted few. Anand has portrayed a picture of Untouchable who is a sweeper boy. This character is the representative of all downtrodden society in pre-independence of India. The protagonist of the novel is the figure of suffering because of his caste. Bhaka, the central character, there are other character also suffers because of their lower caste. They live in mud walked cottages huddled colony in which people are scavengers, the leather workers, the washer man, the barbers, the water carriers, the grass cutters and the outcastes.

Anand was influenced by Gandhi's love and sympathy for the untouchables and the sufferings of the poor. Anand's book describes the daily life of the oppressed and offers glimpses of the oppressed. His novel is a gadget for the expression of his love, sympathy and compassion and untouchable is known exception in this respect. Untouchable depicts a day in the life of Bhaka a sweeper boy and brings out the impact of him of the various events which undergoes pain and suffering. The novel has a good deal of human faces and sweepers. Anand's novels present minute pictures of Indian society, with special focus on the plights poor people. This is the reason that the story of almost all the novels of Mulk Raj Anand is thematically based on the themes of hunger and poverty.

Anand's *Untouchable*, is a story based on the life of the most downtrodden, despised and oppressed section of Indian society, the out-castes those at the bottom of caste hierarchy. The story narrates a day in the life of Bakha, a younger sweeper, the son of

Lakha, who unlike traditional sweepers, struggles hard to lead a better life. He goes to clean their rows of public latrine situated in the outcastes' colony. He has a sister named Sohini. Pundit Kali Nath, the in charge of the temple asks Sohini to come to the courtyard of his house in the temple and find her alone, he molests her. Bhaka goes to the city to clear the street on behalf of his father and coincidentally touches an upper caste Hindu, who hurled filthy abuse, humiliation and indignity. When he comes back, he came to know that his sister is molested by Pandit Kali and when she protested, he hypocritically cried of pollution. All this enraged him and further poisons him all that happened later on such as the hockey match, the country walk and wedding of a washerman's girl whom Bhaka liked. Anand suggest at the end of the novel, three solutions for the vice of Untouchability Christ, Gandhi and the flush system.

The novel, thus, depicts untouchability as a social evil and in the meantime highlights the plight of downtrodden people of society. It is a remarkable feature of the novel that Mahatma Gandhi appears in person to speak an evil of untouchability. With the publication of *Untouchable* says S.Cowasjee, Anand has firmly associated himself with that brand of writers, who saw political, social and human causes a genuine impulses for the novel and poetry. Anand's novel is a unique one. It, in the Joyce an 'stream of consciousness' technique, describes the events in a single day in the life of Bakha, the protagonist in the novel, in the town of Balushah, Bakha, an untouchable boy, is a victim of the caste ridden society.

He belongs to the sweeper community. He has a hefty physique and muscles, "Each muscle of a body, had as a rock when it came to play, seemed to shine forth like glass. What a dexterous workman! The onlooker would have said. And though his job was

dirty, he remained comparatively clean'. But, he is reluctant to perform what he is supposed and compelled to. He has to clean toilets and bring about sanitation at the cost of his own hygiene. Every now and then he is disparaged and called "defiled and polluted". He is only a beast of burden in the eyes of the highly prejudiced society. His sister, too, has to dance attendance to the houses of the touchable for chores and return humiliated. In utter desperation and exasperation, he tells his father, 'They think we are mere dirt because we clean their dirt'. The society is not at all considerate to him even if he offers a helping hand to it. On an occasion, Bakha is playing hockey. A little boy is injured and Bakha lifts the boy up, his indignant mother screams-polluted, polluted.

The 'Well Incident' in the novel poignantly describes how these ill-fated people are usurped by the so called high class touchable. Bakha's sister once goes to the village well for fetching water. Sohini waits to be given a little water from the well, as she is not allowed, being untouchable, to touch anything there. Ultimately, the village priest does the needful and asks her to come to his house for cleaning. But, seeing nobody around, when she goes to his house, he tries to molest her. The priest tries to fish in the troubled waters. The crueler think when people gather, the priest impatiently indicts the innocent girl that she has defiled his religion. If we view the incident from a humanitarian perspective, we must say that might is right. The untouchables, being weak, have no justice. The priest is supposed to preach the gospel of truth, humanity and morality. But, he turns out to be a victimizer, a tyrant. On many occasions, Bakha and his family are subjected to humiliating treatment. The 'Bazar- Incident' is also equally convincing and touching. Bakha has to undergo every insult that comes in his stride. His only

crime is that he casually and naively touches a caste Hindu in the market.

Anand's *Untouchable* depicts the heroic struggle of Bakha who desires liberation from the shackles of tradition and caste-ridden society. Bakha's distinct voice distress represents the sufferings of all Dalits crying in the wilderness of this inhuman world and their voices echo throughout the world. The harsh incidents and exceedingly situations that Bakha encounters during the whole day are exemplary of humiliating experiences of torture and harassment which all Dalits have to bear till death releases them from this painful slavery. The fact that Dalits live in totally deteriorated and sub-human conditions is clearly demonstrated by Mulk Raj Anand when he describes the setting of the outcast's colony an uncongenial place where the Dalits lived in ugliness, squalor and misery. In *Untouchable*, he depicts the anguish and pain of an outcast. Bakha's rejection by society never makes him explode with hatred nor does he develop a rebellious attitude except when his sister is molested. Anand's greatest contribution to Indian English Literature is that he throws light on the burning issue of untouchability and he propagates the principle of liberty of the individual through emancipation of Dalits. He promoted the cause of Dalit Literature by conduction of mass-movement in literature against the degradation of human beings. Anand presents an outcast's saga of suffering that makes his life an endless struggle. The story of Bakha is not the story of a single individual nor does it present a epoch- it is the sorrowful saga of many untouchables who lived in all times renounced bourgeoisie.

Recent years have witnessed a good number of Indian English fiction writers who have stunned the literary world with their works. Arundhati Roy is one among the fiction writers who shows real

psychological depth while conveying the realities of culture and history. Her novel *The God of Small Things* has earned much critical attention all over the world and fetched her Booker Prize. Arundhati Roy is an Indian novelist, activist and a world citizen. Undoubtedly, Roy has managed to free her from the shackles of conventional writing. She focused on the various social problems of India like poverty, class discrimination, social dogmas, rigid religious norms etc., whereas the same social milieu can be seen as focused by Anand in the early years. Though Anand and Roy belong to different periods and milieu, they raise the voice of the underdogs and the poor in India in realistic terms. Among them Arundhati Roy has emerged as the most significant on the contemporary literary scene perhaps no other Indian writer has reached so many parts of the world and won such enthusiastic response. Her novel, *The God of Small Things*, has been hailed as a modern classic. It is a feminist novel in the pity and terror that it evokes for the condition of women in a particular milieu. Also it is an autobiographical novel in the way. The facts of the author's life have been distilled into a verbal artifact. The novel has such a rich texture that is eminently amenable to multiple approaches and interpretations.

The novel, *The God of Small Things* is basically about a family which consists of twins and their cousin's visit to Ayemenem. The death of Sophie Mol is the turning point of this novel and how it affects the whole family. The study of *The God of Small Things* as "voice of the voiceless" refers to the problems faced by different people belonging to various sections and she presents the cross section of the society in Ayemenem. Arundhati Roy's *The God of Small Things* portrays the real picture of the downtrodden. She takes this novel as an opportunity to depict the practical difficulties in the action of different caste

system mainly in India. She doesn't raise her voice for the upliftment of the downtrodden, but she tells us the real situation and sufferings of the downtrodden. In *The God of Small Things*, Velutha is the representation of the subalterns who has been silenced by the authorities. Ammu is the counter part of Velutha in the novel. Through the representation of Velutha in *The God of Small Things*, Roy could present the world the deplorable condition of the subalterns. As for Ammu, she is a victim of patriarchal society. The ultimate death of Ammu in the novel reveals the fact that she has not been allowed to live in this world with their whims and fancies. In her non-fictional works, Roy speaks for the marginalized sections of the people in independent India. Ammu and Velutha in *The God of Small Things* try their level best to speak to the authorities but they do not listen to them. The authorities thrust them to the abyss of death and oblivion. In *The God of Small Things*, Ammu and Velutha is the tragic representation of subaltern identity. Ammu, the female protagonist, struggles against incessant exploitation by the male subjugated society.

Arundhati Roy's novel *The God of Small Things* deals with the ravages of caste system in South Indian state, Kerala. Roy presents both the miserable plight of untouchables and also the struggle of a woman trying to have fulfillment in life in a patriarchal society. The novel depicts the life of Keralite society and its rites, customs, traditions and patriarchal domination, caste apartheid, caste hegemony and caste decimation etc. Therefore, Kerala has been in the national and global limelight. The state witnessed significant social, political and cultural movements including struggles for eradication of untouchability and other social problems. It is true that the question raised by Roy in the novel in relation to Kerala's socio-cultural, political and status of women were

rarely highlighted in the period of 1960's. But these problems are still debated even at present in Kerala society. Perhaps the most significant aspect of the novel is the treatment of Dalit in the novel. Velutha is the representative of the Dalit in the novel.

The most remarkable thing about *The God of Small Things* is that it has been narrated with candidness and detached objectivity. The novel tells of her own experience of life and much has been drawn from her own life, but the novel becomes sentimental or autobiographical in the ordinary sense of the world. Her novel is a novel of protects radical subversive and taboo breaking. It is a satire on politics, the communist establishment to be specific, public administration, the main target being the police department Christian material system and role of Christian priest....etc. *The God of Small Things* is a story of family too., a story of five generation. The central theme of the novel is an assertion of meaningful self- expression possible through an expression that in its intensity can only transgress socially given relationships, one may call it illegitimate and still positive between Ammu and Velutha and Rahel and Estha. It is a big question on the laws of love, the laws that lay down who should be loved. The conflict between the legitimate and the illegitimate continues. Multiple events and multiple characters create a world of illusion, of multiple versions. The descriptive luxuriance, economy of statement and dramatic events communicate the central theme the affinity of love and violence. The most effective working of contrast may be found in acting physical violence with detached observation of velutha's death, Ammu with her toothbrush taking stock of herself, resulting in the mingling of the subjective with objective, heightening, and the intensity of experience with a constant sense of irony. The crisis of adultery death, political conspiracy, and

family break up pervade throughout the novel, tormenting the characters.

The novel includes essential conventional romanticism such as an alcoholic husband pimping his wife, the upper-class heroine, the lower-class hero, both defiant and passionate family opposition, abandoned children basic in compatibility between each couple, etc. Finally, the novel emerges as a strong statement of love and a strong indictment of all that inhabit it, demanding freedom from ambivalence at least in terms of a strong imaginative statement, as the anxiety of postmodernist uncertainties. *The God of Small Things*, very vividly portrays woman's position and fate inside and outside Indian home. The paradise pickle illustrates the point that the status of corporate woman is always secondary. Mammachi's pickle making still earns her husband's jealous frowns; Ammu is also a victim of her assistant manager's violence, the other women employs of the factory are shamelessly exploited by chacko with his old avatar of feudal mentality. Arundhati Roy powerfully portrays the miserable condition of the paravans (untouchables) in *The God of Small Things*. With regard the oppression on Roy's women character of her novel many incidents of torture can be cited. The women like Ammu, Rahel, Mammachi and Margaret kochamma becomes victims of the torture of the male members, who assert their superiority over female in the male dominated Indian society, that treats the woman as inferior and subordinate to men.

In *The God of Small Things*, a number of characters are victimized by society. Velutha and Ammu are denied the right to choose their life partners. Ammu had been ill-treated and deserted by her Bengali husband and after wards by her own life. Velutha's human right to 'relieve' as a touchables was encroached upon and he was denied protection

of his family, employer and the political party he belonged to. He was denied justice at the hands of the police although he was innocent. They both met with their tragic end. The twin was forbidden love even by their own mother. Estha was treated as a football being returned to his mother. Apart from this, his unlucky experience with the cold drink vendor reduces him into a dumb boy. Mammachi had suffered all the evils of a patriarchal family set up. Love was denied Margaret Kochamma and even to baby Kochamma. The crisis is caused between human values of several individuals are encroached upon and they unwittingly encroach upon the human values of others.

Another woman character of '*The God of Small Things*', who becomes an epitome of torture of the male, is Mammachi. Her conjugal life is invariably turbulent and restless. Her life is full of turmoil. She lives passively like a puppet in the hands of her husband Pappachi who used to beat her aggressively with an iron flower vase only to appease his male ego and assert his highhandedness in the family. She gradually develops a neurotic nature in her latter life because of regular torture inflicted upon her by her husband. Mammachi's is an unhappy wife, and mother. She has been all along persecuted by her husband since her marriage. Her husband deals with her as a sadist who takes delight in beating his wife. Mammachi has to endure all ill-treatments of her husband in order to satisfy his male ego; she stands before the readers as a symbol of ideal womanhood. Roy has also highlighted the class struggle and sufferings of the emerging class of Indian women. Her characters raise many questions regarding the conventional definition of class and caste. Roy reflects a convincing picture of the contemporary Dalit class and their community. In this novel Roy presents the tragic plights of several characters being

exploited in the hands of various exploiters. It is all about how the human values of children, youth, women and the untouchable have been encroached upon, and how they have been victimized and unwittingly some of them victimize each other.

Mulk Raj Anand draws our attention to a number of questionable customs and social ways of the Hindu society of the thirties, particularly the caste system. It makes us mindful of various problems of the Untouchables who are ill-treated, underfed and exploited by the upper status of the society. The orthodox social system made Anand's conscience paint the picture of caste-ridden society, having been divided ancient times, on the basis of caste into four sections: Brahmins, Kshatriyas, Vaishyas and Sudras. Arundhati Roy has portrayed the sociopolitical realism of democratic India, where still one community is becoming the victims of the brutality of the majority and the flatterers of the majority. Roy's *The God of Small Things* is a story about love and viciousness, the brutality against the Dalits. On the one hand, Human Rights and values are globally, seriously considered. On the other hand, in rural India this sort of atrocity against Dalits is going on. *The God of Small Things* is a story about love and brutality against low caste. The Ayemenem incident of killing Velutha is the microscopic vision of the orthodoxy's brutality against low caste.

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## DOMINANCE AND SUBORDINATION IN SHASHI DESHPANDE'S *THAT LONG SILENCE*

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### Abstract

*Shashi Deshpande is a feminist writer and also she explores the inner life of a woman who is emotionally affected and isolated from her family. She writes about the strangled and muffled, silenced women who are abandoned in their journey across life in gendered roles. Her fictional world is peopled with women who are brought up in a traditional environment and are struggling to liberate/ emancipate themselves in order to seek their identity and independence. That Long Silence won the Sahitya Akademi Award in 1990 for its brilliant tale of a housewife, who maintains silence throughout her life. However, the novel ends with Jaya's resolve to speak, to break her long silence. When her husband Mohan, suspected of business malpractice, withdrawals with her to a small suburban flat in Bombay, the limbo of waiting allows Jaya to reflect on her own life and come to terms with her protean roles – daughter, sister, wife, mother, daughter-in-law, friend, mistress, and writer of general feminine newspaper pieces. This article deals with a result in the end of the novel she emerges as a woman with a notion of compromise with life's problem.*

**Keywords:** strangle, muffle, silence, liberate, malpractice, feminine and etc.,

Shashi Deshpande is a noted novelist with a woman question in the gender constructed society where male dominates. Her fictional world is peopled with women who are brought up in a traditional environment and are struggling to liberate/ emancipate themselves in order to seek their identity and independence. The crux of all the prevailing problems of women is their subjugation which is present in the form of female subjugation. Their social conditioning generates slavish attitude which in turn creates compunctions in their psyche.

Deshpande believes that she is a feminist as she explores the inner life of a woman who is emotionally affected and isolated from her family. She writes about the strangled and muffled, silenced women who are abandoned in their journey across life in gendered roles. Her women are filled with doubt, anxiety, and often a feeling of void in the process of redefining and rediscovering their own roles. Her

young heroines protest against the male hegemony and they struggle to transcend their limited roles. Jaya, Sarita and Sumi and others rebel, reject and seek freedom from the traditional roles and ways of life. Rajeshwar Mittapalli in "The Trauma of a Housewife: Shashi like a slave while serving; a minister when counseling; Goddess Lakshmi in her looks; the earth in forbearance; a mother while feeding; Rambha, the celestial prostitute in bed; these six are the true characteristics of an ideal wife. Deshpande's *That Long Silence* says:

"with a gift for sharp psychological insight into the subtleties of human mind and society and aided by a richly evocative, unassuming, and unpretentious style, Shashi Deshpande is perhaps ideally suited to tread the labyrinthine tracts of human psyche and creditably represent it in fiction" (67).

In her novel *That Long Silence*, Deshpande has portrayed the irony of a women writer who is also a

young wife. Being a writer she is supposed to present her views and ideas before the society but she remains silent probing into her past, struggling with her present and trying to establish a rapport with her future. She is an intellectual who finds herself out of place in the society meant only for men.

*That Long Silence* won the Sahitya Akademi Award in 1990 for its brilliant tale of a housewife, who maintains silence throughout her life. However, the novel ends with Jaya's resolve to speak, to break her long silence. When her husband Mohan, suspected of business malpractice, withdrawals with her to a small suburban flat in Bombay, the limbo of waiting allows Jaya to reflect on her own life and come to terms with her protean roles daughter, sister, wife, mother, daughter-in-law, friend, mistress, and writer of general feminine newspaper pieces. Her husband is not able to understand her and as a result she thinks that her marriage is like a pair of bullocks yoked together. A man and woman married for seventeen years. The long silence may be considered a long matrimonial silence. Shashi Deshpande's *That Long Silence* exemplifies the psychic turmoil of the rational woman who is subjected to traumatic experiences. Jaya of *That Long Silence* takes temporary shelter in neurosis when faced with the traumatic situation which initiates the process of self discovery. And as a result in the end of the novel she emerges as a woman with a notion of compromise with life's problem.

*That Long Silence* is a novel which works through a woman narrator, Jaya, and is a novel in four parts. The central event is the inquiry which is being conducted against Jaya's husband, Mohan, on a charge of misappropriation. In search of temporary anonymity, they move out of their Church gate flat to Jaya's flat in Dadar located in such poor locality. It is this return which sets of a whole process of

recollection, memories of childhood, poverty, deprivation, the silent suffering of women and the way they have coped with their problems, Jaya's own relationship with Kamat, and a man very different from Mohan. But it is not necessarily that women are seen as victims. Mohan's own insecurities also come through very powerfully and as to how the need for social respectability and financial security have been two motive forces which have guided his conduct and have lead to a deliberate forgetting of his origins.

While the first part is about the inquiry, the two central parts focus on the past and as they analyze relationships also comment on the patriarchal impositions on women to the extent of cramping their space. The fourth part however brings the family together with Rahul, their missing son, back home and a telegram from Mohan informing them of having been absolved of the charge. The strength of the novel lies in its use of time and space in its effort to get beneath the surface realities and to articulate the silence of the feminine world.

In *That Long Silence* Jaya, the protagonist, thinks of her past and tries to analyse herself and her station/anchor in life. Through the process of reliving the past in her mind, Jaya decides the course of her future. She decides to break her long silence, and decides to break her role as a passive listener. Even the whole novel is about the long silence that has engulfed the marriage of Jaya and Mohan. Mohan's strong traditional background and his expectation that his wife would silently submit herself to his wishes with the roles of submissive wife which stands in contrast to the more emancipated and liberated girl Jaya, is the reason for the long wall of silence between Jaya and Mohan. This disparity in their nature leads to a clash between them which is evident when Jaya, due to pregnancy, asks Mohan to cook with the odour of oil in her body. Mohan is got

irritated by her demand to do an unmanly activity of cooking. This has shattered Monah's belief that his wife, Jaya, would be a traditional wife like that of his mother who never raised her voice against her father however hardly he behaved to her but later she comes to realize that "to him anger made a woman 'unwomanly'" (83). Since then she falls into the long silence realizing that Mohan unobtrusively likes to follow the traditional pattern. She openly confesses.

I had learnt to control my anger after that, to hold it on a leash. Terrified of his disapproval, I had learnt other things too, though much more slowly, less painfully. I had found out all the things I could and I couldn't do, all the things that were womanly and unwomanly. It was when I first visited his home that I discovered how sharply defined a woman's role was. They had been a revolution to me, the women in his family, so definite about their roles, so well trained in their duties, so skillful in the right areas, so indifferent to everything else. I had never seen so clear, so precise a pattern before, and I had been entranced by it. (83)

So, from that moment, she silenced herself to be an ideal wife to Mohan. So she becomes a "smiling, placid, motherly woman. A woman who lovingly nurtured her family. A woman who loped" (16). She is rechristened as 'Suhasini' by him.

Jaya Kulkarni is an apparently satisfied housewife with the husband, Mohan, and her two children, Rahul and Rati, with the home and material comforts. To attain this state of fulfillment as a wife blessed with children and so on, Jaya has to sacrifice her writing career and her friendship with Kamat. In fact Jaya's husband, Mohan, takes pride in her career as a writer but he objects to her themes which have autobiographical overtones. Mohan says :

They will all know now, all these people who read this and know us, they will know that these two persons are us, they will think I am this kind of man, they will think I am this man. How can I look anyone in the face again? And you, how could you write these things. (143 – 144)

In fact, she has been "sacred of hurting Mohan – sacred of jeopardizing the only career I (she) had my (her marriage)" (144). Even though Kamat is a shadowy figure in the novel, by profession he is an advertiser and lives above the apartment of Kulkarnies and has no reservations against doing unmanly things like cooking. His sympathetic nature and ease and graceful conduct in the company of women make Jaya feel some sort of attachment toward him. His treatment of the other sex as equal draws Jaya more toward him. Jaya admits: "it had been a revelation to me that two people, a man and a woman, could talk this way, with their man. I had not been a woman. I had been just myself Jaya" (153). Rajeshwar Mittapalli admits:

"In spite of the so asexual nature of their relationship, it is significant that she has never known how to address him. Nevertheless, it is in his presence that she becomes uninhibited and sheds the crippling silence she impose herself as part of erasing every public sign of her identity" (Mittapalli, 68).

In fact, Kamat can be considered as a father-surrogate to Jaya as he provides reassurance and comfort which she would like to have from Mohan. She would confide things like her father's sudden demise and the rejection of her short story by a publisher to Kamat which she could never dare to share with Mohan. Like Maya of Anita Desai's *Cry, the Peacock* whose body longs to respond to the call of Gautama, at times Jaya also feels that her body responds to his call, gentle look, voice and touch.

She admits: "There had been nothing but an overwhelming urge to respond to him with my body, the equally overwhelming certainty of my mind that I could not do so. Later, there had been confusion" (157). The word 'confusion' in her confession makes her not to yield to the temptation but the desire to have Kamat in sex is indirectly gratified by having fierce love with Mohan at home at that night in an apparent displacement like Astha of Manju Kapur's *A Married Woman* who instead of having sex with Aizaz has the sexual liaison with her husband. She realizes that even though in marriage man-woman relationship is dictated by treachery, deceit and betrayal, the woman has to pretend to be harmonious in the household to safeguard the marital status.

Jaya has to take care of her husband and children, Mohan become her profession, career and means of her livelihood. To Kamat Jaya seems to be happy in making Mohan a "sheltering tree" (32). Jaya like "Gandhari of *Mahabharata* symbolically bandages her eyes and grows blind to his weaknesses. Like Sita who followed her husband into exile, she follows Mohan into the concrete jungle that is Bombay" (Mittapalli, 70).

Jaya's absorption into a family fold makes her deteriorate from a fiercely independent girl into a stereotype of a woman who is "nervous, incompetent, needing male help and support" (76). Like Maya of Desai's *Cry, the Peacock* and Dimple of Mukherjee's *Wife* Jaya begins to brood over the possibility of death to her husband Mohan:

I had lived in constant panic that he would die. I had clung to him at night, feeling with relief the warmth of his body, stroking his chest, letting my palms move with his even deep breaths. The thought of living without him had twisted my insides. His death had seemed to be the final catastrophe. (96)

The very idea of his dying made me feel so bereft that fears had flowed effortlessly down my cheeks. If he had been a little late coming home, I had been sure he was dead. By the time he returned, I had, in my imagination, shaped my life to a desolate widowhood.

The long-expected disaster to marriage takes place in some other form as Mohan is involved into charges of corruption in his office. Mohan has been a dutiful son and a husband. He makes himself a scapegoat while working at Lohanagar as a small-time engineer in the corrupt deal of the CE for securing spacious living quarters for his family. In the end, they move to the small flat in Dadar to evade the enquiry but in the end he accuses Jaya of being indifferent and storms out of the house. This becomes a traumatic one on the part of Jaya as the insecurity caused by desertion and disappearance of Mohan lures her. She becomes a neurotic and broods.

There had been for me that other waiting [...] waiting fearfully for disaster, for a catastrophe. I always had this feeling-that if I have escaped it today, it's still there round the corner waiting for me; the locked door, the empty house, the messenger of doom bringing news of death with Mohan's confession, I was actually relieved. Here it was at last my disaster. No more waiting, no more apprehension, no more fears. (30)

After Mohan's desertion Jaya becomes almost neurotic and begins to consider options for dealing with the crisis such as suicide and plain confession of the crime. Jaya is almost convinced that the misfortune that had suddenly engulfed her family is entirely of her making of her failure as a wife and a mother.

While Mohan creates a world of silence, Kamat creates a world of communication as he is a caring

and understanding man who stands in contrast to the insensitive, mute Mohan. In Kamat, Jaya finds the companion she has missed in Mohan and as a result she shares her memories of her father and mostly her plans and designs to become a writer. Kamat's casual physical contact revives desire in Jaya and reminds her of her sexuality. R.K.Sharma point out in *"That Long Silence: Long Night's Journey into Day"* says: "sex had always seemed such a momentous thing to her, but he made her feel it as just another part of the overall scheme of life, and certainly nothing to feel guilty about and while they did have sex occasionally, and while sometimes she did feel and 'overwhelming urge to respond to him bodily'" (Sharma, 114). Sharma's misreading the text shows that Jaya and Kamat have had sex but in reality they had no desire to do copulation and they never had it too.

As Mohan disapproves of her writings, Jaya has to give it up and instead she has to write non-controversial middle column called 'Seeta'. Mohan takes pride in her column but to Jaya, an intelligent woman; it is frivolous piece which satisfied everyone except her. Jaya is deeply distressed to know that the writer in her cannot come to light because of her husband. Jaya finds fault with her husband when she fails to be a writer; even at a particular stage she tells her husband that she has given up writing because of him. She admits:

I had known that if I hadn't mattered to Mohan that I had written a good story, a story about a couple, a man who could not reach out to his wife except through her body. For Mohan, it had mattered that people might think the couple was us, that the man him. To Mohan, I had been no writer, only an exhibitionist. (144)

Jaya feels that even if she continues to write, the writing may damage her life by making Mohan feel

irritation and anger not only on her writing career but also on her part as a wife. Jaya openly confesses:

Perhaps, if Mohan had been angry, if he had shouted and raged me, if he had forbidden me to write, perhaps I would have fought him and gone on. But he had shown me his hurt. And I had been able to counter that. I had relinquished this instead all those stories that had been taking shape in one because I had been scared by hurting Mohan, scared of jeopardizing the only career I had. (144)

Jaya is hopeful of attaining what she wants in her family life as she happens to pass through a plethora of self-doubts, fears, guilts, anger and silence towards articulation and affirmation as she caught in an emotional eddy as an unfulfilled wife, a disappointed mother and a failed writer. Jaya attributes her failure as a mother to her own mother's neglect of her. Jaya's failure as a wife in her married life to Mohan is not properly understood by Jaya. She feels only emptiness, void and a vacuum in her married life as she is not able to understand who is responsible for its failure. She becomes a neurotic and complains:

"I'll tell you what's wrong. I've failed him. He expected something from me, from his wife, and I've failed him. All these years, I thought I was Mohan's wife. Now he tells me I was never that, not really what am I going to do? What shall I do if he doesn't come back? (85)

The readers can make sure that it is Mohan who destroyed the woman in Jaya, writer in Jaya, and mother in Jaya. Jaya herself is aware of it, but being a modest woman, she has hidden it in her dark labyrinthine heart. She realizes: "First there is love, then there is sex, that was how I had imagined it to be. But after living with Mohan I had realized that it could so easily be other way round (95). It is really

frustrating and depressing to Jaya that all these seventeen years of married life was purely a physical one and not a real one that could have been felt by the spirit. She is not only depressed but also deserted by him. In Jaya, one can find the seething discontent. S.P. Swain in "Articulation of the Feminine voice: Jaya in Shashi Deshpande's *That Long Silence*" says:

Deshpande reveals the consciousness of Jaya through an exposition of her mind in the process of thinking, feeling and reacting to the stimuli of the moment and situation. In doing so, she goes on to assert the feminine psyche of the protagonist, all ago, to break away him the stranglehold of a quagmire social fabric rooted in patriarchy which repels as it attracts. In her tiny old flat in Dadar, Bombay, Jaya lives like an introvert, often given to brooding and reminiscing with a lot of self-reflection in order to discover her true self. (88)

In the case of Jaya "who am I?" (24) haunts the mind of Jaya but she is not able to find answer for it as she is an "utter stranger, a person so alien that even the faintest understanding of the motives of her actions seemed impossible" (69). Hence, all the time she cries: "I can't hope, I can't manage, and I can't go on" (70). In such a stifling, strangling and suffocating patriarchal set up she can't go on with her desires to be a writer to rent out her feelings of domesticity as she finds her female identity effaced. In a vacillating mood she vents out her feminine dilemma: "I could and couldn't do, all the things that were womanly and unwomanly [...]" (83).

In the end of the novel, when Jaya is self-alienated, Jaya's desire to be a creative writer surfaces in her mind and thereby it releases her from the cramped and dubbed domesticity and the so-called social codes and norms by releasing her

emotional turmoil. Hence, she resolves to break that long silence she had been maintaining all through her seventeen years. She resolves :

I am not afraid of any more. The panic has gone. I am Mohan's wife, I had thought, and cut off the bits of me that had refused to be Mohan's wife. Now I know that kind of fragmentation is not possible. The child, hands in pocket, has been with me through the years. She is with me still. (191)

In the end of the novel, Jaya decides to speak and listen and erase the silence between her and Mohan and this erasing of silence becomes a metaphor and further it symbolizes the assertion of her feminine voice which suggests hope and change. Shashi Deshpande writes: We don't change overnight. It's possible that we may not change even more long periods of time. But we can always hope. Without that life would be impossible. (193)

In indirectly suggests a new beginning. Jaya has many roles to play and as a result her identity is jeopardized. She is an unprotected and unshelled woman who cries in agony and pain: "Distance from real life. Scared of writing. Scared of failing. Oh God, I had thought, I cannot take any more. Even a worm has hole it can crawl into. I had mine – as Mohan's wife, as Rahul's and Rati's mother" (148).

Jaya is not only a silent and mute observer, but also an actor participant as well as an observer in the novel. Jaya is perpetually probing and protecting her autonomy. The whole novel may be considered a revolt literature but it is all done in silence as she broods while Mohan relates, she casual brutality meted to woman everyday by men:

He saw strength in the woman sitting silently in front of the fire, but I saw despair. I saw despair so great that it would not voice itself. I saw a

struggle so bitter that silence was the only weapon. Silence and surrender. (36)

However, the metaphor of silence for her is a retreat, a defense mechanism which helps her express herself more adequately. S.P.Swain in "Articulation of the Feminine Voice: Jaya in Shashi Deshpande's *That Long Silence*" observes:

The metaphor of silence under which the novel is organized helps to impose a quietude and discipline: the inner dynamics of a self cut off from human communication. That Long silence is not an intrusion into the world of silence but a silent communication with the oppressed self – straining for articulation, for a voice. (Swain, 96)

In Jaya's case silence is more personal and sexual as her romantic longings are strangled by rigid patriarchal tradition and its codes. The communication between Jaya and Mohan is always muffled as love-making for them is a silent and an incommunicative affair.

Deshpande is not only highlighting the silence of Jaya but also the silence of each and every character in the novel from different strata of society. It is not only about Jaya's efforts to obliterate the silence that is suffocating her but it is also about despair and resignation of woman like Mohan's mother; Jaya's servant; and Jaya's mentally disturbed cousin Kusum. It also deals with Mohan's silence which is the silence of a man who finds no listener.

Thus Shashi Deshpande has presented a woman who revolts openly in the beginning but ultimately in the end silences herself fully realizing her own stock in the society to reconcile with what exists around her. Deshpande inner turmoils are bitter that she is unable to speak them out. Hence

she remains silent in order not to be frustrated and disappointed after the disapproval of her actions by the society. In her novel, *That Long Silence* Jaya is aware of her abilities and she knows that she can expose them openly, but somehow, she does not. She always remains silent.

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## CONTINGENCY OF WOMAN IN CHITRA BANERJEE DIVAKARUNI'S *THE MISTRESS OF SPICES*

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### Abstract

*Divakaruni gains wide in national and international audiences from her first publication. Her novels are reflected the conflicts and tensions arising out to attempt to negotiate between tradition and the desire to lead a new life that education has enabled them to imbibe through her heroines. The feminine characters in the fiction of Divakaruni are to navigate between old and new world values and themes. They are raised in general question the nature of lives, and their roles as mothers, wives, daughters and professionals. The tale of The Mistress of Spices deals with Tilottama and the main protagonist living in two cultures, where she is caught between her heritage and her new found world. The two edges that Tilo find herself caught up is the harsh reality of immigrant Indians in America and the mystical heritage of India. Tilo, the protagonist is in this novel, is a 'round character' because she has several qualities and develops herself in the story. Finally, this paper is focuses on the assessment of Indian women's psyche and reveals that women are tormented by their thoughts and circumstances and hence their oppression is rather a psychological phenomenon.*

**Keywords:** mother, wives, daughter, protagonist, heritage, psyche, oppression and etc.,

Chitra Banerjee Divakaruni has gained wide national and international audiences from her first publication. Divakaruni reflects the conflicts and tensions arising out to attempt to negotiate between tradition and the desire to lead a new life that education has enabled them to imbibe through her heroines. Her women characters are distanced from their homeland; they think more rationally, but mentally retain some of the traditional beliefs. The writer portrays how modern Indian women are shutting between their historical past and progressive present, between traditional ethos and modern culture.

The female characters in the fiction of Divakaruni are to navigate between old and new world values. They question the nature of lives, and their roles as mothers, wives, daughters and professionals. Their awareness leads them to rethink about their own lives as women, and instills in them the confidence and strength to forge ahead. Divakaruni focuses on

the diasporic Indian women caught between two opposing worlds. They find themselves in an in-between state, struggling to carve out identities of their own. Whether it is Tilo in *The Mistress of Spice*, they face similar situations. They are all trying to discover their own 'selves' amidst joy and heartbreak. Divakaruni appears to converge the critical focus to reflect upon the tensions and conflicts between tradition and modernity. Her novels which are constantly inviting critical attention show Indian women living abroad respond to moments of crises in a manner that is different from that of the women living in India.

The story of *The Mistress of Spices* deals with Tilottama the main protagonist living in two cultures, where she is caught between her heritage and her new found world. The two edges that Tilo find herself caught up is the harsh reality of immigrant Indians in America and the mystical heritage of India. Tilo, the protagonist of *The Mistress of Spices* is a 'round

character' because she has several qualities and develops herself in the story. She is the owner of the 'spice store' in Oakland, California and uses spices to help the customers overcome difficulties. She not only sells Indian spices but helps her customers in solving their problems through her magical power of reading their mind and heart. The spices are treated as characters in the novel by Divakaruni. She has taken the body in Shampati's fire and has vowed to become a Mistress Tilo.

Tilo is a woman of wisdom and passion. Her relationship with the mysterious spices she sells inspiring and enlightening. Tilo does this by having been trained on the island to listen to the wisdom of the spices that whisper to her each day. Tilo provides spices not only for cooking, but also for the homesickness and alienation that the Indian immigrants have had.

Divakaruni treats spices as characters in her novel as they listen and speak to Tilo. They act and react and make Tilo use and not to use their magical powers. Tilo and the other women like her who become mistresses are plopped down around the world in little shops to sell spices. One of the cruel tricks played on the mistress is that no matter their age, they exist trapped within the body of an aged woman. The spices do this in order to prevent their mistress from being tempted by bodily pleasures. Tilo uses spices to her own will, ignoring what they say she should prescribe; she discovers how quickly the spices can turn their magic against her. When she falls in love with Raven all the magical powers she has had from the spice song becomes a receding song.

Tilo knows the spices' origin and their smells. She can call them by their names and feels that the old secrets of the spices have been forgotten now, but it was known to mothers. The spices of true

power are from her birth land, land of ardent poetry, India. In the course of the novel, Tilo administers herbs and spices to the customers who visit the shop - the troubled teenage boy fetching spices for his mother, the young woman whose father forbids her to marry outside her race.

Basically, Tilo wants to go beyond the Indian cultural attributes in her associations in America, but Spices want her to remain possessed with her 'self' and with 'her relationship with them'. So Spices perform their role many times as supernatural being to control her cultural beliefs, existential fate and her falling into ennui. It suggests that gradually Indian Spices become alien to her emotional urges and performance in spite of her strictness or discipline in curing the diseases and problems of the clients with the help of spices. Tilo is reminded of her old teacher's words as regards following austerities to learn magical art of using spices. She asked her wards then, "Are you ready to give up your young bodies, to take on age and ugliness and unending service?" (40)

There is another example of Tilo's existential choice viz-a-viz her radical thought of making a relationship with a handsome American Architect-Raven who comes into Tilo's shop as a customer to get a spice of his life. Tilo doesn't find a spice for him because her mind is disturbed with his thoughts. Raven also feels attraction towards Tilo's antique Indian beauty. She falls in love with him. The Spices restrict her to indulge in any sexual intimacy with Raven. The spices stop reciprocating with Tilo and show their anger. The intimidating voice of Tilo's teacher and warning signs of Indian Spices thwart her primordial urges. Their compelling persuasion prohibit her involvement in such relationship with an opposite sex, because that may harm her spiritual essence, purity of her body, and will also divert her

from her discipline and duty. Tilo cannot stop herself from loving Raven. She expresses her deep concern for her relationship to Raven, even though she is acquainted with reluctant spices in relation to her likes and dislikes. She says, "I thought all my looking was done when I found the spices but then I saw you and now I no longer know." (69)

Tilo asks for a single day of her life from the spices in which she can live for her own wish and can do whatever she wants. She promises to Spices to sacrifice her life as a punishment after that day. Tilo finds herself irresistible in reciprocating to Raven's love and she says, "For the first time I admit I am giving myself to love. Not the worship I offered the Old One, not the awe I felt for the spices... the anger of spices, the desertion. The true risk is that I will somehow lose the love." (219) Tilo takes on a beautiful body like a celestial damsel with the help of spices in order to make Raven fall in love with her body and soul to fulfil her emotional needs at least once in her life time. The spices says that Tilo takes on a beautiful body and soul to fulfil her emotional needs at least once in her life time. The spices says Tilo that "By tomorrow night Tilo, you will be at beauty's summit. Enjoy well. For by next morning, it will be gone." (263)

The question which keeps coming into Tilo's mind is the reason why the spices forgive not punished her, although knowing that their mistress will never betray them. Spices forgive Tilo and answer her with the following words: "Mistress who was, when you accepted our punishment in your heart without battling it, that was enough. Having readied your mind to suffer, you did not need to undergo that suffering in body also." (305) Eventually Tilo feels that her earthly paradise is in America only. She stops Raven in their way and makes him understand that there is no earthly paradise in north,

but it lies among their people who need them. Divakaruni wants to say that human beings have the power of recreating an earthly paradise in their lives through their own constructive actions.

At the end of the novel, Tilo and Raven return to Oakland. She continues her magical art of therapy as normal occupation in America. Tilo's character shows the predicament of being caught between two cultures - the Indian and American. Tilo wants to adopt a culture that values and respects individuality. She tries to build her persona in the pattern of American lifestyle, which causes ambivalence as well as distances herself from her previous associations with the Indian Spices. Metaphorically the present conflicting ordeal agonize her life just as she had gone through the ordeal in her childhood to gain access to occultism in using Spices. In the early days of her life she has experienced mental and physical pain to purify herself.

Vision and careful introspection of Divakaruni's, *The Mistress of Spices* Tilo is able to carve out a niche for her. She understands that a brave new world has come into being and in the world; bold decision has to be made. She symbolizes the necessity of inventing and re-inventing one's self by going beyond what is given and by transcending one's origin. The final outcome of the novel is positive that it loads the protagonist to self-contained state and happiness she is ready for the onward march fresh. Certainly, People believe that is not very easy to read and understand the thoughts of a woman. An exploration of the depths of a female mind gives an idea of its complexity and mysteriousness. The word 'psyche' refers to the psychological, mental and emotional elements that make us a human being. Many literary writings focus on the assessment of Indian women's psyche and reveal that women are tormented by their thoughts and circumstances and

hence their oppression is rather a psychological phenomenon. But still there are some who rise above their situations and construct a path for their own. In India, to study female psyche is an effort to liberate women from the structures that have marginalized them; it is also an attempt to reinterpret their status in the world.

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## CONFLICT OF IMMIGRATION AND IDENTITY IN BHARATHI MUKHERJEE'S *THE HOLDER OF THE WORLD*

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### Abstract

*Immigration results in identity crisis; an individual loses one's own identity in any alien soil. He becomes a non entity. Simply identity means the distinguishing character or personality of an individual. Identity is what a person is and always has been. It is also a mark of individualism. The state of identity confusion leads to heightened sense of alienation, immigration, and exile. Webster's Dictionary defines identity crisis as a "Psychological confusion and maladjustment that arises especially in adolescents when unable to attain psychological identification because of conflicting demands and pressures ' Personal anomie.'"(563) An immigrant suffers such crisis more than others. Though identity crisis can occur within the same atmosphere; immigration adds an impetus for further disintegration. This pathetic search for an identity is consciously and unconsciously experienced by an immigrant in every progressive stage of his /her life.*

Indian women writers writing in the radical twenties dealt with various contemporary social issues and concerns related to women. From female infanticide, their writings range through a wide spectrum of issues like dowry, rape, violence against women, girl child abuse, marital incompatibility and so on to name a few. However, one of the motifs that are recurrent in Indian Women Writers is immigration and the problems related to identity crisis, cultural shock, racial prejudice and segregation and so on. Numerous Indian diasporal women writers are who staying abroad; also deal with the theme of immigration.

Thus, immigration can be considered a journey for the immigrant in many other ways. Shakrukh Hussain says: "Psycho analyses have identified the journey as a voyage of self - discovery, which provides the 'missing' parts of the travelers' experience and helps identity her individual needs and desires." (20) Immigration has become the major area of concern for many modern writers. It has, at the same time, become a necessity and also an

inevitable fact of the twentieth century. East -West encounter forms an important area of concern in the works of Kamala Markandaya, who has established an intimate relationship with the west. She is aware of her own vulnerability as an immigrant. Her perception perhaps in conditioned by her bicultural existence. Ruth Praver Jhabvala is a European writer who lived in India for a considerably long time. Anita Desai is another such personality among the diasporal group of writers. Hence, the experience of the diasporal writer is itself a proof if one tries to trace the autobiographical instances in their workings.

Homi Bhabha in *The Location of Culture* argues that cultural translation is a part of the spatial histories of displacement. He argues that culture is both transnational and translational. It is transnational because contemporary postcolonial discourses are rooted in specific historical situations of displacement. It is translational because it makes "The question of how culture signifies, or what is signified by culture, a rather complex issue." (172) In *The Holder of the World*, Mukherjee translates culture

by creating a virtual space and transcending time. For both Venn and Beigh, history is a commodity. Nalini Iyer in "American Indian: Metaphors of Self in Mukherjee's *The Holder of the World* observes : "The story of Hannah retold by Beigh and present in fragments in Hannah's own voice focuses on the transnational and translational aspects of culture and location. At first, Hannah's history is that of spatial displacement." (36) Hannah breaks racial and geographic boundaries. She shuttles between two cultures - American/ Puritan and Indian. Nalini Iyer further relates: "In presenting Hannah's identity as transcending geographic space, Mukherjee examines location as ideological space and interrogates how race and gender constitute a fluid rather than a fixed identity. Hannah's fluid sense of race and ethnicity signified by her constant - Hannah Easton to Hannah Fitch to Hannah Legge to Salem Bibi to Mukta and Bhagmati's similar renaming - from bindu Bashini to Bhagmati to Hester - suggest that one's identity is constrained by the narrative that one constructs and the actual experiences that one undergoes" (37). *The Holder of the World* may be taken as an alternative history which connects and reconnects the imaginative relations between the immigrants in India and the natives of India like Bhagmati and the Raja Jadav Singh.

Marriage to Gabriel, however fails to fulfill her. The romance of the East he conveyed through his stories proves to be as distant from her life as a house bound wife in England. Hannah used to keep diaries. It is from one of her writings, Beigh comes to know of their sexual connectedness. Beigh details: "Her written record is one long chronicle of discoveries; her curiosity extends to every branch of knowledge she ever had contact with. Except sexual love, at least with Gabriel Legge. They lived together on Stephney fewer than three months before he

shipped out the first time." (76) When the news of Gabriel Legge's death arrives loudly. She feels dejected; however she is proposed by a man called, Hubert who has proposed her to marriage. "Hubert was not disturbed by her widowhood. He saw her only as a young woman of vigorous mind and spirit in need of more stimulating surroundings and a gentler community of intelligent women. He meant Cambridge, where she could find lodging and employment as a governess. She suspected that he also meant marriage, after a decent interval, but the credit or his shame, it was never motioned." (86)

Then Gabriel has emerged as an East India Company officer. This time, she decides not to let him leave her behind for she has become "Tired of waiting at home, of not bestirring herself in the rich new world opens out at every hand. Even pouches of diamonds did not seem sufficient compensation for idleness." (86) The life of romance she has hungered for seems to be possible. So, she decides to accompany Gabriel to India. Although Hannah arrives in India and is ready to immerse herself in the sights and sounds of the Coromandel Coast, she finds her life and herself confined to the petty and hierarchical world of East India Company officials and their wives. Just as the New England Puritans had separated themselves from the American Indians, the English in India seems to have fenced themselves off from the natives of India.

However, "She was alert to novelty, but her voyage was mental, interior, getting there was important, but savouring the comparison with London or Salem, and watching her life being transformed, that was the pleasure. She did not hold India up to inspection by the lamp of England, or of Christianity, nor did she aspire to return to England upon the completion of Gabriel's tour." (104) Hannah keeps looking for opportunities to transform herself in

contact with Indians. She remembers her mother and her mingling with Nimpucs. Beigh relates "If she judged the world from a single unassailable place, it might have been from a forest in Brookfield, before the expulsion from that New World Eden. Hannah was still alert to the power of the jungle. She did not fear the unknown or the unexplored. Her character was shaped on romps with Rebecca in the woods around Brookfield. And she needed time to sort out her errands oh, so many errands! - in his vast new jungle." (104 - 5) In India, she is frustrated in her quest for self - fulfillment by her husband, Gabriel, who neglects her. She spends: Her days in a dream of sensuality." (132) She becomes a woman to be sexually awaked. The one occasion that Beigh Masters could manage to record Hannah's moment of sexual bliss or awakening by connecting herself with her husband Gabriel is after the Chief Factor Cephus Prynne's enragement to Gabriel by casting aspersions on Hannah's encounters with Indian merchants. Enraged, Gabriel arranges for the murder of Chief Factor Cephus Pryne. Delighted by her husband's gallantry, Hannah rewards him by making love to him one night on a beach. However, it is an unusual love affair. Immediately after this bliss, Gabriel deserts her forever. However, "The Cormandel had started something as immense as a cyclone deep inside her body and mind. To let Gabriel go was also to let herself expand." (163) Then Gabriel returns with his own Indian mistress. Later, she hears about his drowning in a cyclone in the Bay of Bengal.

Hannah finally enters the world of her exotic dreams along with Bhagmati. She becomes the guest of the raja, Raja Jadaw Singh, the Rat of Coromandel in Panpur fort. Hannah realizes for the first time in her life: "That Panpur had a fort , a courtyard with fountains, landscaped gardens with canals and

monarch capable of inspiring apparent devotion made her realize how myopic had been her life in Fort ST. Sebastian." (218)

Even Bhagmati is no longer an Indian maid. She has been born with the name of Bindu. She had fallen in love with the Englishman Henry Hedges. "She trusted absolutely Hedge's ability to keep foreignness at bay, just as she trusted Raja Jada Singh to keep her safe. But when Hannah had offered to take her to England, she had refused to go." (224) Hannah now enters the beautiful world of her desires that she had been dreaming of for many years. Commenting on her entry into the exotic, sensual world of Raja Jadav Singh, Fakrul Alam in Bharati Mukherjee avers: "No doubt Rabecca Easton's phase into the arms of her Nipmuc Indian lover had made her similarly heady and disdainful of restraint and reason, for Hannah now abandons herself to the Indian king." (128) It is love at first sight. Beigh Masters comes to realize this by reading her Memoirs. Beigh admits: "Years later, in Memories, she made a brief cryptic reference to what came to pass between the lion of Devgad and the Brookfield orphan. An angel counselled me, a fantasy governed me: 'Biss descends on the deranges of reason and intellect.'" (228) For a few weeks Hannnah and Raja make love every night. She experiences the high tide of love.

But the raja is in the middle of war with the emperor Aurangzeh. Aurangzeb has sent a huge army to destroy and seize the Hindu King. Raja Jada Singh. When the king is wounded by Aurangzeb's army, Hannah enters and braves into the battlefield to rescue the fallen Raja. She is then captured by Mughal General. However, she manages to kill the General and rescue the wounded Raja and bring him back to his palace. When the Raja is revived, he rejects her proposal to run away from the feud with

the emperor. Even Her Disclosure that she is carrying his child will not defer/deter him from going for a battle once again to avenge the wrong done to his father by Aurangzeb. So Hannah crosses the battle line to meet and persuade Aurangzeb not to fight with the Raja Jadav Singh. Aurangzeb is impressed by Hannah's determination but he will not be moved from his intention to annex the Hindu kingdom with the Mughal kingdom. In the final battle between the Raja Jadav Singh and Aurangzeb not to fight with Raja Jadev Singh. Aurangzeb is impressed by Hannah's determination but he will not be moved from his intention to annex the Hindu kingdom with the Mughal kingdom. In the final battle between the Raja Jadev Singh and Aurangzeb, the Raja Jadav Singh is killed and Hannah is allowed to go back to her place. She has to go back to Salem, giving birth to pearl on a ship in the Atlantic Once in Salem, she finds her mother Rebecca Easton. In the end, with her mother and daughter she begins to live puritan community. Beigh Master relates.

The quest for cultural connectedness in *The Holder of the World* also results in sexual awakening with the other-another lover. The same theme has been handled by Mukherjee in *Wife*, *The Lady from Luck now* and *A wife's story*. Mukherjee also creates women who break their moribund marriage to bliss or

the promise of fulfilled life through a relationship with an alien. In *Wife*, Dimple has sexual liaison with the foreigner, Milt Glasser and even *Jasmine* has many sexual awakenings with aliens and strangers. Fakrul Alam in Bharathi Mukherjee concerns that "Although Beigh has experienced the ash of sterile relationships and is relishing happiness with Venn. The sexual awakening through an 'other' is conveyed chiefly through Hannah Easton's Life that is, the main theme to us of *The Holder of the World* is in the romance of Hannah's relationship with an Indian raja." (125) Even in the beginning of the novel, Beigh's scrutiny of the Salem Bibi miniatures in the Massachusetts Museum hints that Hannah is a woman destined on contact with an 'other'. It is detailed by Beigh.

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## HOME AND EXILE WOMAN EXPERIENCES IN DIVAKARUNI'S NOVEL *THE VINE OF DESIRE*

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### Abstract

*Divakaruni is an immigrant writer, herself from a middle class educated family from Kolkata, India and also highly portrays immigrant experiences and feelings in her writings. Her woman character is desperate, wonderful, complicated, lyrical and memorable. Divakaruni's woman experience love, loss and longing through tangled marriages, bitter divorces, childbirth, abortion and abuse. The research title deals with the two invariables of their experiences one is 'exile' and the other is 'home'. The Vine of Desire portrays the trauma experienced by the immigrants due to dislocation, a sense of disquiet longing for, home and homeland; nostalgia and memory and thereby struggle for identity. Her characters in all these writings are a blend of artistically painted hues of emotions. They have exemplified love, longing, yearning, friendship, desperation, marriages, dilemmas, knotted relations, and memories; experiencing bitter divorces, responsible parenting, child birth, miscarriage separations and rejoining. This research paper explores the process of displacement and thereby a state of homelessness, exile lack of belongingness and unending search for roots and home.*

**Keywords:** immigrant, home, exile, experience, multiple culture and etc.,

Chitra Banerjee Divakaruni is an immigrant writer, herself from a middle class educated family from Kolkata, India. She portrays immigrant experiences and feelings in her writings. She delineates the expatriate young women living in the U.S, who struggles hard to sustain self-identity in fluctuating alien culture. Divakaruni has written as an Indian in America and about people migrating to the west and are caught multiple cultures. She depicts the women in special caught in multicultural challenges, sometimes and also affected by such multiple levels by both cultures she brings out the state of flux and reflects the mirror image of the particular environment and the world around her, the relations are torn between belonging and not belonging. Divakaruni points out her own experience, "As a woman and an immigrant myself, I have obviously experienced or at least observed many of the challenges, problems and the gains of immigration that I write about," says Divakaruni (2009).

Divakaruni's woman character is desperate, wonderful, complicated, lyrical and memorable. Her woman experience love, loss and longing through tangled marriages, bitter divorces, childbirth, abortion and abuse. In an interview about her association with Maitri, Divakaruni has recalled how her traditional upbringing in Calcutta had insulated her from the problems women faced. She has confided that coming to the United States has given her the distance she needed to look back on her culture with objectivity.

The research title deals with the two invariables of their experiences one is 'exile' and the other is 'home'. Whether voluntary or forcible, the memory of home, people and the surroundings attached with them is visible. The themes such as 'exile' home and homelessness discussed, occupies the central place in immigrant writing. The experiences displayed in the imaginary characters in this novel depict pain and agony exacerbating the exile experience.

The novel *The Vine of Desire* portrays the trauma experienced by the immigrants due to dislocation, a sense of disquiet longing for, home and homeland; nostalgia and memory and thereby struggle for identity. It brings about the emotional predicament and turmoil caused due to displacement. The novel has a fictitious representation signifying the immigrants' desperation for home and home land. The comparison and contradiction from the original home with the adopted land digs out memories and nostalgic experience. The noticeable magnetism and influence of the contradicting cultures on the immigrants becomes cause of concern, which leaves them in a flux. The characters in the novel express restrictions to accept the changes and dilemmas amidst entangled emotions.

Her expatriate writing mainly signifies the struggles for identity and construction of new identities. The location drift causes individuals to get dislocated, migration to different countries governed by different reasons at different times of history. The main reasons for immigration are the pursuit of high standard of living opportunities for work, research and freedom to discuss a few. Divakaruni has expressed the themes of immigration, dislocation, home and exile in her novels; she explicitly portrays nostalgia faced by contemporary women.

The characters are seemed very real which merge in them explicitly. Her middleclass upbringing caters the in-depth understanding of the middleclass characters she portrays; in general women, who are caught in entangled emotions. Her characters in all these writings are a blend of artistically painted hues of emotions. They have exemplified love, longing, yearning, friendship, desperation, marriages, dilemmas, knotted relations, and memories; experiencing bitter divorces, responsible parenting, child birth, miscarriage separations and rejoining.

This novel *The Vine of Desire* explores the process of displacement and thereby a state of homelessness, exile lack of belongingness and unending search for roots and home.

Divakaruni's novels *The Vine of Desire* is the sequel to her *Sister of my Heart*. The protagonists in the story have the two sisters Anju and Sudha born on the same day opening their eyes to the ill-fated death of their fathers also brothers of the same family Gopal and Bijoy respectively, on a ruby exploration journey. The tale narrates around the two women caught between hard core family traditions and modern thoughts of 1980's the young women and their sisterly love for each other. They have separated only on their marriages; Anju migrates to America with her husband Sunil and Sudha stays in India with Ramesh. The distance does not separate them emotionally but only physically as the communication goes on through letters. This novel is the reunion of the two sisters in America. The first sequel begins with a tragedy of miscarriage, emotion and trauma of the separation of son 'Prem' from her womb which end in an abortion leaving Anju unraveled in bouts of depression. Sudha experiences traditional Indian daughter in-law but has to flee from her husband on the threat of her daughter's birth. Anju feels the need for her sisterly support and also give a change to Sudha's tormenting divorce. She decides "I want to bring Sudha to America" (18). Sudha has visited America with a hope to make a life for herself and her daughter Dayita. The narrator has followed the new trend, shows America as the land of opportunities and a life saver from difficulties.

Parekh describes as "banyan tree making a new home in the host nation but the roots not always permanently secure its roots in the alien soil some roots detach due to yearning and become desperate for home and to breathe their last in the native land"

(13). In this fiction the aged man who is affected psychologically finds himself in a state of despair and feels nostalgic for homeland. Jasbir Jain observation: "Yet this multiplicity of 'homes' does not bridge the gap between 'home of origin': and 'world'" (12). Apparently, the immigrants are caught in the clutches of dilemma, where do they belong? The home of origin or the present dislocated land in the alien nation or world any place.

*The Vine of Desire* has maintained the story of Anju and Sudha. Far away from Calcutta, the city of their childhood and after years of leaving separate lives, Anju and Sudha renew their friendship in America. In *The Vine of Desire* novel Divakaruni portrays the rewards and perils of breaking free from the past, often contradictory emotions that shape the passage to independence. The day Sudha stepped off the plane from India into Anju's arms, leaving a ruined marriage behind, their lives changed forever (9). Divakaruni takes up the story of Anju and Sudha at where she left them at the end of her novel *Sister of My Heart*. After evading the tyrannical hold of her mother-in-law in India, Sudha and her infant daughter Dayita, take refuge with Anju's family in San Francisco. Anju and Sudha are journey a lifetime away from their hometown of Calcutta to California, a place so foreign to their native culture and traditions that they must constantly re-evaluate their deportment and values. The narrator expertly juxtaposes the ultimatum latitude and crassness of modern-day America with the issues both personal and cultural which each woman faces.

Anju and Sudha have wished for things that they do not have. Anju, who is childless, longs for Sudha's baby. Anju has played with Dayita and concentrates her attention on Dayita. Sudha, having fled an unhappy marriage in Bengal, yearns for Anju's husband Sunil. Her mind cautions her by uttering the

words, "the husband of my sister" (80) whereas her flesh pronounces "I don't care" (80). Sudha has met a woman named Sara, in a park. Sara has come to California as an exchange student. Before Sara could leave America, Sara wants to enjoy the freedom that America offers.

Certainly, Sudha acquires much information about Lupe, a woman of connections from Sara (84). She communicates Anju's number and Sudha heaves a sigh of relief as she is confident of acquiring a job, if, any crisis arises. She becomes nervous. She reflects thus:

The river of my life is speeding towards an abyss. What shall I do? I want an existence as nail polish. I want sleep. I want to bite into the apple of America. I want to swim to India, to the parrot-green smells of childhood. I want a mother's arms to weep in. I want my weather-vane mind to stop its manic spinning. I want Sunil. (87)

Anju has recollected her past life in India and also thinks of her present life in America.

On a memorable visit to the Chopra family along with Sunil and Anju, Sudha has overwhelmed at her first exposure to wealth in America. The house of the Chopras a dazzling assemblage of glittering surfaces, marble floors, mirrored walls, crystal Chandeliers, glasswork on cushions, paintings studded with rubies and emeralds astonishes her. She walks across the room and inspects the exhibition of wealthy ambience. She has stepped out of the security of wifehood onto the stony path of being a mother, alone, in a country where such things meant shame. She has braved the new rules of a new continent because she wants "more in life than a man to take care of her" (129). It is there that, she has met Lalit.

Sunil and Lalit have two different characters. Sunil the first-generation immigrant mostly an

introvert subdued finds difficult to express his desire to marry Sudha sympathetic for Anju. He has proved himself a good husband taking care of her during her miscarriage "When he's with Dayita," Anju tells me later, "all the bitterness falls away from him. He used to be like that when I was pregnant. Boyish and excited and tender" (30). Sunil has expressed his nostalgic moments describing how as a child mesmerized by the grandeur of the theatres and enchanting characters in films. "I went back to see the place, after I was grown and in college. But it was gone and some kind of air-conditioned market had taken place. I was relieved. For the rest of my life now, could continue thinking of it the way I remembered it, without my critical adult eye ruining the spell"(119.)

Later Sudha confides in Anju that she has come to America in order to make Anju's life comfortable; but all that she has done is to disrupt it. She decides to get separated from Anju and Sunil and finds a job as a caretaker. This real shows her attempt to assert herself and act independently. She emerges as a woman of individual strength. She exhibits her own strength of mind, which is extraordinary for a woman of Indian origin. Amidst the various complexities that challenge her she seizes the opportunity to search for a job. She attempts to make progress in her own way.

In second book, Remembrance and Forgetting, Divakaruni has placed the characters of Sunil, Anju and Sudha on a different plane. Anju has transpired as a woman of independent strength. Sunil is seeking a separation from Anju. Sunil has communicated with Anju through letters and requests her to help him to pack his things. Sunil informs her that he can help her with some money. Anju has retorted Sunil with the information that she has removed her name from the joint bank account. Anju

also vacates the apartment. She instructs Sunil not to correspond with her. Anju accuses Sunil of his negligence with regard to Anju's welfare. Finally Anju agrees to sign the divorce papers.

In India, as a daughter of the Chatterjees of Bhavanipur, Anju grew up in a marble mansion. On her first birthday, her mother invited a hundred Brahmins to perform a fire ceremony for blessing the child. Her marriage is written in the social register of the Amrita Bazaar Patrika. Yet, everything seems meaningless to Anju. She is alone in America and she has to make a lonely journey through life. The air inside the apartment is damp and stale. It is like being lowered into a well. Anju discerns all over again to be practical, to battle the amorphous world of fear and loneliness with actions that are insignificant, precise and geometric (299).

The sense of nostalgia has often seen among the dislocated and displaced people in most of the diaspora writings. In *Brick Lane*, *An American Brat*, *The Namesake*, and *Disappearing Moon Café* and *The Vine of Desire* one can find women characters leave their home to foreign countries after their marriage in order to settle in a new land with their unknown husbands. Anju in *The Vine of Desire* migrated to America as Ashima in *The Namesake*. Both share a lonely life though the situations and problems differ. The need to connect and yet to be part of the new land is important to all the immigrants. They have to confront social habits which are alien to them. The novel delves the psyche of dilemma and uncertainty. The two novels *Sister of My Heart* and *The Vine of Desire* are set in India and America and features Indian born women sandwiched between old and new world ethics.

The novelist draws a compelling contrast between the selflessness required of characters in India and the sometimes-bewildering freedom offered

in their adopted land, through the cousins. They discover that they cannot allow being dependent on men and so they search for a life of independence. The choices that the characters of Divakaruni make and the interaction they maintain with the immigrant community force them to question their existence and morality.

Thus, The novelist portrays her characters through their lives, experiencing their jealousy, loss, depression, surprise and prolonged separation and find that these battles and triumphs hold a universal thread with which characters of many cultures can easily identify. Whether set in India or America, their plots feature Indian born people torn between old and new world values. The author applies her sharp insight and skilled use of story, plot and lyrical description to provide the readers a many layered looks at her characters and their respective worlds, which are filled with fear, hope and discovery. Her characters struggle to release themselves from a tradition bound society in order to gain an independent identity. There is a shift from being controlled through tradition to asserting independence. Divakaruni says "No journey is commonplace. Each person's journey is unique and changes that person in a special way. I hope I am able to show that through my different characters." Divakaruni portrays remarkable characters, every character yam a hope in an alien country, where the immigrants venture to set an identity amidst suffering and overcoming tormenting emotions, discard the cultural differences exhibits resilience.

Finally, Divakaruni's differently narration in the novel *The Vine of Desire* is an adroitly tailored from first person, second person and also third person

narration. The emotional communication through letters also expresses the family bonds, responsibilities and yearning for home. Her characters are mostly Indians with Bengali identity and she has tried to identify her immigrant-self through them. Diaspora is an experience made up of collectivities and multiple journeys; an experience determined by who travels, where, how and under what circumstances. It is an experience of dislocation and relocation. We must keep both the directions of dislocation and relocation when we are discussing Indian immigrant experience. Divakaruni has successfully incorporated the Indian immigrant woman experience in her novel.

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## SOCIO-ECONOMIC EXPLOITATION IN BAMA'S SELECT NOVELS: AN OVERVIEW

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### Abstract

*The exploiter become richer and richer and the exploited become poorer and poorer. The history of humanity gives a number of examples for this discrimination between the rich and the poor. Under colonization, the English expanded their territory all over the world under the pretext of expanding their business. In Bama's novels the despicable conditions of the poverty - stricken Dalits who work in the farms of the higher caste have been vividly portrayed. This paper attempts to explore the diverse atrocities done to the Dalits in the name of caste and poverty as represented in the novels of Bama, a socially committed woman writer.*

**Keywords:** discrimination, dehumanizing, communal riot, deprivation, oppression

The history of under the feudal system, the rich possessed all the accessories and the instruments used for production and farming. The labourers too become the property of rich. They were treated like slaves and the owners had even the right to buy and sell these slaves. The slaves were compelled to work for the feudal society. The members of the feudal society were the exploiters of these slaves and enjoyed the fruits of the slave's labour by hoarding the excess of wealth. The exploiter become richer and richer and the exploited become poorer and poorer. The history of humanity gives a number of examples for this discrimination between the rich and the poor. Under colonization, the English expanded their territory all over the world under the pretext of expanding their business. In this perception, they plundered the wealth of the natives and also took the blacks in chains as slaves from Africa to toil in the plantations and in factories as there was no other labour force. The fruits of the black's labour were enjoyed by the whites and the exploited blacks lived as the poorest of the poor. In fact it is this class issue, which is otherwise known as capitalism that speaks

of the unequal distribution of the products of human labours:

This system divides society into classes, (section of people who get their living in the same way) one which carries out the actual process of production (slave, serf, wage-worker) while the other (slave owner, lord, capitalist employer) enjoys part of the products without having to work to produce it. (Burn 54)

The classifications were given by Varna and afterwards by Manusmriti created the divisions among people based on their birth and their respective occupations in India. The *Sudras* were the last in the social ladder and they were made to perform menial tasks to all the other higher castes. The worst thing was that they were very marginalized and were called *Harijans* or untouchables. They have become the oppressed and exploited people who were denied even the basic rights in their lives. Even after India had achieved freedom from the Colonisers, we still hear of bonded labours and dalits working for the landlords in their farms in the most dehumanizing conditions. They still grope in darkness

and look for some messiah to help them come out of the despicable pit they are in. The miserable living conditions of these oppressed castes were more or less the replica of the plight of the black in South Africa. The oppression of blacks by the whites and the exploitation of the dalits by the higher castes made them "broken" psychologically, physically, and economically. Therefore, the oppressors denied the basic necessities of life to the oppressed.

Bama realistically portray the plight of the poor as against the luxurious and aristocratic life of the rich. The portrayal shows how racial oppression and oppression in the name of caste lead to the economic deprivation of the oppressed. In Bama's novels the despicable conditions of the poverty - stricken dalits who work in the farms of the higher caste *Nayaikars* and the way they are swindled and cheated by the upper caste traders are portrayed in a vivid manner. It is a shame that the higher caste stoop so low to perpetrate such cruel exploitations on these poor dalits. The dalits are forced to work in the fields to eke out a living. They toil hard to earn their daily bread. They work from dawn to dusk and get the wages just to fill their stomachs. They do not enjoy any other comforts in their lives. The plight of the dalit women is still worse. They work along with their men folk and get a lesser pay because of the rampant gender discrimination. They are doubly oppressed because they work as domestics in the households of the higher caste besides working in the fields.

Most of the people in the dalit colony are agricultural labourers. They are all employed in the farms of the higher castes, when there is no work they go to the nearby forests and collect firewood and sell them to get some gruel for the night. The high caste people face no such problem as they have wells in their farm and electric motors to pump water. So they have work during all the seasons. And they

need not suffer like the poor dalits. Throughout the year they live in comforts as these dalits are their disposal to work for them round the clock.

Nearly one third of the agricultural land in the village belongs to the *Nayaikar* families. In fact, each *Paraya* family is attached to a *Nayaikar* family as bond labourers. As far as Bama has seen, the *Pallar* and *Parayar* families work very hard in this way. The other *Koravar* or gypsies and *Chakkiliyar* generally sweep the dredges and clean the drains. They also weave winnowing trays, boxes and baskets and earn a very meager amount. The children, both boys and girls, live in utter poverty. They are seen wandering bare-bottomed. At the times they are seen wearing torn rags that do not fit them properly. It is a pitiable sight to see them running towards the free-meal centre when the church bell is struck at twelve noon. The tiny tots too, wade through the streets, plates in their "manna" everyday.

The working conditions of the dalits are portrayed very realistically by Bama. In the *Nayaikars* farms the dalits work like animals who are muzzled in the threshing field. The animals are muzzled from eating the straw while threshing them. The same way, the dalit farmers are also muzzled invisibly because they should not raise voice against the upper caste and they have to accept whatever wages they offer for their hard labour. They are exploited cruelly and treated in an inhuman manner. The older women who cannot do the work in the fields live wretchedly working as domestics in the *Nayaikars* house and carry out the errands obediently. The grandmother of the protagonist too, looks after the chores in a *Nayaikar's* house and she is given the left over as the daily wages:

As soon as dawn broke, she would go to the *Nayaikar's* house, sweep out the cowshed, collect up the dung and dirt, and then bring home

the left over rice and curry from the previous evening. And for some reason she would behave as if she had been handed the nectar of the gods. (14)

From her childhood onwards, Bama has seen the people of her community working incessantly and surviving only on hard labour. She gives a detailed description of the works of various kinds undertaken by the dalits in her village. In the agricultural sector, they take up ploughing, manuring, watering, sowing the seeds, separating the seedlings and plating them and then weeding out, spraying fertilizers, reaping the grains, and working on the threshing floors, plating groundnuts, and selecting ripe coconuts. Apart from the work in these fields, they also work in construction sites, daggering wells, carrying loads of earth, gravel and stone. When these works are not available, they go to the forests and the hills to gather firewood or they work with palm-leaves or at the kilns making bricks. By and large, these people have to work in order to spin some money out to fend for themselves. When the men folk are arrested and taken to custody during some communal riot or other, the women folk bear the double burden of working in the fields and face lots of hardships to carry food to those men who are in hiding fearing the police. They live in a miserable condition during these turbulent days.

Bama's grandmother has shown as a sincere and obedient servant in a *Nayaikar* family. She is also employed to hire labours to work in their farms. She works all the days except on Sundays. Every day, she gets up around three in the morning; finishes her own house chores and goes to the *Nayaikar's* house to work till sunset. When she comes back at night, she prepares some gruel for her. Sometimes, they get some seasonal occupation in the fields. All the women and children go to the

fields to pull up the groundnut crops and clean and separate the pods. They wake up early in the morning and leave for the fields carrying some gruel which they drink during the midday break. They work in the fields till evening. At the end of the day, they carry the pods to the granaries of the *Nayaikar's* after all the day's labour they get just five or six rupees as their wages. Sometimes they are paid in kind and sell the groundnuts to the local traders and buy from them some rice or broken grains. The gruel made out of these grains emits a bad smell because of the poor quality of the rice. The trader generally cheats these poor labours and mints a lot of money. Once the season is over, they start working in breaking the groundnut pods. They have to do the job very carefully but very fast. No one is allowed to crack the nuts, and if they do so it entails serious punishment. They heap all sorts of abuses on those poor labours. The labourers also use their teeth to break the groundnuts and, in the process, they get choked because of the dust. At the end of the day, once again, they get an eager wage of six rupees.

When they have no other work in the bungalow or field, they go to the nearby forests and mountains to collect firewood. They sell the firewood and from the proceeds they get some cheap quality rice to prepare some gruel at home. Bama recounts how, one day, her mother after working labouriously the whole day in the mountains and forests comes home tired, carrying a big bundle of firewood. The moment she reaches the hut, she leans on the wall and starts vomiting gobs of blood. Describing this wretched condition, Bama says: "But it was only by toiling like this, without taking any account of their bodies as human flesh and blood that people of my community could even survive" (40).

A dominant theme in dalit writing is a protest against those social and government institutions as

well as the subjugated dalits. In addition, dalit writings explore the deliberating effects on their psyche to resist against various forms of oppression – social, political and economic marginalization. However, it has also been enriched by diverse voices within the community, such as those of dalit women who are doubly oppressed because of their caste and their gender. Dalit literature first received national recognition as a literary movement with the formation of the Dalit Panthers in Maharashtra in 1972, but developed more slowly as a body of literature in other parts of India. It was only in the late 1980s that Dalit literature in Tamil began to emerge as a literary field, and *Karukku*, by a dalit woman in Tamil.

*Karukku* pictures the life of its writer, Bama, and the *Paraya* community - the Dalit sub caste she belongs to - in relation to the Roman Catholic Church. The majority converted to Catholicism because they were promised free education, and above all they thought that it was an opportunity to escape from the economic and social marginalization. But this autobiography reveals that the Catholicism is also continuous with the cruel practices of caste discrimination from Hinduism in India and also specifically in Tamilnadu. It also captures how the narrator takes advantage of the educational opportunities that Catholic institutions provide her. Despite the discrimination at her locale, she also faces such cruelties in Christian school because of her caste. She decides to become a nun in order to serve the children of her community, but leaves the convent after she is continuously prevented from helping Dalit children and the poor. When *Karukku* was published in 1992, it offended the upper caste, middle class sensibilities of the Tamil literary establishment since Bama wrote in the colloquial language of the *Paraya* community. Furthermore, its harsh critique of the caste practices

within the Catholic Church also upset the respective religious authorities. Though it initially upset the *Paraya* community of her village, as she exposed their life to the public eye, it became extremely popular within the Tamil dalit community; especially her writing coincided with the growing political and social consciousness of dalits in Tamil Nadu.

Bama's fictional texts within the larger context of the social and political debates taking place in Tamil Nadu dalit politics, and Christianity. Bama's deployment of rationality in *Karukku* and *Sangati* is reminiscent of the way Periyar, an important social and political activist in South India, used reason to challenge caste oppression and the discrimination against women. In *Sangati*, the series of chapters explore the suppression, the resistance, and the celebration of dalit women and a rational critique is deployed throughout to question patriarchy. However, the text provides no clear cut resolution to the problems that face dalit women, but simply presents temporary moments of solidarity. By contrast, in *Karukku*, Bama uses reason to challenge the forms of religious oppression, but merges this with a reinterpretation of religion that reveals the influence of dalit liberation theology which in turn has been inspired by Latin American liberation theology. This argument therefore begins with a brief discussion of Periyar's use of reason to challenge oppressive structures, and then explores how Bama creatively uses reason in very distinct and unique ways to interrogate the different means through which the dalit community has been exploited.

The Self-Respect Movement started by Periyar towards a rational critique of Religion, was believed to be the of dalit consciousness and dalit literature in Tamil Nadu must be seen as a continuation of the anti-caste struggles in the Tamil Nadu that coalesced around Periyar and the Self-Respect Movement

between the 1920s to the 1940s. E. V. Ramasami (1879-1973), better known as Periyar (which means "the great leader"), belonged to an upper-caste family in the Tamil country; in 1919 he joined the Indian National Congress, enthusiastically participating in Gandhi's campaign to reform Indian society, and improve the condition of dalits. However, in 1925 he left the Congress, disillusioned by the bias towards the Brahmins within the party. By 1927 he became a vociferous critic of Gandhi when the latter acknowledged his faith in Varnashrama dharma. Periyar had founded the Self-Respect Movement in the early 1920s hoping to create an egalitarian society in India where caste would be abolished, and where men and women would have equal rights. Therefore Periyar could not accept Gandhi's support for the caste system, even if the latter claimed that the caste system was simply a division of labor, and not a social hierarchy. Through articles in newspapers and public meetings, the Self-Respect Movement criticized the national movement on the grounds that while it claimed to represent all Indians, in reality it represented the interests of the Brahmins, and wished to impose a North Indian Aryan culture upon a South Indian Dravidian people. Within the popular imagination in the Tamil country, the Aryans from North India were responsible for introducing caste into an egalitarian Dravidian culture. Periyar and the Self-Respect Movement harkened back to this imagined Dravidian past, and wished to create an egalitarian community among Indians, where caste would be abolished, where there would be economic equality, and where men and women would be treated as equals. According to V. Geetha and V. Rajadurai, the Self-Respect movement was believed that:

In place of affective bonds of kinship and a shared faith and community, new kinds of bonds

of horizontal nature, implying comradeship in the widest sense of the term, were sought to be woven; such that men and women in their workaday roles and functions may interact on the basis of mutuality and self-respect. (303)

With the desire to reform Indian society, the Self-Respect Movement advocated and carried out inter-caste marriages and widow remarriages, demanded that women be given the same rights and privileges as men, and also agitated for the rights of the lower-castes (Shudras and dalits). In propagating this radical agenda, Periyar and the Self-Respecters attacked religion, specifically Hinduism, as being responsible for deceiving people into accepting the caste system and the inferiority of women. To a lesser degree the Movement also critiqued Christianity and Islam; it criticized the practice of polygamy in Islam, and Periyar fought for the dalit Catholics when they were exploited by the Church.

According to Periyar, religion is a social phenomenon that structures hierarchal relationships between people, and so has material - social and economic - consequences in the way people interact. Yet, because religion is seen as "God given" it obfuscates these unequal relationships. "Religion is the cause of injustices in the World," Periyar emphasizes the necessity of embarking on an atheistic "humanising project and evolving principles which people can easily practice" so that men and women can develop their basic human qualities and create an egalitarian community (22). Ritual that undermines the clarity of thought must be replaced by a set of practical moral principles which speak to the current needs of people who are flexible and open to change.

As a fiction writer who has engaged in the culture of liberation and guided by Marxist feminist principles, Bama participate in a revolutionary creative process of eradicating the presently oppressive and punitive political system in India and South Africa. Both the

systems operate by systematically entrenching caste and racial segregation and exclusivity, simultaneously promoting cultural hegemony by the ruling them. Bama exercises their inalienable right to freedom of speech and choice of themes through their revolutionary fiction, radically condemning reactionary persecution meted out by opposing authorities and other mainstream critics. She has enforced inferior status as a dalit and black woman living in India and South Africa under the policy of hegemonic social systems have created the urgency for her to make a critical examination of her marginalized socio-political reality, analyze its content, and to act upon it by motivating her reading audience to participate in definitive actions that will empower them to transform their degrading conditions into respectable ones. To achieve this, Bama has to reaffirm her own identity by continually addressing the imposed varieties of social hierarchies of political voice, materialism, and gender biases within her society, vigorously challenging them and replacing them with genuine social equity and justice.

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## UMA'S BONDS AND BONDAGES OF MARRIAGE IN ANITA DESAI'S *FASTING, FEASTING*

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### Abstract

*Of the Indian women writers in English, Anita Desai has made a remarkable place for commitment as a writer, especially as feminist, who is so much concerned about the orthodox system of the Indian society. Desai's writing, as a true humanist, puts the blame not only on men who are suffering with the complex of male-superiority but also on women who oppress their own kind. It is not only the male-chauvinist that acts as the antagonist force but also the apathetic female does more harm in terms of the loss of woman-soul. The present paper makes an attempt to delineate the various ingredients of the system of Indian Marriage and the significance attributed to the bondages of marriage. Desai's Fasting, Feasting is the tale of Uma, who has happened to be the most subdued rather crushed member of the Indian family.*

**Keywords:** humanist, orthodox, bondages, male-superiority, patriarchal society

Anita Desai's *Fasting, Feasting* has attempted to take stock of the situation from this viewpoint. Primarily the story of human hungers, the novel merits appreciation from a feminist point of view. It has divided neatly into two phase, has taken us to the centre of an extremely orthodox Indian family on one hand and an unusually whimsical family in Massachusetts on the others. Apart from the head Mama Papa, Uma, Aruna and Arun form the Indian family whereas the family in Massachusetts consists of Mr and Mrs Patton, Rod and Melanie. Arun forms the link between these two families which are socially, nationally and culturally different. Desai simply points out the emotional and human affinity that makes the two families are one.

Desai's *Fasting, Feasting* is the tale of Uma, who has happened to be the most subdued rather crushed member of the Indian family. Uma is like a catalyst whose presence is never noticed, never appreciated and yet whose absence may make all the difference. Uma is a woman lost in the jungle of duties sometimes to her Mama Papa, at other times

to her brother Arun and at still other times to her sister Aruna. She has expected to be a obedient daughter, an affectionate and motherly sister and everything but an individual. As a young girl, Uma has her dreams, her desires, but when her dreams come in conflict with the comforts of her parents it is she who has to sacrifice of her life.

Uma has been trained to sacrifice her plicate pleasures at the altar of familial responsibilities. Uma has forced to nurse her kid brother, even when she is herself a child. Desai says: "Uma, unfortunately, was her clumsy, undependable self, dropping and breaking things, frightened pulling away from her much too small, too precious and too fragile brothel." (18) The narrator brings into focus parental apathy which scars the daughters permanently.

Desai's writing, as a true humanist, puts the blame not only on men who are suffering with the complex of male-superiority but also on women who oppress their own kind. It is not only the male-chauvinist that acts as the antagonist force but also the apathetic female does more harm in terms of the

loss of woman-soul. No efforts to cow down the already docile spirit of Uma are spared. She is denied the pleasure of ordinary living. If she once enjoys a cheerful evening out with Ramu Bhai, she has to bear her mother's curse; 'Marriage is the destiny traditionally offered to women by society,' say the feminists (De Beauvoir; 445). Twice Mama Papa try to get Uma married, and twice it is that she is put too much humiliation and disgrace. When both the attempts end in fiasco, it is accepted that Uma has to remain unwed all her life and with a heavy heart her parents accept this brute. Though she never rebels, never utters a word of complaint, she is certainly not an unfeeling brute, she suffers silently, and solace does not come even from the most expected quarters her mother. To make the matters worse Mama also looks upon her as an object of laughter.

Aruna (Uma's sister) has married off into a respectable family and moves to Bombay. Her brother Arun goes to Massachusetts to pursue higher education but Uma is left behind to serve her parents untiringly, to become the object of their barbs and to live a life of desolation. Uma finds refuge in her childhood memories when she was still studying in school. Those were the golden days of her life, never again in her life she gets to taste such bliss as she had experienced then. Whenever she finds her present aimless existence too dreary to tolerate she escapes into that world again. She has carefully preserved the Christmas cards and snapshots belonging to that period and the very sight and touch of these thrill her with ecstasy;

She runs her finger along the gilt crosses and embossed poinsettias, she plays with fragments of ribbon and lace, and reads through the merry little jingles that make her smile; they are so loving and bright with goodwill and friendship, she binds them all up again with string and stows them away like

treasure to her they are treasure. If anyone were to touch, their magic would be somehow defaced; that is how she feels about them. (112)

The image and dreams of a free existence are not unknown or unimagined for Uma. Moyna Joshi is pursuing a career in Delhi incites in her an aspiration to make a care, to lease home and to soar high. But her wings have been so badly and pre-maturely clipped, that she can simply flutter her wings, but cannot fly. Aeons of dumb, docile existence renders women incapable to act. They are trained simply to show obeisance to the orders of their rulers. They sulk, they struggle but they are never freed of their meaningless existence a secondary to their masters.

Uma's mind as Mama would have pointed out had she known whenever Uma was idle. They were like seeds dropped on the stony, arid land that Uma inhabited. Sometimes, miraculously, they sprouted forth the idea; run away, escape. But Uma could not visualise escape in the form of a career. What was a career? She had no idea. (128)

Uma has a helpless member of an orthodox family that is again set in the parochial society. Papa believes in the concept of male superiority and is immodest enough to flaunt it at every opportunity. He is the very epitome of male chauvinism. Papa exercises, his authority at every little opportunity. Every moment of life is well within the grip of Papa. A family outing on Sunday turns out to be more of an exercise under the strict control of Papa and less of a pleasure trip.

Papa has two daughters but the desire for a son keeps troubling the patriarch. When Mama becomes pregnant for the third time, she has two grown up daughters and out of shame she wants to abort it. But the very thought that women have a right over their bodies is considered preposterous in a

patriarchal society. This is what Kate Millett calls Sexual Politics 'whereby one group of persons is controlled by another' (Millett, 23). In a male dominated society women must always be prepared to allow their husbands to use their bodies for whatever purpose they desire, the perfect oneness of Mama Papa is disturbed when Mama refuses to oblige. But the tyrant wins again;

Mama was frantic to have it terminated. She had never been more ill, and would go through hellfire, she wept, just to stop the nausea that tormented her. But Papa set his jaws. They had two daughters, yes, quite grown-up as anyone could see, but there was no son. (98)

The fact that the woman has to forget all humiliation is unconditional. After the birth of the son, Mama again becomes one with Papa. Not only does she forgive the patriarch but also she joins him in his elation at the birth of a son. Mama take pride in the fact that she has bred a son and for this heroic exploit she is ever grateful to the husband;

Desai explores the essential oneness of two apparently different cultures. In India Mama Shows mute obedience to Papa and follows all his whims and caprices meekly and in Massachusetts, Mrs Patton shows similar servile attitude. In a country of supposedly strong and independent women Mrs Patton has made compromises over every small matter. She is not free even in her choice of food. An ardent vegetarian, she has meekly taken to non-vegetarian food because Mr Patton feels that that is the only kind of food.

Uma loves vegetables and fruits and finally when she discovers food companion in Arun, she is rejoiced to no end. This leads to another imbalance in her life. She starts enjoying shopping at the food mart and develops an abnormal flare for it. The lady seems to be craving for an opportunity to shop for

food, as Mr Patton and Rod eat meat only and Melanie has taken to nuts and candies as fish takes to water.

It seems that the lady has been starving for real food, and when she gets someone to shop for she makes the most of it. She wears T-shirts with the legend 'Born to Shop' and seems in full control of the situation while in the market. It is hard to believe that at home she is the same, lady with her 'tentativeness and timidity' (183). The seemingly independent woman was so much in awe of her husband that she is 'apologetic and deceitful' when gingerly she announces her decision to 'give vegetarian food a try'(185). Though the cultures, the setting, the socio-familial values are different, the reaction of the patriarch is everywhere the same. Mr Patton's reaction to his wife's vegetarianism is one of indifference, 'as if he had simply not heard, or understood' (185). Arun notices this oneness; 'his father's expression, denying any opposition, despair, all seem to him a mirror reflection of it'. In contrasted affinity the subversive forces work against women both in the parochial Indian society as well as the comparatively free western society.

Melanie Patton is again a study in psychology. Like Uma this girl also becomes the victim of parental indifference. Her need and thirst for a little love and affection is as intense as that of Uma but unfortunately it is as much in vain as that of her Indian counterpart. On the Indian scene a normal, healthy Uma becomes a patient of Globus Hystericus (Hysteria) and on the Western side the instated desire for parental affection and attention, makes Melanie a victim of anorexia and bulimia. Desai point out: Then Arun does see a resemblance to something he know; a resemblance to the contorted face of an enraged sister who, failing to express her outrage against neglect, against misunderstanding,

Arun thinks, where so much is given, where there is both licence and plenty. (76)

Anamika the lovely intelligent and modest cousin of Uma presents an example of sheer sacrifice of young, talented lives at the altar of the norms of a male-dominated society. Anamika has all that it takes to go places;

She was simply lovely as a flower is lovely, soft, petal-skinned, bumblebee-eyed, pink-lipped, always on the verge of bubbling dove-like laughter, loving smiles, and with a good nature like radiance about her. Wherever she was, there was peace, contentment, well being. (95)

Anamika is not only lovely but also good at studies. She wins a scholarship to Oxford but her parents look upon the letter of acceptance as a trump card which shall be useful in their search for a husband for her. It is this letter of acceptance only that brings about her nemesis. Her scholarship wins for her a husband, who is not only superb but her is also aware of his superbness. He does not care a straw for Anamika. He has a mother-fixation and has no time or attention to waste on his wife. Marriage according to Kate Millett is a game of 'power-politics.' Men marry, not because they need a companion or a soul-mate but because marriage gives them a licence to show power. Thus politics enters into marriages. Anamika is also an instrument for her husband 'to enhance his superiority to other men'. Though there is no love for her, he does not waste time before impregnating her as a means to crush her even more. But the pregnancy ends in abortion as she is beaten by the mother-in-law. The agony of a woman who is trapped in a wrong marriage is not realised by members of her own race.

Although Anamika is experiencing hell, even her own parents do not interfere; neither do they want her back in their home. Anamika's sad saga is a strong

statement against a cruel, apathetic society which does not care for lives, instead it gives more importance to its customs and rules. Uma, in her innocence, keeps hoping that Anamika shall be sent back to her mother and all will be well. But she is reproached by her mother with these words; 'You are so silly, Uma. How can she be happy if she is sent home? What will people say? What will they think?' It is this fear of society that leads to the loss of many unfortunate lives. It is this unwillingness to act that results in Anamika's death—rather murder at the hands of her husband and mother-in-law. It is the irony of this unfeeling society that even her death fails to cause a stir or to shake the souls in slumber. They are resigned to their lot. Desai's tone becomes satirical here;

She always had Anamika sleep beside her, in her room, as if she is her daughter, her own child. Only that night Anamika insisted in sleeping in her own room. She must have planned it, plotted it all. What Anamika's family said was that it was fate, God had willed it and it was Anamika's destiny. (72)

A promising true life is reduced to ashes and people who form society still talk instead of taking action. This lethargy and inertia on the part of women has contributed a lot towards the atrophy.

Thus Desai's *Fasting, Feasting* is an indictment against men who believe in holding their women in their grip, it is a statement against women who take pride in their servility, it is again an indictment against men who trade in marriages as a means of increasing money and power, it is a strong criticism against women who, like fish, devour their own frail sisters, above all *Fasting, Feasting* is plea from a woman in favour of her less fortunate counterparts. It is a strong statement against male-chauvinism,

female apathy and reluctance and it is a woman's voice for freedom and emancipation.

Thus, Desai's *Fasting, Feasting*, and the dream of Uma for her own sweet home dashed to the ground. She could not help, but reconcile with her fate and be busy in the day-to-day work. Another simple desire of Uma's eyesight being checked by a specialist is resented very much. In this very case, though unwillingly mama supports her saying that her eye's hurt and she should get a check-up. But when papa explains the both aeration of going to Bombay, all the way involving so much money, she too surrenders. When Aruna is married and Arun has gone abroad for higher education, another phase of Uma's life begins. She is to take dictation from papa to write letters to Arun. With papa's retirement she gets busier. She hardly gets any time to go out or enjoy some private moments by herself.

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## RACISM IN DORIS LESSING'S *THE GRASS IS SINGING*

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### Abstract

*Racism is the belief that each race distinct and intrinsic attributes, the belief that one race is superior to all others. Prejudice or discrimination based upon race. The Grass is Singing shows traits by which one might distinguish it as belonging to the class of detective fiction. It brought to public attention the terrible differences in relationships between black and white people in South Africa. The novel is fine re-creation of Africa's majestic beauty, an exquisite psychological portraits of lives in confusion and most of all a passionate probe into the ideology of white domination. At the heart of is the whirlwind of race, the struggle that the female psyche of Mary Turner faces in accepting the blacks as human beings, not as equals, but merely as human.*

### Introduction

*The Grass is Singing* is the first novel by British Noble Prize winning author Doris Lessing. It takes place in Southern Rhodesia, in Southern Africa, during the 1940s and deals with the racial politics between white and blacks in that country. The novel created a sensation when it was first published and became an instant success in Europe and United State. *The Grass is Singing*, which examines the relationship between a white former's wife and her black servant. This novel both is both a tragedy based in love hatred and a study of unbridgeable racial conflict. Doris Lessing's hugely successful debut novel, *The Grass is Singing*, was published in 1950. It has been hailed as, 'actually some kind of a mini masterpiece' and 'a brilliant exploration of the oppressed and the oppressor' (Lessing 28). This title of this novel is lifted from a lion in T.S Eliot's *The Waste Land* (Lessing 7). It is the one of the more jubilant and reviving images used in this section with destruction power over growth.

*The Grass is Singing* is self- conscious novel that deconstructs the two- storied edifice of apartheid and domestic bliss. Lessing's artistically portrayed

the protagonist is exploited by the so-called racial mythologies and domestic suppression. For both, to one degree or another, dehumanize their participants by forcing them to function less an individual then as ideas. Lessing protagonists' protest of economic responsibility is categorically identified their inner strength and seeking identity and individualism.

*The Grass is Singing* perhaps the most interesting when the author describes the ideology of white colonists in Africa. The reflection racial discrimination is highly noticed. The wealth of natives has been swindled and the natives almost felt that they are stripped by the swindlers economically, socially and morally. They have created a myth that they were under the mercy of the white invaders.

People over the country... felt a little spurt of anger mingled with what was almost satisfaction as if some belief had been confirmed... when natives steal, murder or rape, that is the feeling white people have (Lessing 1)

The chapter begins with a clipping from the newspaper, announcing the murder of Mary Turner, wife of Richard Turner. The clipping also reveals that house boy has been arrested and charged with the

crime. Later narrative reveals that Turner and her husband are white and Moses is black. Dick Turner is a white farmer who spends his time to make his farm profitable. She moves with him to his farm and supports the house, while Dick manages the labor of the farm. Though Dick and Mary are distinctively dissimilar from each other, they are committed by means of their marriage. Their hardship towards running the family moderately is appreciable. When Dick falls ill, Mary takes over charge of farming and tries her level best to bring the target to be successful. According to Mary, she wants to develop the farm for money whereas Dick views very differently and idealistically.

Mary, under the influence of white race expects feels that white is to be mastered over black. She blames that they are developed any work culture. In fact, she failed to understand that they are the real master for their own country's wealth. They are dedicated for their own farming. They are basically land owners. They know the art of farming for their own taste. Now these people were forced to do the work in their land in the name of labourer. Dick is rarely cruel to the workers that work for them. On the other hand Mary is so cruel. She treats them as slaves in their own native land.

The entry of Moses, breaks the ethnical issue white versus black. Initially, Mary treats him as a servant cum slave. But the health condition of Dick and the importance of Moses graphically draws some turning point in her life. Her brutality towards him slowly reduced and some kind of dependency arisen. Though Slater notices and warns her to keep the distance, she ignores and moves towards him. One day Tony sees Moses dressing Mary and is surprised and somewhat amazed by Mary's breaking of the 'colour bar'

Having broken the rules, she must be punished and the punishment is death –at her servant hands. Although it is true that Mary suffers from severe mental disorders and Moses motives are never spelled out, her death is a direct result of their forbidden friendship. As far as Mary is concerned, the victory of her white society unconditional, sealed by her death. Thus Lessing's reader are concerned, it is an empty by using the black servant to enforce the white code. And by placing the even in the context of a domestic tragedy, she has also deconstructed the myth of the happy ending the myth of the romance – for it this myth that lies behind Mary's own Destruction. The bitterly irony in Lessing's story is just this: "Mary goes insane and is murdered precisely because she abided by social convention.... In effect she is punished both for honouring and breaking illusions". (Lessing 102)

Mary gender role makes her act the role of a sacrificial victim by permitting 'the bush' Africa or Moses- to revenge the whole colonialism on her. Mary represents the Grass of the title, which had ever looked for refreshing shower, for nourishment, but which dried up because there was none to water its roots. She had unfolded her heart to a native, who seemed to her to be a more competent man than her husband and all other men she had ever known. Mary Turner was transported to a world of freedom in which envy, prejudice, infamy and even death had no power to stir agitate her mind

Moses clearly stands for the superiority of other races the Anglo-Saxon. His powerful, almost, super human physique effectively dwarfs everyone near him. As far as Mary's racial views are concerned, they are actually imposed on her by her parents. As soon as she starts to take care of the farm, racial conflicts arise between her the natives. Undoubtedly, she would like to master them, however the native protest

against her supremacy. Mary has always tried to avoid being in contact with the natives in all possible ways and she is the one to supervise them on her own: 'she had to crush down violent repugnance to the idea of facing the farm natives herself' (Lessing 13-114).

The novel thus records Mary's total failure to survive on the levels of the self, society and race. Derangement and then murder constitute her fate. Moses however can be said to enjoy in a very special sense, borderline success in surviving. He is the only character in the novel who makes his choice accepting full responsibility for it and asserting his black identity through the act of violence.

### Conclusion

Doris Lessing's early exposure outside of the British, and her coming of the age in the year when fascism was on the back foot in Europe and Left inspired struggles where the order of the day formed the burdens of women have remained her central concerns. This novel which is structured round race

relations and gender, Lessing offered a detailed investigation into the psyche of the white Rhodesian University that controlled the wealth and resources of the people of a vast continent whose lives it had ruthlessly displaced and reduced.

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## EAST – WEST DICHOTOMY IN THE NOVEL OF MANJU KAPUR'S *THE IMMIGRANT*

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### Abstract

*Manju Kapur is the most prolific and appreciated contemporary Indian English woman novelist. She has basically written about women, their marriage and their quest for identity in her novels. The Immigrant, Kapur shows the culture of an adopted alien land and brings about a transformation in the inherited tradition and culture of the immigrants. She beautifully portrays the Indian Political Scenario from 1975 to 1977 in this novel as a background. This Scenario is the most talked matter for the Indian living in Canada. Ananda felt the immigrant experience while he walked in the streets of Canada. In this novel, Nina, the next protagonist of the novel, also faced the immigrant experiences. She was thirty years old who worked as a lecturer in Miranda House, Delhi. After her marriage with Ananda, she went alone to Halifax and her first experience at the Toronto airport was quite unnatural.*

**Keywords:** Prolific, transformation, political, immigrant.

Manju Kapur is the most prolific and appreciated contemporary Indian English woman novelist. She is the author of five acclaimed novels. She has basically written about women, their marriage and their quest for identity in her novels. But in the novel, *The Immigrant*, she shows the culture of an adopted alien land and brings about a transformation in the inherited tradition and culture of the immigrants.

Kapur has beautifully brought out the pride of Indian culture in the *Immigrant*. She beautifully portrays the Indian Political Scenario from 1975 to 1977 in this novel as a background. This Scenario is the most talked matter for the Indian living in Canada. Ananda Sharma faces such an immigrant experience. He was practicing as dentist in Dehradun and he never thought that he would leave India. Although his uncle was practicing in Canada, he had no idea about his future unfortunately. Ananda's parents died in an accident and after that his uncle forced him to come to Canada and settle with him. His uncle settled in Halifax for the past twenty years. Due to his uncle's compulsion, he went to Halifax on the 15<sup>th</sup> August.

Ananda felt the immigrant experience while he walked in the streets of Canada. He found lot of empty places. He started thinking and comparing with his native country, India. He asked his uncle about the top place of Canada. His uncle replied that the Canada had twenty million population and in Halifax only 80,000.

Dr. Sharma submitted Ananda's application form to the Dean of Admissions at the Dental School. He also promised him to give one hundred dollars a month for his spending but he had a pricking in his mind of getting the amount from his uncle. After settling in Canada, often Ananda felt home sickness. During the breakfast Nancy, Ananda's aunty taught him the manner and customs of Canada. His Uncle instructed him to keep manners, clean the bathroom and do all his work by himself. He was not treated as a privileged person even by his close relatives. After some days had been spent, Ananda learnt now the manners of people and life were in Canada. Slowly, he started to behave like a Canadian.

Ananda got familiar with dressing, food and people. But he was a conscious Indian who

respected his culture. One day in his college, he got an opportunity to date with Sue, a Canadian lady. She indulged him to have a physical relationship but he refused. Even when his manhood questioned, he didn't give up his morals. This incident drove him to choose his partner from his homeland. He wanted a girl of his nativity and culture so that he could be familiar and she would not dominate or question his manhood like the Canadian lady and further he could recreate the familiar surroundings in the new milieu Kapur writes: 'the Immigrant man needed a bride, who would surround him with familiar, habits and attitudes, whose reward was the prospering of the west and a freedom often now available to her at home.' (47)

In this novel, Nina, the next protagonist of the novel, also faced the immigrant experiences. She was thirty years old who worked as a lecturer in Miranda House, Delhi. After her marriage with Ananda, she went alone to Halifax and her first experience at the Toronto airport was quite unnatural. She passed through rigorous process of close examination. She was enquired by various questions by the immigration women that she thought that they were all irrelevant.

Immigrant psyche had very deep effect on Nina as a house wife because she cried and felt homesick. When she was alone, she started passing time by reading books. Nina's struggle was a little bit different from her predecessors. She, at home, had to stand against the patriarchal set-up of the Indian Middle-class society. But on the other hand, she had to fight against her loneliness, frustration and western ethos. Nina had still had reminiscences of Indian life style and meals. She took her favorite pickle which her mother gave to her which she secretly carried to Canada. Nina thought that all Indians became immigrants slowly because they were not among those who fled due to some reasons.

Nina faced multiple problems in the new environment. Even after changing her outlook, she

was not able to convince people and gain respect. Before marriage, she was identified as a lecturer but things were different in a new place. She was no more a lecturer; she was identified as Nina Sharma and not by her individuality. She was suggested her to come out of her work and disrespectful status and encouraged to join two year library science course. But this economic independence introduced Nina to many other inner conflicts. Apart from the migration issues, the couple's family life, culture and marital fidelity was challenged in an alienated place. Indians were known to value their morals and ethics but their attitude changes when they are in foreign land. As people has got introduced to new set up, their values too degenerate. They failed to decide by their attitudes. They had to live to please everyone and they lost their identity and became a perfect example of 'the survival of the fittest'.

Nina's quest for freedom and independent life made her to believe people easily Nina's sudden change of eating non-vegetarian and morning with new entities ruined her life. Slowly, she buried the traditional values and morals in alien soil. She and her husband both lived with ego and misunderstanding and never felt guilty consciousness. Nina also showed her change in her dresses. She started to wear Jeans and T-shirts. She also changed her hair colour and she was no more in cultural castle or religious taboo. Glitter and the taste of western life dominated her western sense. Just to be independent, she lost her modesty and identity. Now she becomes a good example of western women. Her inner conflict can be seen in these lines: 'Everything is very strange. I used to be a teacher, in fact I taught for ten years before I came here. And now I do nothing' (112).

But her non-working status inspired her to find her feet in foreign soil and to remove her loneliness, she, on the suggestion of Sue, joined in La Leche League, a group which focuses on feminist issues and later went for the two year library Science

Course so that she could be independent financially. Thus, Nina's action substantiated the diasporic theme of 'economic integration than cultural preservation'. Besides, in the immigration struggle, adultery and infidelity challenged the notion of family life, cultural recognition and marital fidelity. Kapur has engraved this issue on the canvass of this novel through Nina and Ananda. Both of them had involved in pre-marital affair instead of making their marriage worth and successful, neither of them missed the opportunity to get in relation with other partner. Ananda was unable to satisfy Nina biologically because of his impotency and filled the vacuum of marital lies. Dissatisfaction distracted their minds; they both played the game of hide and seek.

On the one hand, Ananda enjoyed another woman, Mandy, in the absence of his wife. On the other side, thought of Nina, She encountered Anton a guy from New York, who never missed an opportunity to appreciate and please Nina. The relationship seemed to be platonic in the beginning but in aspiring the new world and adventures Nina forgot her entity and enjoyed cigarette smoking, alcohol and all the pub activity like a Canadian. Thereby, Nina was trapped and she surrendered herself to Anton more like experiencing the difference and establishing her independency. From the very first day of college, Anton had a bad eye on her and by making her feel special, he got as closer to her at whom Nina surrendered herself wholeheartedly and when she tried to come out of his relationship she was raped by Anton, and Nina is just shocked and did not react more than that, 'For the first time she had sense of own self, entirely separate from other people, autonomous, independent' (132).

Ananda felt sexually liberated, more Canadian less Indian and in this dualism of identity, she started believing in the dictum often quoted by her husband. This, in turn, challenged her Indian ethics and values because in the company of Anton she adopted those things which she had never dreamt of. Till now, she

had never touched the meat but now with him she ate red meat and flesh of cows, 'her mother worshipped on fixed days of the Hindu calendar' (97).

But this sense of autonomy and freedom dissolved in air on the recognition that she was being used by Anton and she decided not to get in affair again but fate gave him one more chance and he recreated in New York and at this time she was badly raped by him.

Nina's life passed through certain ups and downs. Nina experienced the toughest phase in her life, when she came to know of her mother's death. She visited India. She witnessed the rituals and remembered the days spent with her mother, morals that were taught to her, and the bond she had with the nation and its values moved her to tears. Nina avoided meeting her friends; the sense of guilt predominated her soul. In the journey of exploring a new life style, Nina lost her identity. Before she had to return to Canada she decided not to commit the sin again.

Immediately Nina returned from India, Nina found a blond hair on the pillow and there after the mystery of Ananda's relationship with Mandy came to light. Nina took some time to decide her life and she wanted to end up the hide and seek game which was played between them. Bold Nina wanted to get rid of all the dirt and decided to make a fresh start to which Ananda did not react much. Nina gave up her western life and marriage. She began to search for a job at the University of New Brunswick. Whether she would ever get back to Halifax was not revealed by the author.

Nina is a new woman who wants to make a fresh start to correct and forget her past mistakes. Whether she will be a Canadian, Indian or global woman, the choice is left to the reader. All we know from Kapur is Nina's changeover and like an eagle she renews her strength and identifies to fly high above all the immigrants who are still suppressed in foreign land. Kapur revealed the life of immigrants and their

problems. She tries to find new ways of being human, new ways to redefine the humanity. All immigrants want a better life but the realization that east is east and west is west and never shall these meet shatters their dreams. Finally, Kapur stresses that these individuals find themselves in the process of naturalizing their immigration experiences in a world of increasing globalization.

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## WOMEN'S IDENTITY CRISIS IN ANITA DESAI'S NOVEL *BYE-BYE BLACK BIRD*

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### **Abstract**

*Indian Literature in English has journeyed a long way to achieve its present glory and grandeur. At present it is enriched by a sizeable number of women writers read and acclaimed all over the world. Their works offer penetrative insight into the complex issues of life. Among these women writers Anita Desai has earned a separate space for her particular attention towards psychological insight and existential concerns. Desai focuses on the personal struggles of anglicized, middle-class women in contemporary India as they attempt to overcome the societal limitations imposed by a tradition-bound patriarchal culture. Indian women novelists have given a new dimension to the Indian literature. This paper aims to analyze the women's identity crisis in Anita Desai's novel's Bye-Bye Black Bird.*

**Keywords:** Patriarchal, struggle, tradition, culture, identity and etc.,

### **Introduction**

Women have long been defined by biology. Genes determine who we are. Sex can be decided by the biological and genetic aspects of human being. So, male or female sex or other can easily be defined by biologists, but, in fact, gender cannot be; for, it is a social construct. And, The Indian Writing in English in the Pre-Independence period mostly remained male dominated. Woman is devoted to the portrayal of the image of subjugated and marginalized women. Subjugation of women in this patriarchal society is well known fact everywhere. Their freedom range is controlled by the male dominated society and treated as a second class citizen in their own society. As a result of their exploitation and subjugation, to assert their identity, women turn rebellious and now they are aware of their rights and hence revolt against the traditional norms and fight for equality in the middle-dominated Indian society.

Indian women writers' writings are mainly focussing on the oppression women in ordinary family atmosphere. Their protagonists are random

sampling of the patriarchal society. Though male writers failed to analyse the internal problems of women through their writings, they support the women writers' writings without giving any negative or counter reply. House wives are mainly targeted for this kind of writings. Their day-to-day life problems as a mother, daughter-in-law, wife and particularly as woman are acutely discussed through the writings. Indian Writing in English Novels are mainly focuses on women's domestic related issues that we find in regional authors writing in Hindi, Bengali, Malayalam, Urdu, Telugu, Tamil, and other native languages.

In Indian English Literature, women writers emerged during the post- independence period. The battle of emancipation was taken by a few educated women. They wanted to communicate to the world their bitter experiences as women as well as their ideals of social reform. They shared women's experiences, their inner selves, their agonies, their pleasures, and so on. They formed a distinct identity of their own. There were women writers like Ruth Praver Jhabvala, Kamala Markandaya, Nayantara

Sahgal, Shanta Rama Rau, Raji Narasimhan, Bharati Mukherjee, Veena Nagpal, Arundhati Roy, Shashi Deshpande, Shobha De, and Anita Desai.

Anita Desai (1937 -) occupies an important place among Indian English women writers. She explores the inner consciousness or the psychological state of women's mind. She is recognised for her originality, versatility and the indigenous flavour of her character-portrayal that she brings to her work. She was born in Mussoorie, a hill station in North of Delhi. She began to write in English at the age of seven. She published her first story at the age of nine. She was educated in Delhi at Queen Mary's Higher Secondary School and Miranda House, Delhi University, where she received a B.A. in 1957 in English Literature. In the following year, he married Ashvin Desai, a businessman. . She is considered the novelist, who introduced the psychological novel in the tradition of Virginia Woolf to India.

Desai is a prolific writer. She is an Indian novelist as well as a short story writer. Her novels are *Cry, the Peacock*, *Voices in the City*, *Bye-Bye, Blackbird* (1971), *Where Shall We Go This Summer?* (1975), *Fire on the Mountain*, *Clear light of Day*, *In Custody*, *Baumgartner's Bombay* (1988), *Journey to Ithaca* (1966), *Fasting Feasting* and *The Zigzag Way* (2004). She has also written short stories which are collected and published as *Games at Twilight* (1978).

### Critical Analysis

Desai, in her portrayal of man-woman relationship in the name of marriage, mostly concentrates on the predicament of a modern woman in the male dominated and chauvinistic society and her destruction in the name of marriage. Her women long for love and communion of the spirit in their marriages. In fact, all her women are victims of marital disharmony. Desai presents the repressive

forces of patriarchal attitudes in marriage. In her novels, there is a sustained presentation of failed marriages. She presents the maladjusted marriages. Maya, Monisha, Sita, Nanda Kaul, Tara, Uma, and Sophie are all women of deep emotions and fine sensibilities and sensitivities and fine feminine sensibilities, who are entrapped in marriages with men, who are impervious to their wives' pleas for understanding, communication and respect for their individuality. Her women find loneliness and alienation only in marriages.

In *Bye-Bye, Blackbird* narrates the stories of three blackbirds, Adit, Dev and Sarah, who admire alien lands. Adit, who likes England in the beginning of the novel by marrying an English girl, Sarah, in the end decides to leave England for India for his better identification as a Bengali in India. Dev, who has come to study in England, dislikes England for discrimination and cold silence but in the end he begins to admire England and decides to stay on forever. Sarah is caught between her Englishness and her chosen Indianness. She has sacrificed her identity as an English woman and presumes an identity as Mrs. Adit Sen and prepares to leave England for India.

In *Blackbird*, flashbacks relate how the marriage between Sarah and Adit developed. To Sarah, "Adit seemed so rich to her ... seemed to have so much to give Her-so many relations and attachments, pictures and stories, legends, promises and warnings" (235). In contrast to Adit's, her world is highly regimented and drab: "I should think ninety out of every hundred people here live lives exactly alike. Every evening they watch the same programmes on the TV, every Friday night they go to the local for a pint, every Sunday have roast beef for lunch; every Whitsun and Bank Holiday stream down to the sea like lemmings ..." (143) Adit is impressed by Sarah's shyness and

rectitude. After her marriage to Adit, she has tried many times in vain to persuade Adit to go to India and take her with him. She withdraws from her society. In her conversation, in her movements, and in her general social intercourse, she behaves as if she has some secret to keep which she does not want anybody to prying into. She snaps whatever parental attachment was there. When Adit reminds her that she has not visited her parents for a long time and that she must go to visit them, she retorts: "It's months since you've written to your parents and perhaps they would like you to visit them oftener too" (104). She will not be persuaded to meet her former friends. From people who glance at her she turns away with a sudden violence. It prompts one of her colleagues to remark, "If she's that ashamed of having an Indian husband, why did she go and marry him?" (41). Adit notices in Sarah "an anguish of loneliness" (34) and sees the disappearance of her former "vividness, the sure, quick quality of her humour" (35). Sarah herself feels a loss of identity. She questions :

Her face was only a mask, her body only a costume. Where was Sarah?

Staring out of the window at the chimneypots and the clouds, she

wondered, if Sarah had any existence at all, and then she wondered, with

great sadness, if she would ever be allowed to step off the stage, leave

the theatre and enter the real world whether English or Indian, she did

not care, she wanted only its sincerity, its truth. (38)

The weekend spent by Adit with Sarah's parents marks the turning point of his life. It makes him see "the basic disharmony of the situation" (199). London soon ceases to be the "golden Mecca," and begins to

appear to him poor, weary, and bland. He grows nostalgic for the scenes and sights of home, and this becomes "an illness, and ache" (208). What is particularly abhorrent to him is "the placidity, the munificence, and the ease of England" (210). He feels that he could not bear to see "one more pale, expressionless British face. If one were to approach him, he would hit it, hit it" (219). The outbreak of the Indo-Pakistan war arouses his patriotic sentiments, and he finally decides to return to his country along with Sarah. They feel marital harmony in the end.

### Conclusion

Fiction is the powerful form of expression. It is the most acceptable way of expressing experiences and ideas. It reflects the social fabric and the thoughts of an age. In *Bye- Bye, Blackbird* presents Adit and Sarah. Sarah gets herself alienated from her society through her marriage. Her inter-cultural marriage does not offer her anything grand and fabulous. By marriage, she had become a nameless woman. She had shed her name as she had shed her ancestry and identity. Sarah tries to build up a harmonious matrimonial relationship by keeping the past and present to two watertight compartments. Hence, her life becomes a mechanical one. She keeps an emotional distance from anyone and anything. Sarah has sacrificed her past to gain a new life after marriage. She decides to go to India. She hopes to have only one face - Adit's wife. Her reluctance to discuss her Indian husband before her colleagues shows her identity crisis and bewilderment.

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## LOVE AND SEX IN ARUN JOSHI'S NOVEL *THE FOREIGNER*

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### Abstract

Arun Joshi is one of the leading novelists of the Post-Independence of India. He has been classed with Indian English speaking novelists in English. He has been concerned more with the dilemma of the human loneliness which has various manifestations in the forms of powerlessness, meaninglessness, cultural estrangement and self-estrangement. His novels have an outer world, no doubt; but this is simply in the background to his love for depicting the inner world which is psychological. Joshi's maiden novel is *The Foreigner*. The main traits of his obsessive preoccupations as a creative artist find expression in this novel. Its protagonist, Sindi Oberoi anticipates all his successors. He shares with them an extremely sensitive and individualistic temperament. He has addressed himself to the problem of human dilemmas in all their complexities. His detachment transcends barriers of geography, nationality and culture. It propels him from one crisis to another, sucking in the wake several other people, including June, an attractive American with whom he has a short lived but passionate affair and Babu, who forms the third vertex of their doomed love triangle. This research article is focus on June's love and sex relationship with men and also male protagonists into something worth remembering a normal life.

**Keywords:** love, sex, cultural estrangement, psychological, triangle and etc.,

Arun Joshi is one of the novelists of the Post-Independence of India has been classed with Indian English novelists in English. Joshi has been concerned more with the dilemma of the human loneliness which has various manifestations in the forms of powerlessness, meaninglessness, cultural estrangement, social isolation and self-estrangement. He has developed deep into inner recesses of human psyche where he finds instincts and impulses at work. He seeks a process of the apprehension of reality which leads him to the world of the core of the truth of human's life.

Arun Joshi has not propagated any social or political creed unlike Mulk Raj Anand. He does not create the ironic vision of R K Narayan in his sense of place and the social realism and moral issues of

Bhabani Bhattacharya. The philosophical concerns of Raja Rao are almost not to Arun Joshi's likings. Joshi is child of the modern world both in its national and international contexts. His novels have an outer world, no doubt; but this is simply in the background to his love for depicting the inner world which is psychological.

The existentialist novelists have definitely influenced Arun Joshi's themes and techniques. As the heroes of Camus, Sindi Oberoi in *The Foreigner* passes through the crisis of the present. Joshi's fictional technique has also evidences of the impact of Joseph Conrad. R.K. Dhawan point out: "Arun Joshi's fiction conforms to Conrad's conception of the novel" (17). Billy Biswas, like Kurtz in Conrad's *The Heart of Darkness*, forsakes civilized human society.

In the case of Joshi, the influences are greater with those of American and European models. He is also influenced by Sigmund Freud and his motive of writing.

Joshi's achievement of maiden novel is *The Foreigner*. The main traits of his obsessive preoccupations as a creative artist find expression in this novel. Its protagonist, Sindi Oberoi anticipates all his successors. He shares with them an extremely sensitive and individualistic temperament. Joshi has addressed himself to the problem of human dilemmas in all their complexities. He candidly admitted to Purabi Banerjee while talking about *The Foreigner*: Some parts of *The Foreigner*, my first book were written when I was a student in America. I gave it up then and completed it later in 1966. (4) The novel has written from the protagonist narrator, the experiences of the hero, Sindi Oberoi as a student of mechanical Engineering in the American University in Boston, later as an employee in the firm of Mr. Khemka, a wealthy industrialist in Delhi.

Sindi Oberoi is the narrator and the real hero of the novel. He is a young man living in the latter half of the twentieth century. He has wanted to arrive at some meaning of his life. He has seemed a foreigner to the world. He has gone and at times even becomes a stranger to himself. An Indian by origin, born and brought up in Kenya, Sindi receives his early education in London. He goes to study engineering in America. His parents had died in an air crash in his infancy. Their only reality for him is "a couple of wrinkled and cracked photographs" (12). He spends with his uncle; there is hardly any parental influence.

*The Foreigner* novel details cover the locale of four continents – Africa, Europe, America and Asia. Sindi Oberoi is closely associated with all these geographical regions. The novel opens like a thriller

in depicting the mutilated dead body of Baburao Khemka, son of a leading industrialist of Delhi. The scene is located in Boston. Sindi Oberoi's life is a study in rootlessness. He is hardly an Indian. His mother is an English woman and father a Kenyan – Indian. Both his parents settled in Nairobi, died early in an air crash near Cairo. He is brought up by his uncle, also settled in Kenya. Sindi has never suffered the pangs of poverty but he feels starved of the parental love. Nevertheless, his is a fit case of the lost childhood. It reminds the readers Graham Greene's famous book entitled *The Lost Childhood and Other Essays* (1951). This novel may be considered as a love story, as a literary representation of rootlessness, or as an artistic triumph.

The novel *The Foreigner* is the tale of a young man, Surinder Oberoi, who is detached, almost alienated a man who sees himself as a stranger wherever he lives or goes in Kenya, where he is born, in England and USA where he is a student and in India where he finally settles. His detachment transcends barriers of geography, nationality and culture. It propels him from one crisis to another, sucking in the wake several other people, including June, an attractive American with whom he has a short lived but passionate affair and Babu, who forms the third vertex of their doomed love triangle.

Many research articles have been written about the men characters of Arun Joshi. It shows that the men characters seem to have more attention than that of the women characters. The stories of Joshi's protagonists often revolve round some important women characters – June Blyth and Shiela Khemka in *The Foreigner*, Meena, Bilasia, Tuula Lindgren and Rima Kaul in *The Strange Case of Billy Biswas*, Anuradha, Geeta, Gargi and Leela Sabnis in *The Last Labryinth*. Joshi's has portrayal of his major

women characters shows that his male protagonists are more susceptible to the influence of women. His treatments of his major women characters throw fresh light on his profound interest in the predicament and problems of women which constantly engage his attention. June Blythe is the only major female character in *The Foreigner*. The novel relates how Sindi Oberoi, an immigrant Indian, suffers in the course of his search for meaning. He belongs to no country, no people. He finds himself an outsider in Kenya, Uganda, England, America and India.

Sindi comes to America for higher studies and meets June at a foreign student's party. She is an American girl, beautiful, benign, sensual, affectionate, free, frank, uninhibited and generous. Arun Joshi has modeled her after the Panchamahakanyas. Hindu tradition looks upon Ahalya, Sita, Mandodari, Draupadi and Tara as models of chastity, mahapativrata. Like them, June, though sensual and generous, is a chaste woman. Sindi has anticipated their relationship grows gradually. They start living together intimately. After their first sexual union, he says: "I stayed awake, counting the broken pieces of my detachment. I counted the gains and the losses and the losses mocked me like an abominable joker" (81). They spend several evenings together: "we lived like animals when we went out on these holidays" (84). But gradually a strange tenderness grows within him and he sets apart for her a drawer in his flat. There he keeps her blouses well-folded. He feels as if he was taking care of child. He will buy small presents for her, and the food that she likes, and when she is away he misses her. Sindi says:

June smiled with half closed eyes. When she kissed me her mouth was warm, almost hot, it was different from the kisses ..... "Get up", smile cried within me. I knew that was the last chance ..... Desire rose within me like water

behind a broken dam. I nearly cried with the burden of my lust. (85)

June falls in love with Sindi deeply. But this love is not sincerely reciprocated by Sindi. June Blyth lives with her mother in Boston. June Blyth can be described to be simple woman who wants to be of use to others and who desperately wants to belong to someone and marry him and settle down with him. She likes people from other countries, especially people from Asia. Both June and Sindi have a passionate love affair and have sex abundantly. As she puts on her dress and combs her hair their eyes meet in the mirror:

June smiled softly at me and a strange sadness grew in the pit of my belly. My eyes grew misty. I got up and grasped her shoulders. I clung to her with an unusual fierceness and pressed my lips against her neck. "Oh my darling", I whispered, "You don't know how much I love you. (108)

The barriers of love life with detachment and non-involvement have been broken by his relationship with June. He loves her passionately and she is also very much in love with him and June suddenly asks him one night after they have made love: "why don't we get married?" (105). Sindi replies: "whatever I had been so far in life seemed to indicate that marriage was more often a lust for possession than anything else. People got married just as they brought new cars. And then they gobbled each other up" (67). He excuses himself by putting forward his usual views on marriage. Sindi turns down June's passionate desire to get married to him. When she appealingly tells him, "For God's sake, let's get married. I am so scared we might break up and all we have would be lost" (125), he replies: "Marriage wouldn't help, June. We are alone, both you and I. That is the problem. You can't send two persons through a ceremony and expect that their aloneness

will disappear". (126) Sindi has his own views of love and explains it to June in detail and tries his best to convince her regarding his views of love : Absence of love does not mean hatred. Hatred is just another form of love. There is another way of loving. You can love without attachment, without desire. (170) Sindi says : "I have loved people as much as I love my self. It is not much but that is not my fault. And then to be in love in your sense requires one to take things seriously, assume that there is permanence about things. Nothing ever seems real" (113). His defective attitude towards life is revealed in these words. She often appeals to him to marry her but he does not react to it. Sindi becomes aware of his strong love for June only when June leaves him for Babu. He feels depressed and agonized when June refuses to meet him. Pressing his face against the cold, hard metal of the telephone, Sindi cries at June's refusal to meet him. He buries himself with his work at College, yet June remains in his thoughts. He visits various places where he had been with June earlier : Here is where we met, here I bought her a book, there she wanted me to kiss her, and my heart would sink with the burden of my memories and I couldn't help whispering to my self, "My darling! Oh, my darling!. (142)

Sindi has not able to erase June from his memory. In India, when Sheila criticizes that June "was not virtuous" because "she was not a virgin" (57), Sindi has reacted strongly to this observation : "So you think one of these marwari girl is really superior merely because of a silly membrane between her legs?" (57). This shows that he still has a soft corner for his sweet heart, June. However, Sindi realizes that he has "exchanged the steady tranquility of being for the excruciating moments of ecstasy in a woman's body" (118) and his decision 'to remain detached under all circumstances' is slowly giving

way. But the talk of detachment alienates June from him.

Next June turns to Babu when Sindi rejects her. Babu has come to Boston for higher training in engineering. His father wants him to get properly educated and return to India to look after his own business concerns. But Babu his own intention for coming to Boston. He considers America to be a paradise, a dreamland where he can have free sex. "What is the good of coming to America", he argues with Sindi, "if one is not to play around girls?" (22). However, he gets stuck with June whom he meets soon after his arrival in America. June is free, frank, uninhibited, generous and human. When Sindi refuses to marry her, she turns to Babu and gives of herself abundantly to him for "she wanted to be of use to someone" (91) and "was one of those rare persons who have a capacity to forget themselves in somebody's trouble" (119). Profs. A.K. Muthusamy and J. Samuvel Kirubahar observation the fact of June does not know the fact that "Sindi and Babu are but two sides of the same coin. They are self-centred. They exploit June's generosity for their own ends" (71).

After Sindi's refusal to marry June, it is perhaps natural that June and Babu should meet more often and avoid Sindi. Sindi rings June and requests her to dine with him. She declines the invitation : "I am sorry, Sindi, I will not be able to see you anywhere, I mean not as I used to, Babu and I are getting married soon" (111). In fact, Sindi is not willing to marry June. He is deeply depressed and agonized. She is separated from him.

Babu loves truly June intensely as he finds an emotional anchor in her love. Babu and June come close to each other. June, being accustomed to free sex life of America, asks for sex which he flatly refuses, though later agrees. But he is conscious of

the attitude of his father towards love and marriage. He tells Sindi : "He would be very angry if he found out that his son was running around with strange woman" (21). When June asks Babu to marry her, he expresses his helplessness : "I'm an only son you see", he added with a touch of pride and regret "He will be angry if I married here". "You must have a terrible sort of a father June said mockingly. "He is not terrible", he said suddenly. "He is quite orthodox" (90). When June asks Babu as to why he is so afraid of his father "for a moment Babu nearly dammed up. Finally he said he was not at all afraid of his father; it was just that he had a deep respect for him" (113).

Babu has planned his marriage with June Blyth. But he postpones it fearing what his father might say. June gets disillusioned with Babu. His postponing the marriage and not having the courage to bear shows that his behaviour is strange. Thus they have to postpone their marriage because of Babu's repeated failure at the examinations and his subsequent expulsion from the University. His father's threat to disown him if he marries June also restrains him from marrying June. The June-Babu marriage does not come off when Babu suspects June having an affair with Sindi. Though Babu and June are betrothed, Sindi cherishes the hope that June may return to him. When June makes advance to Sindi one night in his apartment. He yields to her. Later June drives to Babu's flat where both of them quarrel. She admits to Babu that she had been sleeping with Sindi. Babu, due to his Indian mental makeup, fails to accept the American standards of conduct between the betrothed lovers. Babu is highly confused, goes mad and slaps June on her face. Babu in his fit of temper drives off his car blindly. He is killed in the car accident. As K. Radha aptly describes : "Sindi and June know that Babu had really committed suicide. He has been sent out of his

college as he failed in all his examinations. He has been disowned by his father for intending to marry June" (111). Sindi feels guilty of having driven a man to death. June is no exception to all this. When he looks at June, walking through the revolving doors he observes : "She carried death with her. She had been an accomplice in murder and she didn't even know it. But ignorance of sin... is no excuse" (9).

Finally June comes to know that she is pregnant by Babu. She sends a letter to Sindi when he is in New York. She tells him in the letter that she is carrying Babu's child in her womb. She further requests him to come over to Boston to help her come out of this crisis. Sharma says that, "But under the garb of detachment Sindi shirks his duty of extricating her from the situation" (16). When Sindi visits June's house, he finds it locked. He is told by her neighbour that June has to undergo an operation for abortion and, during the course of operation she dies. Mohanty finds out : "June first loves Sindi, then Babu and then Sindi. But what she wants is not only love but motherhood. When there is the threat of her illegitimate pregnancy caused by Babu, she becomes panicky and decides to abort it. She dies of abortion. The absence of a father in Mrs. Blyth's family leads it to total destruction" (117).

The death of June leaves Sindi desperate. The past comes as a flashback:

My falling in love with June because she was what, I was not; her leaving me for Babu for a dream; because I had lost the capacity to dream; and now finally the end of her dream. And what could I, who had so little control over his own destiny and actions, do to stem the tide whose course was set long ago? (139)

The male protagonist Sindi's tale revolves around the tragic death of the female protagonist June. As Rathakrishnan says, "she could be

described to be a simple woman who wants to be of use to others and who desperately wants to belong to someone and marry him and settle down with him" (64). Her true love has torn Sindi away from his own self – from his wrong notion of detachment. June's tragic death acts as a tragic peripeteia. It brings a sudden realization in Sindi and he now realizes; "Detachment at that time had meant inaction. Now I had begun to see the fallacy in it. Detachment consisted of right action and not escape from it" (162). He identifies his situation precisely.

An uprooted young man living in the latter half of twentieth century who has become detached from everything except himself. Where Kathy and Anna had taught me to be detached from others. June's death finally broke my attachment to myself. It was here that my hope lay. (164)

To put it still more clearly he employs a metaphor : "I felt as if some indefatigable surgeon was cleaning up my soul with the sharp edge of his scope" (165). A therapeutic process has set in and it might enable him derive some meaning in an otherwise futile existence. The innocent girl June Blyth who wants to enter life and enjoy life finds both men (Sindi and Babu) she adores and loves letting her down. But she has a driving force which moulds Sindi and helps him find some meaning in life.

Thus, Joshi's *The Foreigner*, June Blyth is an American girl who wants to lead a normal life by marrying a man of her liking but because of her free frank and generous nature she dies. She is a

beautiful jungle girl who represents primitive culture. Though she symbolizes primitive ethos she is individualized. She distinguishes herself from the educated sophisticated modern civilized woman. The female protagonist has transformed his male protagonist into something worth remembering.

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## THE ETHNIC CULTURAL QUEST AND SELF-IDENTIFY IN ACHEBE'S NOVEL *NO LONGER AT EASE*

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### Abstract

*Chinua Achebe's has focused in his writings was to tell about the African experiences. He painted a picture of how life changed for Africans due to the impact of European culture on African society and described the struggles of his people. He became slightly interested in British culture and began reading English writings. Achebe's No Longer at Ease, tells the tale of a Nigerian man named Obi Okonkwo who struggles with cultural self-identity. The young man, Obi embraces the ways of the British, rather than to maintain their own ethnic identity. Obi's deeply rooted desire in the story seems to be to end colonial domination by Europeans. The tale deals with many topics including nationalism, colonialism, conflict and self-identity. Achebe focuses on a young man's life and his lost connection with his African roots. Throughout the novel the author shares many themes of cross-cultural conflict and struggle. This article focus on struggle extends from his personal perceptions of what is right and wrong, but also addresses the conflict that exists within the country of Nigeria during the main characters youth.*

**Keywords:** ethnic, cross-cultural, identity, self-identity, colonialism, nationalism and etc.,

Chinua Achebe's main focus in his writings was to tell about the African experience, but in a completely different way previous authors wrote. The works of Achebe painted a picture of how life changed for Africans due to the impact of European culture on African society and described the struggles of his people to free themselves from European influences. Achebe became slightly interested in British culture and began reading English writings; only to be disgusted with the message British authors were trying to get across. Achebe learned that English authors saw Africans as "inhumane savages" that needed to be saved.

Achebe's novel *No Longer at Ease*, tells the story of a Nigerian man named Obi Okonkwo who struggles with cultural identity and loyalty. The story deals with many topics including nationalism, colonialism, conflict and self-identity. Achebe has

focused on a young man's life and his lost connection with his African roots. The entire novel the author shares many themes of conflict and struggle. This struggle extends from his personal perceptions of what is right and wrong but also addresses the conflict that exists within the country of Nigeria during the main characters youth.

The original tale takes place primarily in the back ground setting of post-colonial Nigeria. The main character spends time both in his native country and in Europe. The main character of the novel, Obi, grows up in his native Nigeria, a country that has witnessed the spread of colonialism and mingled those traditions with the traditions of native people's living in Nigeria. For the first time, Obi travels to England in search of an education, and then returns to Nigeria only to find that his country has lost all of its "soul." The European influences he recognized

while attaining his education have actually permeated his native country enough to make it difficult to differentiate between Nigeria's true culture and this new co-mingled one. Continuously the author finds his work, Obi finds he can't improve life for his fellow Nigerians in the manner in which he desires. He desires that his native people recognize their own culture as something to be proud of and enthusiastic about. Yet he is in conflict because he has benefited from European ways, including his career and education which were obtained in a British influenced environment. Obi struggles because many of his people have already chosen.

The young man, Obi has embraced the ways of the British rather than to maintain their own ethnic identity. Obi's deeply rooted desire in the story seems to be to end colonial domination by Europeans. The tale the reader realizes that the main character has also benefited from the many changes Europeans have brought to his country. When Obi had traveled to Europe and received a European based education, this very education ends up destroying or masking his own true culture. His education benefits him in some ways yet causes him to lose sight of his roots and his culture, his identity and his path in life.

During his school Obi's nickname was 'Dictionary' because of his school smarts. This is an early indication of the way Obi relies and falls back on the written word, something that is reflected later when he becomes known as a member of the community who has learned 'book.' Isolated from his cultural heritage due to his father's Christianity, Obi needs Western education and becomes even further alienated from his kinsmen.

Obi's full name is Obiajuli, which means "the mind at last is at rest." When translated, this is actually a characterization of Obi's father, Isaac, who had been anxious because his wife gave birth to four

daughters before she finally gave birth to one son. This given name reveals the importance of having a son and how men in Igbo culture are emasculated if they have nothing but daughters. His name is also ironic, since Obi's mind is never at rest; he is ceaselessly thinking about the problems of Nigeria, the problems of independence, the problems involved in getting his parents to agree to his marriage to Clara. As the title of the book clearly indicates, Achebe is "*No Longer at Ease*."

The Ibos have believed in a super-human heritage. "Mother is Supreme" is one of their oft-quoted sayings and beliefs. In keeping with it, Obi holds his mother in high regard and remembers her love and her strength of mind. Whenever Obi meets his mother, he becomes aware of her sacrificing nature and is overwhelmed by affection and a sense of filial duty. He feels deeply sorry when he finds her ill. What he never anticipates, however, is her vehement disapproval of his proposed marriage to the Osu girl. He is struck dumb when he hears his mother's dream. It symbolizes the erosion of traditional values by anarchic forces, as she infers. The event of her blanket being eaten away by termites represents, she understands, the enslavement of Obi of traditional Ibo stock by Clara, the outcaste.

The text word "peace", Obi experiences is not the lasting kind, not the "peace" that T.S Eliot speaks of which one derives out of eternal human values. As Felicity Riddy points out: 'peace' in *The Waste Land* is of the kind which confronts one who has traveled as far as the 'understanding' can go, but Obi's peace is the torpor attained by the evasion of any coherent attempt at understanding.(166)

In the novel, there has a certain lack of integrity in Obi from the beginning in spite of his strong mindedness. His eagerness to insult European food

"I am sick of boiled potatoes" (31), his inability to adjust his expenses to his budget, his spending with abandon on several items on Clara's suggestion, his hypocrisy as he feels snubbed by Clara in the presence of the driver; or his unnecessary embarrassment as she turns her back on him when he visits her in the hospital, are some of the many chinks in his armour. As Abiola Irele observation, 'Obi is something of an aesthete, but his culture is manifest in an attachment to things that are of no real consequence.' (5)

The common struggle of the educated Africans who stand confounded at the meeting point between acceptance and rejection of a life of hybrid culture is evocatively portrayed in the torn character of Obi Okonkwo. He too is the butt of tragedy even as his grand sire Okonkwo was, in a different phase of the culture of the race. But the glaring difference between the two is that, while the elder Okonkwo knows what is best for him. Obi is altogether unequal to the situation and fails to decide on a definite course of action. He lacks the conviction and courage of his ancestor partly due to which he couldn't raise to the former's heights of nobility and heroism. Even as he is afraid of a cold bath, he is apprehensive of challenges in life. A man of culture cannot afford to fall short or right action, the falling short of which may fail him in achieving a "harmonious expansion" of all powers.

The main character Obi's "reality" has his inability to find a decent scale of values for himself in his predicament of Cross-cultural conflict. The change for the worse in him is seen when, unable to find solace in his favourite Houseman; he throws away his own nationalistic. The ideals that he once believed in, do not appeal to him any longer. As Rosemary Colmer says, He has, in this single gesture, abandoned all the ideals which have

sustained him for the past five years. He is rejecting not just a style of poetry but a mode thought and a code of moral values. (130)

When the individual has split within, with his mind divorced from intellect, his power of decision-making is lost. As Eliot puts it, Obi is one of those who are torn on the own between season and season, time and time, between hour and hour, word and word, power and power and such are those, "who wait in darkness." For the likes of Obi the right time and the right place are not here. The society of Umuofia has travelled a long way since the days of titled elders and eminent warriors like Okonkwo and Obierika and several others. Obi's world is what it is because of the tensions within. The people of Umuofia know well that their society is no longer compact and homogenous; the exemplary values that formed the basis of a once glorious culture are no longer relevant. But what merits our appreciation is the fact that, despite the enveloping anarchy, their culture is alive even to some extent.

A big greetings / reception await Obi on his arrival in Lagos with arrangements to cover the proceeding on the radio. When he visits Umuofia, the entire village is in a festive mood and a large number of people wait for him in his father's compound and Obi reflects upon their open-heartedness thus: "Whose joy of life had not yet been killed by those who claimed to teach other nations how to live." (22)

Custom and tradition find their way even into modernized present. This is seen in the ceremony of the kolanut, which is still performed, though in the name of "Jesu Kristi", thereby mirroring the new attitude in religion. One of the elders, as dwells on the subject of greatness, observes that, with the changing times, greatness too changes its time. If title taking was a premium placed on greatness in

ancient times, it now consists in acquiring western skills.

The standard of Ibo culture, which demands a deep fellow feeling among members of the clan, Obi's family includes cousins who come to stay and learn the craft of house-keeping from Mrs. Okonkwo besides the immediate members. In spite of poverty, their hospitality reminds us of the society of old Umuofia. Despite the European influence, Umuofia still considers society more important than the individual. This collective consciousness is expressed in the words of Joseph who reminds Obi of his responsibility to the clans-people when he hears about the latter's engagement to Clara "What sort of encouragement will your action give to the poor men and women who collected the money?" (68), or in the content of the songs by the wandering singers.

..... a brother must hold him to his heart, For a kinsman cannot be bought in the market, Neither is a brother bought with money, and ..... That he who has brothers  
Has more than riches can buy. (117)

A real cultural society cannot function without the active participation of its individuals. Obi has mused on the degree of loneliness he would have felt if he were not blessed with kinsmen who come to welcome him on his arrival from abroad. He reiterates the "danger of living apart" by his analogy of snakes. The members of Umuofia Progressive Union graciously allow Obi to pay his debt after four months, in spite of their pressing need for money. Gestures such as these are unthinkable in modern living conditions, which dictate prompt settlement of dues, as is the case with the department of Insurance or Income Tax. The concern of the villagers for Obi when he has a close shave with a rushing lorry, or the anxiety of the fellow Umuofians over his

escapades with Clara whose ancestry is doubtful, focus on the strong personal ties that persist.

Certainly one has left in no doubt regarding the ageless ethic that prevails in the Ibo culture, which regards its individuals as priceless possessions. When the members of Umuofia Progressive Union unanimously support Obi's case in the court after he is indicted because: A kinsman in trouble had to be saved, not blamed; anger against a brother was felt in the flesh, not in the bone. And so the Union decided to pay for the services of a lawyer from their funds. (4)

A real historical society has become, cultures change and grow. Discarding certain elements and acquiring new ones in the course of their history. Okonkwo's society was peaceful, and existed in idyllic conditions, because they had a definite set of values, one religion to govern their life and one mind to lead them on towards perfection, the goal of culture. However, the impact of the alien rule upset the entire social fabric. The interference of the whites in the lives of the natives produced unforeseen changes, wrought havoc at the physical and mental levels and dismantled the very value system of the culture. Cause must lead to effect, as a matter of course. The new religion, trade prospects, classroom education that was introduced into the society of Umuofia left an indelible mark on it.

A common society derives its cultural tone from its religion. Owing to its dogmatic and fanatic stand on certain matters as the outcasts, or the throwing of twins, the Ibo religion has been easily dislocated by Christianity which, however, couldn't eradicate some of the earlier evil practices such as he abhorring of the Osus by the other groups, proving the 'depth' of its anarchic roots.

Achebe's *Umuofia*, like R K Narayan's *Malgudi*, is a sensitive canvas on which is depicted in detail

the change and growth in the culture of a people. Just as trade, education, better living conditions found their way into Malgudi, with a generous share of English usage in the daily intercourse among the country folk, the society of *Umuofia* too has come under the influence of the alien culture. But the 'new dispensation' could not succeed in the total annihilation of the Ibo ethic, even as it happened in the case of India. There is, however, a change in the cultural scene as a result of the changing times. The famous 'Onitsha Market' by the great river Niger, the very symbol of the native culture once, now reflects the makings of a hybrid culture. One witnesses the scene with Obi in which, on the one hand, to the blare of music from loudspeakers, two men dance to attract the crowds into buying their bottles containing "Long Life Mixture", which the pamphlets guarantee would cure "Rheumatism, Yellow fever, dog bight." (43) On the other hand, generosity and general camaraderie are evidenced by the same scene where the dancing beggar lures the people into beating rhythm on empty cigarette tins, (that speak of the new vices of life) and receives plenty of alms in return. (43) In a society where the ends justify the means, where a few "smart ales" with an eye on money and power do not hesitate to mislead the illiterate, innocent crowds, who are too bewildered to assess the conditions that surround them, the culture of the people would have succumbed to total anarchy, but for its firm roots.

Obi is forced to learn the traditional folk tales in spite of his father's scorn because the old ways are still important in his village. His European upbringing renders him ignorant of certain native social modes such as the clan's disdain of the *Osus*, the payment of bride price, or even speaking Ibo, his mother tongue, without fumbling. Shortcomings such as these add to his disintegrated view of life and prevent

him from evolving into a perfect individual. The anarchy in the society is thus responsible for his fall from being a cultured to a confused individual.

The Ibo cultural identity system of administration that has never known a central authority always enjoyed equality in the real sense. There is no question of "one people sitting on the other." In the Government of Nigeria, Obi's existence, the "sharing" takes place only among the "Umuokorobia", the top people. The result inevitably is violence and a scramble to get to the lucrative top. Everybody tries his best to get to the top through the means of offering bribes: In Nigeria the Government was 'theirs'. It had nothing to do with you or me. It was an alien institution and people's business was to get as much from it as they could without getting into trouble. (29)

The social matters and manners etiquette have more towards the materialistic ends and have never been free from conceit. Unabashed compliments that never mean a thing except to make small talk, the shallowness of native administrators like Sam Okoli who feels elated on being addressed as 'Sir' by a European clerk but is disappointed when an African does not do the same, prove that European values are aimed at maintaining external appearances.

The Western society as observed by Obi has its tragic-comic dimensions. Administrative officers like Mr. Green are no longer in absolute authority as was the case twenty years ago. These Europeans have an intimidating attitude towards the latter, as the vein of Mr. Green shows. You are not paid to think, Mr. Omo, but to do what you are told or to Obi You say Sir to your superior officers, Mr. Okonkwo, (60) and so forth. The European secretaries are no better; they often act as the colonial administrator's spies. The Europeans have nothing but a carefully returned contempt for the African, whether he may be an educated young man or an illiterate.

Chinua Achebe's *No Longer at Ease*; both the African and European cultures should function in complementary terms, for Nigeria is a multi-cultural country. He aims at bringing in a positive mood in the ever hostile relationship between the Nigerian clans and the White Europeans. His extreme reaction brought only downfalls. A single vision has a dangerous as no vision at all. Even as the men of Benin listened carefully to the impressions of visitors to their gallery of art, without compromising the "integrity of their indigenous perception", the Obis, the Christopher's, the Josephs and scores of other men and women of contemporary Nigeria must, without abandoning the wisdom of their ancestors and with an eclectic approach to the modern present, must find a happy. They may bring a fresh lease of youthfulness to the ageing culture of their society.

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## HYBRIDITY AND NEW TRANSCULTURAL FORMS OF IDENTITY IN OM PRAKASH VALMIKI'S *AMMA AND OTHER STORIES*

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### Abstract

*Hybridity is closely associated with post colonial literature. Homi Bhabha is a key figure in the development of the term. The present paper endeavours to disclose the birth of a new culture at the variegation of the English and the Dalit cultures. Hybridity and new transcultural identity is highlighted in the present paper with reference to Om Prakash Valmiki's **Amma and Other Stories**. The anthology is a collection of fifteen stories. Two stories namely "Storm" and "Shavayatra" from this anthology are more relevant to discuss the transformed culture of the Dalits.*

**Keywords:** *Hybridity, culture, Dalit, non-Dalit, ambivalence, identity.*

Hybridity is not something new to this mother earth. It could be seen as a progressively cultural development in a society, in due course of time. Though it has become popular in science during the nineteenth century, the presence of the concept could be traced back in the age-old scriptures and puranas. In Tamil epics we have hybrid characters like Gajamugan (elephant faced), Singaperumal (lion faced Perumal). Gajamugan is one of the names of Lord Ganesha. He is called so because of having the body of a human and the face an elephant. Likewise, Singaperumal is one of the names of Lord Perumal. He is called so because of having the body of a human and the face of a lion.

Hybridity is closely associated with post colonial literature. Homi Bhabha is a key figure in the development of the term. Homi Bhabha says that hybridity usually refers to the emergence of a new

culture at the interaction of the cultures of the locals and the colonizers. In horticulture, it describes the emergence of the third variety after the intermixing of two different varieties. The new culture according to Bhabha is not a pure culture. The populace of the new culture exhibit ambivalence. That duality creates an uncertainty in the identity of the individuals of the hybrid culture. The prevalence of duality is because the subjects of the hybrid culture are not completely opposed to the colonizer. Bhabha says that it is the ambivalence that subjugates the absolute power of the colonizer. Ambivalence is not well received among the colonizer because they simply want the colonized to imitate them. The imitation of the ambivalent is not mere imitation but close to mockery. Ambivalence exactly exhibits the fluctuation between mockery and imitation.

The present paper endeavours to disclose the birth of a new culture at the variegation of the English and the Dalit cultures. The Dalits are marginally given space to pursue education at the cost of poverty and hunger. After the successful completion of the education and after securing a vocation pertaining to their education, some Dalits display a different culture absolutely. Some beneficiaries of education forget the path they have traversed. Instead of playing a beacon to the community that brings them up, they comport differently. To avoid disgrace, they hide their community. To mingle with other community, they abandon their own community. In remembrance of the future, they forget their past. They alienate themselves from the community that need their service. Hybridity and new transcultural identity that emerge in an individual after education, is highlighted in the present paper with reference to Om Prakash Valmiki's ***Amma and Other Stories***. The anthology is a collection of fifteen stories. Each story is unique in the sense it discusses different issue with different protagonist. Two stories namely "Storm" and "Shavayatra" from this anthology are more relevant to discuss the transformed culture of the Dalits.

In "Storm" there is an interesting character Mr. Lal. He is the youngest in his family of five brothers. His father is a pork merchant. None but Mr. Lal in the family is given a chance to smell the aroma of education. Nothing but his psyche is smart with Mr. Lal. In the school, he is belittled in spite of scoring the first rank. His inferiority complex is nurtured and shaped well to the convenience of the non-Dalits. After completion of the school education, his father's inept leaves him in a conundrum. His father's friend Deepchand who lives in the city shows him the direction for the college education. He stays with Deepchand's family to complete his college education. Then, he finds it uneasy to stay in

Deepchand's house any further. So, while pursuing his master degree, he abandons Deepchand's house to hide his caste horn. He stays at a rented house. He offers tuition to some students to meet out his expenses. Then, his march ahead leads him to become a scientist in a government institute at Poona. Later, he is married to Savitha, the niece of Deepchand. Soon, he quarantines himself from both the families. Finally, the death of Deepchand forces him to visit his father-in-law's house with his wife and daughter Pinki. Pinki at her grandpa's house forcefully learns all the facts concealed by her father regarding her kith and kin.

Education is a guide that elaborately prepares the learners to the life journey. Education never misguides its disciples. And in fact, education has no fault with it. The fault must be with its partisan. Dr. Ambedkar says "be educated, be organised, and be agitated". But a section of Dalits misinterpret the golden words of their Lord. They learn but they do not stand by their learning. Their learning does not bring advancement in their life but pulls them badly to their primitive stage. In the story "Storm", the protagonist Mr. Lal is an ideal character to apprise the new cultural identity that blossoms in some character subsequent to their education. Though he is educated, he fails to organise and to agitate against the perpetrators of casteism as prescribed by the immaculate soul Dr. Ambedkar. Rather he organises himself with the non-Dalits and agitates against his own flesh and blood.

Mr. Lal is one of the sons of a pig merchant. Mr. Lal is not interested in his family vocation. Luckily, he gets an admission in the village school to get his school education. Though he belongs to first generation to report to school, he is blessed with the natural capacity to assimilate the lessons taught in the class. He dazzles in the class outshining the

other students. He helps his father in the pork business at home. He participates in each and every nuances of the pig business, in spite of his poor interest in the business. His smooth elevation is sponsored by the hard work of his members of the family. His movement from village to city, his experience from education, and his exposure at the work place mushrooms in him into a new culture. The new culture forces him to forget the past. He no more believes that he is a son of a pig merchant. He could not remember the presence of the piggery within the premises of the house. He could not recall the hardships of his brothers in sponsoring his education. To conceal his caste from the present abode, he renounces the love of all his relatives. He subtracts all the branches and restricts his family to a distinct stem. He stops his wife from joining or attending any functions in the family. He behaves differently to his wife, whenever she demands for a chance to visit her home town. He strictly says to her that there is no need to revisit the abandoned squalor. He believes that her visit to her home may sometime pave way for the visit of any of the relative to the present abode. And their very appearance is enough for the neighbours to smell their true identity. Their true identity for sure would snap the ties that they have established with their neighbours. Their fancy empire that they have built with their perseverance all these years would be annihilated in a jiffy. He deliberately avoids his old acquaintances of the same caste at the cause that they may discuss topics pertaining to scheduled caste. Often he would join his colleagues to speak against the downtrodden to please his colleagues. He would invent bright lies to show himself a non-Dalit. Initially, his relatives do share their regret and inconveniences of the anti-hero Mr. Lal among themselves. But later they console themselves that that is the culture of the lettered:

All relatives had come to know things like: 'They are big people'; 'where is the meeting ground between them and low people?' 'They live, concealing their caste'; 'They don't now recognize their own people'; That is how all educated people are'; 'They even introduce their father as a servant,' etc. (*Amma and Other Stories* pg. 140)

Deepchand's death melts the obdurate mind of Mr. Lal. He steps down from his fancy empire to ground reality. He recalls the timely aid extended by Deepchand for his successful completion of his undergraduate degree. He realises that Deepchand's basic aid is the platform for all the luxuries that he enjoys presently. So, he leaves to Deepchand's hometown with his wife and daughter Pinki to share the grief of the demise of Deepchand with the other members of the family. Pinki could not settle with prevailing conditions at her maternal grandpa's house. Pinki knows nothing about the native culture. She is well aware of the culture that is promoted her father. So, Pinki finds it difficult to digest the hospitality and affection of the relatives. The very presence of the relatives makes her feel stinking and their hospitality appears to her like a mere farce. She knows her father as Mr. S.Lal. And she could not imagine that her father may change his name to hide his complex. In the village, when all the relatives address him as Sukkar. She is confused of the name Sukkar. Notwithstanding the pressure that is built by her inner conflict, she breaks the silence to question her father.

Mr. Lal expounds her that they are their blood relations. Finding no exit to escape from the reality, he unfolds the secrets known only to his knowledge. Pinki's questions make him swim in the past pool. He admits his mistake and says that he has hidden his true identity to safeguard the progress of his career. He has curtailed his friends and family circle to

establish a fake non-Dalit identity. He doesn't want even the shadow of the Dalit identity to follow him. The fear for society has made him run away from his native soil. Pinki is shocked to learn the new avatar of his father and advocates that hiding is not a solution to any problem. It only worsens the problem. "I don't know what you mean by societal thinking. But dad, running away is no solution to bring about change. We only make things worse by running away." (*Amma and Other Stories* pg. 148)

Hybrid culture sometimes offers negative role in characters like Mr. Lal. It promotes selfishness in him which he faithfully accepts without any negotiation. To guard his selfishness and to make his sail smooth, he chooses a new place and takes a new avatar of non-Dalit. To appease his neighbours and his colleagues, he considers his relatives and friends as weeds and removes them from his life altogether. His career advancement takes the top priority and makes him forget the promenade that he has treaded all these days. He doesn't want to bear the name that would betray his caste. He is ready to sacrifice anything to hide his caste identity from his society. Mr. Lal is not sole character who suffer from OOP (object-oriented programming) in the society, there are many such characters who readily remind *Thirukkural* numbered 110 which says "Atonement is feasible to all offences but for ingratitude."

In the anthology, there is another such story entitled "Shavayatra". The title literally means 'funeral procession'. This is a piquant story because it highlights the discrimination that is practised within Dalit community. Dalits are treated as untouchable to mollify the sadism that is dormant within the non-Dalits. Though Dalits find fault with non-Dalits for their iniquity, they too are ready to lavishly practise discrimination when a chance is provided to them at their doorstep. Though they yearn for socialism, they

fail to practically follow it among the fellow Dalits. They repeat the same mistake with the fellow Dalit that they experience with the non-Dalits.

"Shavayatra" is one of the stories in *Amma and Other Stories*. It honestly catches the sufferings of the 'balhar' in a village. The 'balhar' lives in the lowest stratum of the Dalit caste ladder. Unfortunately, there is only one family left in the village. The family is populated with the veteran Surja and his widow daughter Santo. They live at the end of the pond. Since they are single in the village, they have become minority to the 'chamars'. The 'chamars' ill-treat them. They practise the draconian untouchability in style with the 'balhar' which they hate the most. Kallu is the only son of Surja. He abandons his house when he is ten or twelve. After roaming a while he gets a chance to join in railways as fitter. And he is married to an educated girl. He comes to visit his village occasionally. His elevation could not be digested among 'chamars'. To remind him of his birth, they address him in the name of his caste. On one occasion, he invites his father to permanently stay with him at Delhi. But he refuses to accept the invite and demands to build a pucca house in the village. Kallu tries to explain his father that there is neither "livelihood" nor "respect" for them in the village unsuccessfully. He says that he turns up there every time to extend his support to their otherwise desolate state. His father spouts at him for his hybrid culture. With frustration he starts for Delhi. He returns to the village within a short duration with his wife and daughter and with some money to fulfil his father's dream. But his father could not garner the support of the mason and the villagers for the construction of his house. Instead everyone is against his idea. The village chief says that that is their ancestral place; they have no permission to build a house there; they can continue to live there

with their present “run-down structure”. In the mean while, Kallu's daughter falls seriously ill. The doctor spurns their proposal to attend the child, at the cause of caste. The ‘chamars’ refuse to rent their cart for their travel to the hospital. Subsequently, Kallu carries his child on his back to the hospital. The child dies on the way to the hospital. The ‘chamars’ atrocity does not stop with that. They abstain from attending the funeral. None comes to their aid to carry the corpse to the cremation ground. They deny them the access to their burial ground. Instead they force them to take the corpse to the ‘balhars’ ground that is a few distance away from there.

Discrimination is not a healthy practice to any living being. Discrimination looks awkward even when it is practised with a deadly diseased being. ‘Chamars’ are well aware of the minute nuances of the discrimination, since they have the first hand experience of the discrimination from the non-Dalits. But, they come forward to execute the unjust discrimination at their capacity against the weakest ‘balhar’. They imitate (mimicry) the non-Dalits to downplay the sentiments of the ‘balhar’. They don't want the ‘balhars’ to come out of their weakest state. They want them to continue their living in the lowest stratum. They could not digest Kallu's advancement. They try to remind him of his caste by addressing him with the epithet ‘balhar’. Kallu in turn avoids any meeting with these people. They do not want Surja to raise a building of his own. When a load of brick is unloaded in front of his residence, they become restless. They indirectly coax the mason from attending their project. The village chief directly threatens Surja to withdraw his plan:

Now that you have made a little money, you have forgotten your limits! We didn't let the balhars settle here so that they would build a haveli on our chest.... The land on which you live belongs to our

ancestors. Live as you ave been living, no one will have any objection. But if you try and raise your head, we'll shunt you out. (*Amma and Other Stories* pg. 217)

In the meanwhile, Kallu's daughter Saloni develops fever. When Kallu seeks the help of the doctor in the village to cure his daughter, the learned doctor behaves like an illiterate. He reminds Kallu of his caste in that grim situation. He doesn't allow Kallu to bring his daughter to his clinic fearing that other patients would stop visiting his clinic. He prescribes medicine to the child after orally hearing the symptoms from Kallu. The invalid consultation and medicine of the doctor gives invalid result in the child. Like the non-Dalits, the ‘chamars’ believe that objects would be polluted if they are handled by ‘balhars’. With this mean belief, they unscrupulously spurn Kallu's demand for the cart. Kallu entreats the ‘chamar’ to rent their cart to take his daughter to the hospital to minimise the travel time. But their retreat leaves him with an irreparable loss. His daughter is lost forever. To honour their caste, they deliberately avoid participating in the death of the child. Kallu has to manage on his own all the preparation for the cremation. Though the ‘chamars’ and the ‘balhars’ are Dalit by identity, the thin imaginary margin between them creates a big difference. The ‘chamars’ regard the ‘balhars’ as substandard. Their cruelty gathers pace to the extent of disavowing firewood to Kallu for the cremation of the child. To nurture their imaginary caste feel, they ignore their own blood and flesh partners. Again, they deny the access to the crematory ground which is nearer. And order Kallu to cremate the body at the place allotted to them. Finally, without the support of the fellow Dalits, Kallu and his family cremate the child at their capacity.

In 'Shavayatra' the 'chamars' artificially try to play the master's culture. Like a school going child playing teacher against the imaginary children at home, they play the colonizer against the weakest 'balhars'. It is that childish pleasure that truly kindle the 'chamars' to perfectly adopt the role of colonizer. They encroach upon the freedom of the 'balhar'. They summon the 'balhars' from distance to attend their chores. They instruct the 'balhars' to maintain social distance with the 'chamars'. They imagine themselves to be masters and force the 'balhar' to execute the slave to appease their sadism. Like the non-Dalits they address the 'balhars' by their caste. They employ the 'balhar' to run errands for them. Like the wanton boys ill-treating a frog or a fly, they ill-treat the ago-old Surja. In the pride of caste, they ill-treat Kallu who is a regular railway employee. The caste prevents them from opening their eyes to the sickness of Saloni. In the place of federalism and socialism, they display discrimination and divisive polity. Their blindfolded eyes treat their own coparceners like enemies. They unleash trouble after trouble to make the 'balhars' life restless. Surja's grapple for the native soil helps them indirectly to execute their meaningless culture. Like the non-Dalits they successfully damage the future of the 'balhar'.

In both 'Storm' and "Shavayatra" the exhibition of hybrid culture is crystal clear. In 'Storm' the

disgrace that Mr. Lal has experienced at school forces him to hide his caste. He becomes a slave to his new identity. To guard his new identity, he forgets his original identity. He joins hands with the non-Dalits to mock his own identity. He doesn't feel any prick in teasing his own community. He calls himself a non-Dalit and enjoys the false pleasure that is offered by the new culture. He firmly believes himself a non-Dalit and lives with a determination not to stamp the threshold of his fellow Dalits or any Dalit. In 'Shavayatra' too, the Dalits do play a non-Dalit. They inflict the same painful wounds to their fellow Dalit that they have experienced with the non-Dalits. They fail to learn any lesson from the discrimination that they have experienced. Here too, the 'chamars' create a fake identity of non-Dalit and try to guard it. Like the non-Dalits, they too want the slave kingdom to continue.

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# MORAL COSMOPOLITANISM: TRAVERSING BETWEEN THE DARK AND THE LIGHT, BREAKING THE ROOSTER COOP SYSTEM OF INDIA IN ARAVIND ADIGA'S WHITE TIGER

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*'A nation will not survive morally or economically when so few have*

*so much and so many have so little.'* – Bernie Sanders

Even after so many years of independence, poverty has not been eradicated completely. And there's still so much of disparity between the rich and the poor. This widening gap between the rich and the poor is helping the rich extend their lives while shortening the lives of those struggling. Kwame Anthony Appiah, a contemporary Cosmopolitan philosopher says, some people are too poor to live the life they want to lead. That's when we should help them in some way possible to make them rich. Human beings despite hierarchies, belonging to different castes, religions, nations should be united in alleviating the existing poverty which is the underlying cause for all the prevailing violence and threatening issues our community faces as a whole today. One should be morally obliged to our fellow humans. Only when one realizes that we are all one and the same; poverty and all sorts of inequality will end. This paper seeks to study the divide between the rich and poor which is devastatingly alarming and how being morally obliged to each other would be the possible

solution is analyzed through Aravind Adiga's novel, *'The White Tiger.'*

Aravind Adiga is an Indian writer and journalist. He did his education in India and Australia. He studies English Literature in Columbia, New York and later received his MPhil from Magdalen College, Oxford. He has been a journalist since 2000, first as a financial correspondent in New York, and then returned to India in 2003 as a correspondent for Time magazine. His articles on politics, business and art have been published in many publications. His ground breaking novel, *The White Tiger* was published in 2008 and it bagged the prestigious Man Booker Prize Award. This novel is a darkly humorous novel about India's class struggle, the rich poor divide, domestication of labour, and the hard realities of India's caste system and hierarchy. It talks about how India is divided into two- the rich India and the poor India. The novel is addressed in the form of a series of unreported letters to the prime minister of China, the latter of which was from the murderer Balram Halwai, who left his village to work as a driver in Delhi. "Between Assassinations" (2009) is his second novel, which depicts the seven years between the assassination of Indira Gandhi and his

son Rajiv. life. It was shortlisted for the 2009 John Llewellyn-Rhys Memorial Award. His latest work is "The Last Man in the Tower" (2011).

"Cosmopolitanism starts with what is human in human beings" (Appiah 134: 2006). All international ethics believe that everyone is morally important, and in actual consideration of any actions that may seriously affect anyone's life, fundamental or other things must be given due consideration. All cosmopolitan conceptions of morality hold that all human beings are morally important and must be properly taken into account in practical deliberations about any actions (especially lawmaking and policymaking) that may significantly affect anyone's vital, fundamental, or otherwise important interests. According to Beitz, "Moral cosmopolitanism applies to the whole world. This is a choice, that is, which policy should we choose or which system should be established. The choice should be based on fair consideration of the opinions of each affected person" (Bernstein, Alyssa R 2012: 711-717). Moral cosmopolitanism has clarified the boundaries of reasonable disagreement in global political theory. We have pursued the most important meaning of this international metropolis, which is the commitment to basic human rights. (Held David) Moral Cosmopolitanism tells that we are morally obliged to our fellow human beings despite differences. Of course, no one is the same, human beings vary in their thought, action, etc. Contemporary Cosmopolitan philosopher, Kwame Antony Appiah clearly says, we should embrace those differences and be universal and wide in our openness to accept everyone and treat everyone equally that at the end of the day, our obligation towards our fellow human beings as a collective whole must not die.

The rich people enjoys all kinds of luxuries, while the poor is subjugated more and more. In Aravind

Adiga's *The White Tiger*, there's an instance when Ashok, the landlord's son says, he will not eat meat. And immediately, there comes a voice, 'Should landlords, be vegetarians? Adiga calls a certain section of the community workers with jobs like rickshaw pullers, tea makers as "Human spiders." The poor people wants to come out of the vicious cycle, the Rooster Coup system, they are more than happy, even if one of their family members reaches the other side. Today, injustice is everywhere. Even in some malls, poor people are not allowed in. "Is there no Space for the Poor in the Malls of New India?" (Adiga 148). Balram says, people wait for some miracle to happen not knowing it's in their hands. Balram resents for not being brought up well, he blames his father for raising him like an animal. "Why do all poor live amid such filth and ugliness?" (Adiga 151). In Delhi and other metropolitan cities, rich people live in big colonies whereas, the people of darkness, poor, live in dungeons. Here, poor people are treated as animals. The great socialist, albeit being corrupt, wants to try his hand at politics and says, let's keep the landlords out and rage against the rich. He also talks about democracy in India, and ironically says, he would be making sewage pipes first if he is to rule the country, which clearly indicates the plight of the poor who are lacking the basic needs. Plutarch says, "Imbalance between rich and poor is the oldest and deadliest disease in all republics."

The Rooster Coop system is the system of rich getting richer and the poor getting poorer. Where the poor gets exploited and manipulated into thinking they are not worth it and made to Gaslight into being submissive and subservient. In Aravind Adiga's *The White Tiger*, even though the poor people know they are the next victim, they do not rebel. And only a man who is ready to lose this family will be ready to break

the chain. "Please understand, Your Excellency, India is two countries in one: a bright India and a dark India. The ocean brings light to my country. Every place on the map of India near the ocean is rich. But the river brings darkness to India – the black river." (Adiga). Balram's vision of two India's forms the central image surrounding the base of the novel. The foremost importance of the numerous dualities explored within the text is the duality between the light and the Dark which frames Balram's journey. His fervent need to enter into the "Light" of urban coastal Asian country is that the drive behind the dramatic transformation elaborated in his narrative. This passage conjointly suggests an impenetrable barrier; within the same method that the ocean is immovable, therefore square measure the sunshine and Darkness essentially distinct. That Balram is ready to transcend that barrier is a proof of his distinctive talents. That he remains unsure whether or not he will ever totally be a denizen of the "Light" represents his belief, expressed here, that the separation is on the far side of any individual's management. He referred to himself as a "half-baked Indian" due to the fact of being a dropout from his schooling. In the letter, he also added he looks with a touch of dark humor. He also remembers that as a kid, he had no name and was simply called "Munna" which means a boy, until a schoolteacher selected him the name "Balram" which is the name of the god Krishna's sidekick. Balram takes off to illustrate his native village of Laxmangahr, a poor rural place in India which he signifies as the "India of Darkness," in contrast to his current city of Bangalore, which he says is part of the wealthy urban, which he denotes as "India of Light."

This rooster coop system basically prevents people from becoming rich like entrepreneurs, inventors etc. Thousands of people live on the sides

of the roads in Delhi. They also have come from the dark – one can tell by the way they look and live. They make fires, clean and remove lice from their hairs, they have thin bodies, dirty faces, they live like animals under huge bridges and overpasses, it is lucid when any car drives past them. These homeless people are a special problem for drivers. They never wait for a red light – simply dashing across the road on impulse. Balram says, each time he braked to avoid slamming the car into one of them, the shouting would start from the passenger's seat. People in the dark don't have any option. They often get skin diseases because of malnutrition and unhygienic. While the masters enjoy lavish parties, the drivers had to sleep under the mosquito bites waiting for hours for their masters to come back. Sometimes, they don't even tell them when they will return back. Rich people inside the cars doesn't have to breathe the polluted air, but there is no option for the poor people. Balram says, seeing a bunch of people in Delhi, "These poor bastards had come from the Darkness hoping to find some light – but they were still in the darkness. Balram could empathize with the street beggars. How they are sleeping in the streets. He starts to contemplate about his father, if he was alive would be in the same place. In Delhi, during winters, the rich keep heater etc. While the poor has to suffer in cold. In reality, these recent instances have shaken people to rethink about humans. TSA made a woman to remove her menstrual pad just because she is a Muslim. (Brut India, 2021) and a Uber driver was humiliated and verbally assaulted by the anti-maskers for asking his passengers to wear face masks.( Brut India 2021) and the Zomata issue– Similarly, a food delivery boy from Zomato was physically and verbally assaulted for delivering the food a little late– all these incidents clearly depicts the nerve-wracking existing class

struggle between the rich and the poor people. Abhijit Naskar, an author and neuroscientist and a fervent advocate of world peace and harmony says, "Till luxury becomes a thing of the past, equality will remain a thing of the future" (Naskar).

Death is not the only thing that matters what matters is, whether people are living a decent life or not. People need food, shelter, medicine etc. Which comes from the nation-state. They are responsible for it. We should ensure that these state governments are providing proper basic income and necessities to the underprivileged. If they don't, then all of us have the collective obligation to make sure they do. This is fundamental moral cosmopolitan commitment. Government, politics, school education plays an important role in implementing these Morales. Having a universal basic income and health system is a possible solution. "Once you take seriously the real Challenges posed by global poverty, you have to come to grips with hard problems about how money is best spent" (Appiah 169: 2006). The irony is that rich dream of getting thin while the poor dream of getting rich, to get enough to eat. Adiga says in *The White Tiger*, the poor – They are human beings, yet shame no longer mattered to them. People are busy building homes for the rich but these poor lived in tents covered by tarpaulin sheets and divided into lanes by lines of sewage. The moment people recognizes what's beautiful in this world, they stop being a slave. If poor people are taught how to paint, it must be the end of rich people in India . These people don't have even have proper names, there are just called boy or girl. In a report published last year, the United Nations estimated that, "number of poor people in India was 364 million, accounting for 28% of India's population. The international poverty line is measured by earning at least \$1.90 a day" (The Hindu Business Line).

In Ved Mehta's autobiography *Face to Face*, he talks vividly about poverty. There was an incident when he and his sisters went to a carnival, where they found a family, where the girl child from the family was not given food even when she was starving and literally begged for food; her mother vehemently refused and the male member of the family were fed well. As the girl child has to be given dowry on her wedding. Even today, in some remote villages, this is happening. Then, there arouse a conversation between he and his Pom. "But some would starve anyway," said Pom. 'You can't blame all that on the dowry. There still wouldn't be enough food to go around, and there would be just as many children dying from poverty"(Mehta, 75). Another sister Nimi too joined their conversation. "You can't just discard a few customs in the kind of society we live in,' sister Pom said. 'Perhaps we are subject to more suffering, but then we can endure more than we might otherwise.' 'But at what cost, Pom?' asked Nimi. 'The deplorable poverty—we have never gone hungry to know really what physical suffering is. Our mother has never been beaten by her husband, either" (Mehta, 75). Another sister Umi tells, "I hope you realize the consequences in our society if the women started leading independent lives, working like men.' 'But perhaps there wouldn't be so much poverty,' said Umi. Then Nimi spoke slowly. 'I see with you, Pom. There is good in suffering. But not when it's carried so far.' 'Society will change,' said Umi, 'as we get our freedom and there is less subservience and useless misery in Indian homes. No theorizing is going to change matters. People will change of their own accord. I'm looking forward to that day." ( Mehta 76) Ved Mehta says, a country like India, where poverty is huge, it's the government's responsibility to take proper measures to eradicate it. "In India, where hunger and poverty are the reigning

monarchs and where all are at the mercy of an army of mosquitoes and flies, the sanitary conditions are at subhuman standards. The Health Department has a monumental job to perform. It not only must try to prevent outbreaks of epidemics by striking at the sources of poverty which cause them, but once they are in the open it must confine their spread. For this purpose, the British Government gave the Health Department top priority and a large number of personnel" (Mehta 47).

Kwame Anthony Appiah says, We can jointly formulate new trade and aid policies, use vaccines and drugs to prevent or treat diseases, take measures to deal with global climate change, encourage people to resist tyranny, pay attention to its value, and improve lives together by leveling everyone's life. Often times, we think that our lives reflect as the whole. That's the problem. So the first step is, recognizing our differences. And respecting our fellow human beings for who they are and then, provide what sort of help we can do for them who are below us. We have to learn from each other, have conversations about what is right, wrong etc. "What's reasonable for us to believe, as you look out on the world, depends both on what you believe already and on what ideas you have been introduced to" (Appiah 41). So we should be open to new realities. Balram's actions within the *White Tiger* are often understood inside the framework of the Nietzschean *Übermensch*. Balram considers himself to be superior to his fellow men, a rare "White Tiger" within the jungle of the Darkness. He believes his fate to be cut loose by others of his background since he has awoken

whereas they continue to be sleeping. consequently, he breaks free from the system of morality that binds the opposite folks of the Darkness to the rooster coop. He constructs his system of morals, during which thievery, murder, and a deadly betrayal of his family become acceptable and even actions. Finally, he rationalizes his selections by basic cognitive processes that he can function as a model to those that follow.

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## MAMANG DAI'S *THE BLACK HILL*: AN ECO-CRITICAL AND SOCIO-CULTURAL PERSPECTIVE

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### Abstract

*The present paper tends to analyse the novel The Black Hill by Mamang Dai from Eco-Critical and Socio-Culture perspectives. Indigenous people are the native people of a country. Representations of their Literature are called as Indigenous Literature or Aboriginal Literature. Mamang Dai is a well-renowned writer brings out the tribes customs, ethnicities, folklore, myths, and superstition to the world. Tribes are orient with nature. Their feelings and emotions are ignored by the mainstream society. Metropolitans consider them as philistine, wild, brutal, boorish in nature. But they are very humane. Indigenous people preserve the natural resources and worship them as God. Mamang Dai has powerfully used 'Nature' as a medium in this novel. She brings out the tribe's life and explains how they are associated with nature.*

**Keywords:** Indigenous, aboriginal, philistine, ethnicities perspectives.

Indigenous people are the native people of a country. Indigenous people have different terminology like home grown, natives, janajati, adivasi, aboriginals and so on. Indigenous people follow a set of principles. They live in the mountain areas, valleys, caves, forest regions. They are orient with nature. Their literatures are called as Indigenous Literature or Aboriginal Literature. Civilized people are originated from ethnic group. But now the Indigenous people feel alienated and an exotic in their motherland. Their feelings are ignored by the mainstream society. They are invisible in the world. Indigenous writer's throws light on these tribal communities and make the world awake of their living. Writers found home grown people seeking the attention of world to authenticate their identity. So writers like Mamang Dai, N.k. Osik, Robin S, Ngangom, EasterineKire, J.M. Coetzee, TenssulaAo,

MonoZote and so on expressed their views on Indigenous people through their writings. There are many novels, poetry, prose, short stories, memoir explain the tribe culture and their life.

Mainstream people ignore the ideas and ideologies of these tribes. Metropolitans consider them as philistine, wild, brutal, boorish in nature. But they are well-mannered and humanitarian in nature. They are the devotees of nature. They can't think beyond their culture and tradition. They live one with nature. Though the metropolitans are educated, developed, cultured and so on they are inhumane at times. They destroy the nature resources and break the chain of ecosystem. In current scenario, our country is in need of oxygen. Many states in India are in need of oxygen cylinder and medicines. This is because metropolitans live a comfortable life by

destroying the nature. But with these tribes the nature itself feels comfortable.

They worship nature and its resources as God. So, the tribes protect the natural resources and save it for their young generations. Even though the world kept changing the indigenous people remains the same. They have their own identity, and they follow their culture and tradition. Their songs, dances, drawings, art are related and dedicated to the nature.

Indigenous people are facing many struggles, which do not carry any meaning for the mainstream or the so-called urban and civilized society. They are marginalized, suppressed, and socio-politically exploited by the dominant groups. Though the indigenous people are low in economy and find the urban life-style alien, they have the richest resources with them and lead harmonious life close to nature. These ethnic groups are free from bio-centric viruses and also from techno- viruses, which have been spoiling the urbanized sections of the society that solely depends on cyber-cultural and techno-cultural produces in the fold of hyper-cultural automotive and horrendous ambience.

Mamang Dai, an acclaimed and well-renowned poet, novelist, and journalist, belongs to tribal community. Much of her works deal with tribes of North- east India. Her notable works include *River poems*, *Stupid cupid*, *The Black Hill*, *The Hidden Land*, and *The Sky Queen*. She has won Sahitya Akademi award and Padma sri award for her works. She voices for the betterment of the indigenous people through her writings. She brings out the tribes customs, ethnicities, folklore, myths, and superstition to the world. She mainly focuses on the tribes, who belong to Arunachal Pradesh, Tibet, and Assam.

The present paper attempts to delineate the novel from the eco-critical and socio-cultural perspectives. Mamang Dai's novel, *The Black Hill*, is

an evident record that anthropogenic groups orient themselves with nature. There are many indigenous unheard stories, which disclose in detail their sorrow, disappointments, sufferings, traditions, philosophy, culture, ornaments, omens, superstitions. Etc., Mamang Dai converts tribes' experiments, worship, exploration and testimonies in relation to nature and its bounties into novel.

Identity plays an inevitable, and all-pervasive vital role in diverse forms and modes. An indigenous person has the nature as his/her identity. Their ethos, customs, beliefs, rituals, prayers, cultural habits and so on depends upon the natural surroundings in which they seek the call from birds, animals, and seasonal plants, the blossoms of trees, rivers and mountains to move forward in their routines. The novel depicts the story of people, who live in Mishmee and Abor hill, which, now, is recognized as Arunachal Pradesh, Tibet and Assam. Mamang Dai portrays the people and the land as observed:

. . . . Assam valley was an unknown territory of jungle and rivers and scattered villages hidden among clumps of bamboo and rice field. The only mode of transport was by boat, following the river, or by elephant. (TBH, 52). The sky above shone with a soft, clear light. She could inhale the grandeur of the sky. Her soul was returning to her. Beyond this spot the true forest would begin. (TBH, 288)

The story revolves around the three characters Gimur, Kajinsha and French Priest. Mamang Dai clearly shows the bond between ethnic group and natural resources. The tribe goes to any extreme to protect their land and natural resources. In this novel, these tribes are afraid of arrival of British military inside their village and later, it ended up in inter- tribal warfare. The protagonist states that, "The land was there for him to explore at will. The trees were a

swathe of green that revealed its secrets to this man who knew their hidden paths and frozen routes over the mountain that kept the tribes apart.” (TBH, 35)

Tribes are afraid of British troops and also about their modern inventions. The tribes are vicious, brutal, when it comes to land. A French Priest named Nicholas Krick, who wants to spread Christianity among the villagers. But the ethnic groups were against him. He faced many hurdles inside the village. Kajinsha's braveness is seen in the novel and he is the representation of whole tribal community. He states that,

Hey! Sepoy! Dog! Tell me, what is defeat? I do not know the meaning of this word. If I am standing like this, even if I fall down, I am still alive and stronger than you! As long as my heart is beating there is no defeat. Do you want to see how I die? Come closer you coward! You are afraid. It is your defeat! (TBH, 284)

In eco-critics point of view tribes are very closely related with environment. They are surrounded by valleys, tress, rivers, plants, pond, birds and animals. Their connections with nature are inseparable. They consider earth as next to their biological mother. Tribes consider the earth as divine. All rituals songs, customs, spirituality are related with nature. Eastrine Kire, an Indigenous writer quotes:

My villagers are like tiger cubs climbing a mountain.

My villagers are like wild boars climbing a mountain slope.

My villagers are like big stones no one can lift.

My villagers are like heavy palm tree stems no one lifts.

My villagers are like dogs biting everyone.

My village is a village full of ponds (a rich village).

My village is arresting bear's village (fearless and fierce).

Indigenous people lead a peaceful life without polluting the environment. Tribe doesn't like materialistic world. Nature plays a significant role among tribes. They won't exploit the nature. People who lives in the mainstream region abolish the natural resources for the sophisticated living. And they face many serious hitches. Metropolitan makes the ethnic group to feel as “other” in their own motherland. Ethically, socially, geographically they are suppressed by the mainstream society. Though government provides many schemes, but still they are not accepted in society.

Society and culture are inseparable. Both are interlinked and interconnected P.R. Stephenson defines it as “what is cultural? Is it not the expression in thought form, of the spirit a race and of a place? Tribes are well known for their culture.” Culture becomes identity for human beings. T.S. Eliot states: “Culture means the way of life of particular people living together in one place and it is made visible in their arts, in their society system, in their habits and customs and in their language.” (Eliot, 120)

Indigenous culture is a rich culture and it differs geographically. In tribal culture there is no gender discrimination. Women are given equal rights in their community. In this novel Gimur is brought up like a boy. Gimur did everything that young girl in the village were expected to do, in fact she was better than most at household chores; but, as her mother always said, she was uncontrollable and daring more like a boy, whistling and climbing tees and getting into scrapes.(TBH, 2)

At the end of novel, she boldly admits to British forces that “tell them we also had some things to say. But we cannot read and write. So we tell stories” (TBH, 288)

These ethnic groups are more humane in nature. Protecting nature is their prime duty. Sculptures, drawings, folklores show their richness in culture. Mainstream people follow multiculturalism. But they strictly follow their own ethos. Easterine Kire, in her book "Walking on Roadless Road" describes about tribes' aboriginal culture:

. . . tribes share common patterns of village architecture, the majority of them preferring to settle on hilltops in order to have an advantageous position against enemy attacks. The morung was the main educational centre present in each tribe, and is a dominant structure.

Tribes are unhygienic and unhealthy. They won't take modern medicines or tablets. But they are free from deadly disease. Innately, they have a powerful immune system to fight against any disease. Naturally they get immunized. Metropolitans are hygienic, educated but they suffer. Nature is God's gift. Every citizen should protect the nature and its resources. If we critically examine, this novel is a testimony to the power of Mamang Dai. She has powerfully used 'Nature' as a medium. Tribes are conventional, traditional, ancestral in their foods, costumes, cosmetics; all these are external objects which tell the mainstream that they are uncivilized. But they are more compassionate than the mainstream communities. Tribes are free from politics but they live for polity.

Tribes live for the society, people but not for politics. Whereas, mainstream people are with

uncountable number of political parties, associations, establishments and so on. They are so much politicized and divided in the name of religions and sub-castes. In the case of Tribes, the one and only religion is Nature. Tribes are very generous in offering the people; they are more rational in supporting the love affair of Kajinsha; they respect individual sentiments and therefore, they are modern. Modernity is referred to a civilized mind not to a civilized costume. They are oriented with nature and so, nature protects such tribal people who are part and parcel of meadows, flowers, trees, birds, creatures, etc.

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## QUEST FOR HUMANITY IN BAMA'S KARUKKU

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### Abstract

*Karukku is an autobiographical work by Bama, talks about her life from an early childhood to early adult life. The book was originally written by her in 1992 and translated into English by Lakshmi Holmstrom in 2000. Bama is considered one of the first Dalit woman writers in Tamil. Her novels are always deal with social problems. Her other works are Sangati and kisumbukkaran. She not only describes events which impact on her later life, but writes about her bitter experience which changed her daily life. this paper attempts to reveal the Oppression, Suppression, Exploitation of a Dalit woman named Bama and the various pervasiveness of so-called high-class people. Bama's quest is to understand and present how her multiple identities as Woman, Dalit, Christian. She pictures the problems of a Dalit woman on account of Gender, Caste, Religion. She's searching of humanity because she was subjugated under the hands of upper caste community.*

**Keywords:** Caste, Oppression, Exploitation, Gender, Class, Dalit, Christian.

The book begins with the first-person singular narration. Bama moves from past to present, exploring different incidents which occurred in her life. The central part of the character is the story of Bama's life as a Christian, because according to her she believes that Christianity was considered as a way for her liberty from all social evils, especially from so called upper classes. Depressed classes all over the India believes that converting to Christianity is an offer of freedom especially available to the minorities i.e., Dalits. But ironically, they won't get any reward, award or liberation, instead of, they are still caught at the hands of the upper caste people. Bama's *Karukku* not only depicts from early childhood life to an early adult life but also spiritual-religious development as a catholic follower. Bama refers to the word *Karukku* in Hebrews, New Testament in the Bible, "For the word of God is living

and active, sharper than any two-edged sword." We can see her sorrowful feelings and expressions towards *Karukku* in her own words, she herself reveals in the preface of the book: "The Driving forces that shaped this book are many: events that occurred during many stages of my life, cutting me like *Karukku* and making me bleed; unjust social structures that plunged me into ignorance and left me trapped and suffocating; my own desperate urge to break, throw away and destroy these bonds; and when the chains were shattered into fragments, the blood that was split then; all these, taken together."

### Experiencing First Untouchability

*Karukku* concentrates on two important things which cause great miseries in Bama's life. She never heard of untouchables and untouchability till her third standard while at school. When she was returning

from school, she finds an elder from her street. He was holding out a small packet of snacks which is tied in a rope, he bringing the snacks by holding the rope without touching the packet given it to the so-called upper classes people-Naicker in that village. It shows us how they subjugated Dalits as slaves under their hands. While seeing this, initially Bama was unable to control her laughs. Being a child girl, she is so innocent but later she thinking about his deeds. she says: "Just then, an elder of our street come along from the direction of the bazaar. The manner in which he was walking along made me want to double up. Later on, after that incident, she got an inner voice, awakening in her mind" (13).

Bama is never aware of the caste Name Parayah and Dalits issues or untouchability never before, as a normal innocent child, she is just laughing about the behaviours of an elder when that incident was happened around her, she's so confused by a word Parayah she writes: "What did it mean they called us 'Paraiya'? had the name become that obscene? But we too are human beings. Our people should never run these petty errands for these fellows. We should work in their fields, take home our wages, and leave it at that." (13)

Bama starts to think about as a result, she finds that her whole group-girls and women was named as Parayachi, marked as the downtrodden and whole community enslaved at the hands of the upper caste people. After She receives painful events wherever she moves because of her labeled caste named as Dalits in the name of untouchability.

### **Taunts in the Name of Caste**

Bama reveals her grandmother words who works as a bonded servant to the so-called upper class Naicker Families. When she works in the field everyone used to call her by name, without giving

respect to her age. Small children are not exceptional because they are part of the upper community. Despite she calls back them as 'ayya' she suffered humiliations by getting ordering, commanding through her lifetime. She could tolerate these activities, otherwise she won't survive there. she quenches her thirst by getting water from the height of four feet. Bama says:

One day I went with Patti to the Naicker house. After she had finished all her filthy chores, Paati placed her vessel that she had brought with her, by the side of the drain. The Naicker lady came out with her leftovers, leaned out from some distance and tipped them into Paati's vessel, and went away. (14)

When Bama listening to all words which was shared by her grandmother, it angered her, she wanted to get some changes so she tries to raise against her voice, her grandmother stops by telling her, she says: "These people are the Maharajas who feed us our rice without them, how will we survive? Haven't they been upper-caste from generation to generation, and haven't we been lower-caste? Can we change this?" (14)

Through that Bama understood that the Dalits community are suffering from one generation to generation and forever.

### **Experiencing Humiliation at School**

All of us sudden, every Dalit witnesses this incident in his/her school life once in the lifetime. Similarly, Bama experienced a bitter moment in her lifetime. Every teacher at her school announced in middle of a class, about a govt scholarship to the school students especially to the oppressed classes-Dalit's. The government offers the financial grants and special tuition facilities to the Dalits. Most of the time these grants were only an announcement to the

Dalits, they were wandered everywhere to get the authority signature to avail the benefits. They completely exhausted before got their funds in hands. Some of the scholarship never reached them successfully by the higher official who belong to the so-called upper-class people. Their Simple reason is envy. The offers were more of humiliation than assistance because it shows out her caste identity. Once identity was revealed everyone in the class starts teasing her. Bama opines: "Among the other students, a sudden rustling; a titter of contempt. I was filled with a sudden rage." (19)

Someone has stolen the coconut when Bama playing at school. Everyone put a blame on her that she might stole the coconut. The school headmaster treats her very badly. He scolding her in the name of the caste, The Headmaster tells: "You the people of low caste like the manner you have...we cannot allow you inside this school. Stand outside." (16)

The incident made Bama feel heart-breaking. She was insulted in front of all the students. Even she got suspended from school. A teacher advised when she was crying, to meet the priest at the church, for an apology letter would definitely help her to resolve from the problem. While visiting the Priest, Bama talks about the problem with clear notions, but the Priest himself behave as a selfish giant. He shows no pity to her, he started abusing her verbally in the abusive language. Priest says: "After all you are from the Chery, you might have done it. You must have done it." (17)

We can understand that Priest too sees her as a worm not a human or woman. Anyhow she got an approval letter from the Priest with half minded. Once she entered the classroom, the way the whole classroom looked at her was an uncanny manner, it was a guilt moment to her. She was weeping continuously; she expresses her grief: "When I

entered the class room, the entire class turned around to look at me, and I wanted to shrink into myself as I went and sat on my bench, still weeping." (17)

She comes across many obstacles in her an early life that makes to think about caste issues in her own mother India. She wants to uplift herself as well as her community so her brother helped her and showed that the education was the only key to breaks all the hurdles and reach success in the life. He opines:

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

### **Dalit-Child Labourers**

The three quarters of the school are Dalits. The teachers won't hesitate to call and orders them like a servant, especially to carry water to the teacher's house, even they asked to bring water for their gardens. Dalit children are subjected to do all kinds of this work both at the school and teacher's place.

### **Poverty and abuses**

Bama wanted to proceed her studies so that she wants to move to the next neighbouring village to continue. While studying, she has been placed at the hostel which all girl's students were wore rich smart clothes except Bama. Her costumes show us her poverty. Her mother lends her earnings, with the help of the money, she continuous her studies, joined college with the cloth she wore. She remains in a same costume for a week. This shows us she came

from a very poor family. She never gives up improving her status. Even though she was an outstanding student her caste still comes and attached to her wherever she moved. She could tolerate these issues to get liberation from enslavement. Bama's hostel lady warden (sister) was abused her in the name of caste, the class teacher was also taken part in this abuse. The teacher asked all Dalit students to stand up during the meeting of the school. This made her feel ashamed and humiliated when standing before the whole students. While staying at the hostel, she painfully recalls the nun's vicissitudes behaviour, commenting bad on the Dalit children about food and sheltering. She expresses:

The Wardensister of our hostel could not abide low-caste or poor children. She'd get hold of us and scold us for no rhyme or reason. If a girl tended to be on the plump side, she'd get it even more. These people get nothing to eat at home; they come here and they grow fat, she would say publicly. When we returned to the school after the holidays, she would say, look at the Cheri children! When they stay here, they eat the fill and look as round as potatoes. But look at the state in which they come back from home just skin and bone (17-18).

When she completes her U.G and B.Ed. she decides to become a teacher. She works in Christian convent she finds that the nuns working there continuously blaming the Dalits children and Dalit teacher are not exceptional in that case. She shocked by their activities she come up with the idea to become nun, to service for the poorer down-trodden children's, so she resigned her job and converted to nun. She says: "I wanted to be like her, living only for the poor and down trodden; so, I entered that particular order." (20-21)

### **The Religious Nun-atrocities**

Even Bama works in a Christian religious- nun order but she has received only the non-respect. In India most of the Christians are Dalits. According to the Christianity, all are equal before God, that's why it came to India before independence, started many missionaries given education, uplifting the poor but after the independence all control handed over to the politicians hailing from higher brahmin communities. As a result of this, they called themselves as a Christian and seated as head of the church, showing disparities and prejudices towards oppressed. Dalits who converted to Christianity, never received respects, they never be placed as a head in the church. the higher positions taken by the so-called upper classes. The Tamil nuns are considered as low. One of the cruel things was Tamil Parayah nuns considered as lowest of the lowest. These types of nuns never received any respect or positions. The church principle preaches in the foreign land is same but in India, it is quite opposite. They neither follow nor preaches the right words which scripted in the Holy Bible. She writes:

In the Churches, Dalits are the most, in numbers alone. In everything else, they are the least. It is only the upper caste Christians who enjoy the benefits and comforts of the Church. Even amongst the priests and nuns, it is the upper-castes who hold all the high positions, show off their authority and throw their weight about. And if Dalits become priests or nuns, they are pushed aside and marginalised first of all, before the rest go about their business. It is because of this that even though Dalits like me might wish to take up the path of renunciation, we find there is no place for us there (69).

Initially, Bama thought that convent was the right place to get respect. Later she realized it was wrong.

one can tolerate and survive at least few when compared to the position or survival inside which was worse than anything. The survival of the humans at the convent was so hard and toughest. Their treatment of Dalits was so cruel. They don't consider Dalits as fellow Human Being. Nuns in the convents constantly throw insults and abuse against the Dalits students. Nun notions are: "Low caste people are all degraded in every way. They think we have no moral discipline nor cleanliness nor culture." (22-23)

But Bama decides to stay in that convent even hard times existed, because of her strong and keen determination to help the poorer Dalit students. Those who taking training besides Bama, they got puzzled and anxious to find out which caste that she belongs too. But she answers very loyally to them without any further hesitation. The religion order and own reservation help Dalit woman to become Nuns. A sister tells: "They would not accept Harijan women as prospective nuns and that there was even a separate order for them somewhere." (22)

Once Bama finished her eight standards, she joined the convent boarding school to study class IX. She believes in God, she wanted to dedicate her life to God's service. After she completing her tenth standard, she wanted to become nun to serve the poor Dalit children. She tells her ambition to one of her sisters, she says:

The Fearbhayam, that I felt towards God gradually left me, and lovepaasam, grew. I tried to the best of my ability to pray at all times; to go to Jesus, look at him, and talk to him frequently; not to behave in a way that would cause him pain; not to commit sinful deeds; to be good...when I finished my exams after the tenth class, I told one of the sisters about my wish. But she told me that I should only be considered after I had finished my college education. (87-88). Bama has still faith in the Christianity, only

Nun doing the partiality and prejudices with themselves. She writes: "And even amongst themselves there were caste divisions, divisions between the rich and the poor, and even divisions over the languages that they spoke." (89)

According to Bama, God shows the greatest mercy, love and compassion to the downtrodden. So, she believed that Jesus came to earth for the poorer, Jesus associates with poor and hungry people throughout his lifetime, but no one has followed him. No one was getting fear of God's punishment who committing sins and injustice to the innocent people. They neither fear nor aware of him. Bama writes:

There is a great deal of difference between this Jesus and the Jesus who is made known through daily pieties. The oppressed are not taught about him, but rather, are taught in an empty and meaningless way about humility, obedience, patience, gentleness. (90)

### A Quest for Humanity

Bama has suffered a lot at the convent, almost three years she spent there with much difficulties. She founded that there was no connection between Convent God and extreme poor. She says there's no reality. Bama writes:

"How long can one play act in this way? Any way it wasn't possible for me I had to leave the order and come into the world. And I do not know if they have become so habituated to their play-acting that they can no longer distinguish between the role and the reality." (93)

After she not only come out from the convent but also from the religious order, she feels that she belonging to the Dalit community woman but she feels so hard to make money to survive it was a very hard situation to her. Bama writes:

I am now am in the position of having to endure the hard ships of being alone in the outside world, and of having to seek work, and even food and drink for myself. I came out into the world. And although it is so hard to make a living, yet I am truly happy to live with a whole and honest mind. I feel certain contentment in leading an ordinary life among ordinary people. I can breathe once again, independently and at ease, like a fish that has at last returned to the water, after having been flung outside and suffered distress. (101-104)

Bama argues, even though Dalits are better than upper community, they won't allow us to get privileges instead they forced us to enjoy pain and sufferings. They are subjected Dalits to the most painful taunts. she writes: "Even if we are as good as they are, or even better, because of this one issue of caste alone, we are forced to suffer pain and humiliation." (24)

Bama argues that convent is not for the discipline, not for the poor, not for the progress of depressed students, they never considered them as humans, the God they worshipped are full of much wealthier but it is not remaining as the simple one like Dalits. No one can't see similarity between the God and suffering poor children. Bama writes: "The convent too was a well-endowed one. And the Jesus they worshipped there was a wealthy Jesus. There seemed to be no connection between the God and the suffering poor." (90)

Bama believes Dalits are now aware and they were born by God like the behaviours of God. They have the new strength which helps them to unite all Dalits to find their lost identity and integrity and wants to live much proud, feel honoured, self-respect and spreading love to the whole world with full of devotion. She writes:

They, the Dalits, have become aware that they too were created in the likeness of God. There is a new strength within them, urging them to reclaim that likeness which has been so far repressed, ruined, obliterated: and to begin to live again with honour, self-respect and with a love towards all humankind. To my mind, this alone is true devotion. (94)

Bama feels that the nuns never think about the upliftment of the Dalits children, instead they discussed about what they prepare next, eat, celebrate, how to enjoy, what to break, what to buy and what to sell these are the things were nun recurring together. Bama writes: "Always the discussion was at the level of what to prepare, what to eat, what to celebrate and how to enjoy, what to build and what to break, what to buy where and how to sell it." (96)

*Karukku* is a real miserable life experience of the oppression of the downtrodden life of the Dalit-Bama. In her preface to *Karukku*, Bama states, "There are many congruities between the saw-edged palmyra *Karukku* and my own life. Not only did I pick up the scattered Palmyra *Karukku* in the days when I was sent out together firewood, scratching and tearing my skin as I played with them; but later they also became the embryo and symbol that grew into this book." (Preface to *Karukku*-xii) She continues that though the Bible describes the word of God as a two-edged sword, it no longer stimulates the hard hearts of many to achieve their joy by enslaving and exploiting others. Bama's journey is so hard than rock, she encountered various experiences which gives us great pain. Her bitter life events are encountered in the word form comes out with much heartbroken, she reveals her story with us very painful notions because she wants these things not to be happen anyone never after. her quest for self-

discovery, identification, humanity, integrity and empowerment has to be necessarily appreciable. Bama's writing on its own real-life experiences is a form of war against such casteism, patriarchal pervasiveness of so-called upper-class community at both past and present. Thus, the writer succeeds in portraying her characters and thereby grasp attention of the world got an identification as an outstanding first woman Dalit writer and breaks the barriers which set by envious upper community and proves her ability and stand on her own leg. We understand that she quests for humanity throughout her lifetime and she proved herself to the entire world from Cornered Dalit woman to victorious Dalit woman.

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## GENDER, ALIENATION, LOVE AND CULTURE IN AMY TAN'S NOVELS: A STUDY

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### Abstract

Amy Tan is an American author of Chinese descent who gained widespread fame and recognition for one of the most celebrated works of literature that dealt with the life of four Chinese American immigrant families, *The Joy Luck Club*, which was published in 1989. Such was the critical reception of the novel that it was also made into a movie in 1993. This paper will focus on the most influential aspects and highly significant overtones in the novel such as gender, culture, alienation and love in Amy Tan's novels.

**Keywords:** Gender representation, love, culture, alienation.

Amy Tan is a Chinese-American author who catapulted to high critical acclaim and widespread fame for her novel *The Joy Luck Club* published in 1989. Such was its popularity with readers and critics alike that it was made into a movie in 1993 by Director Wayne Wang. She is also the author of well received works such as novels like *The Kitchen God's Wife* (1991), *The Hundred Secret Senses* (1995), *The Bonesetter's Daughter* (2001), *Saving Fish from Drowning* (2005), as well as *The Valley of Amazement* (2013). Her novels are said to be fused with autobiographical overtones. Her list of published Children's Books include *The Moon Lady* in 1992 and *Sagwa, the Chinese Siamese Cat* in 1994. Her Short stories include *Mother Tongue*, and *The Voice from The Wall*. Her memoir was published recently in 2017, and is titled *Where the Past Begins: A Writer's*

*Memoir*. Her works are interwoven with Chinese history, stories originating in Chinese culture and inter-generational conflict due to immigration, biculturalism, identity crisis, ethnicity, family relationships and language barriers that result in miscommunication.

Amy Tan has also ventured into non-fiction. *The Opposite of Fate: A Book of Musings* was published in 2003. Her non-fiction work with Maya Angelou, an American Civil Rights Activist and a remarkable poet and Mary Higgins Clark, an American author known for her suspense novels is titled *Mother* (1996).

Amy Tan's first and highly celebrated novel is *The Joy Luck Club* (1989). It deals with four immigrant Chinese American families living in San Francisco playing Mahjong, a 19<sup>th</sup> century Chinese game based on tiles. The characters of the novel

include four mothers and four daughters who share stories relating to their lives. There are totally sixteen stories. The novel focuses on Jing-mei's journey to China to meet Chwun Yu and Chwun Hwa, twins who are her half-sisters. During the Japanese invasion in Kweilin in World War II, Suyuan, Jing-mei's mother, was forced to abandon the baby twins on the roadside before her flight. One of the most immersive forces in the novel is the love shared between daughters and mothers, despite the constant cultural clash and language barrier. The author incorporates broken English in the novel to show the readers the difficulty involved in learning a second language. The mothers are comfortable speaking in Chinese whereas the daughters have assimilated into the United States and are much more comfortable with speaking English. Chinese words like Nengkan and Chunwang are mentioned. The mothers are Chinese immigrants whereas the daughters are first generation Asian Americans. The reference in the novel to Chinese zodiac characters as per one's birthdates are highly imbued with cultural significance. The Chinese belief of predetermination when it comes to fate and destiny is often indicated. A stunning example of love is portrayed through the character of An-mei's mother who cuts off a piece of her arm to prepare a medicinal recipe to save her dying mother, Popo. The novel shows the rampant sexism that women of the times had to grapple with. Sexual assault and abuse frequently occur in the text. The problem of identity is something most immigrants struggle with. Despite being raised in Chinese households, the daughters identify themselves more with the American culture.

*The Kitchen God's Wife* (1991) is Amy Tan's second novel, based to a certain extent on her mother, Daisy Tan's life. The novel is set in two different time periods- the first one is in the 90s in

California and the second part focuses on World War II and the Japanese occupation of China. Pearl Louie Brandt is the protagonist. She is the American daughter of a Chinese immigrant, Winnie Louie, who immigrated to America to escape an abusive marriage and the horrors of World War II. The novel captures the turmoil that women underwent in a rigid, patriarchal society of early 20<sup>th</sup> century China. Caught in a highly abusive marriage, Winnie Louie was never given any credit for all the hard work she had done. Her first husband, Wen-Fu abuses her mentally and physically. When Winnie Louie meets with him to get her divorce papers signed, he brutally rapes her. Her life is destroyed by a man who views her as a possession for pleasure-seeking purposes. Women's education wasn't given any importance either. At one instance, Winnie Louie mentions that her grandfather didn't want to send her mother to school. They only focused on educating their sons. Alienation abounds in the novel.

*The Hundred Secret Senses* is Amy Tan's third novel published in 1995. The central theme of the novel is love and the bond between two sisters- Kwan Li who is Chinese, and her younger half-sister, Olivia Bishop who is Chinese American. Olivia is a travel photographer. The two sisters have a twelve year age difference. They share the same father, Jack Yee. Kwan is the product of their father's first marriage. When their father dies, Kwan is sent to San Francisco from China to live with Olivia's family. She is eighteen years old at the time. Olivia is initially embarrassed by Kwan's lack of knowledge related to the American lifestyle and the fact that she's not able to speak English well. Olivia has completely assimilated into American society though. They however bond over Chinese stories of magic and superstitions. Kwan believes that she has "yin eyes," which means she can see ghosts and thinks she's a

“medium.” Kwan believes in past lives too. She often speaks Chinese, thereby Olivia learns the language too. After her trip to Changmian, China, Olivia does come to embrace the otherworldly, making her the perfect mixture of both the cultures. The Taiping Rebellion, an important part of Chinese history is referenced.

*The Bonesetter's Daughter* is the fourth novel of Amy Tan's, published in 2001. It carries the similar theme of mother-daughter relationship. The novel is focused on the relationship between an immigrant mother, LuLing and her American daughter of Chinese descent, Ruth. It has a story within a story, i.e., the novel has two stories. The first one focuses on Ruth, an American-born Chinese woman in San Francisco who is a ghostwriter for self-help books. She is worried that her mother might have dementia since she often makes strange comments about her past, exhibits unpredictable behaviour and is quite forgetful as demonstrated when she doesn't know where she kept her purse. The second story is about Ruth's mother, LuLing herself who had written out her entire life story in the Chinese language. Ruth later has it translated and learns about her mother's past while in China. LuLing was the illegitimate child of the family and was even later sent to live in an orphanage. This revelation makes Ruth empathetic and understanding of her mother's bizarre behaviour. Superstitions related to Chinese culture are often spoken about in the novel. Fortune telling, which is quite famous and predominant in China is also mentioned. Ruth also hosted a Full Moon Festival for family and friends. It is celebrated by many East and Southeast Asians. Ghosts are believed to bring bad luck according to Chinese culture. LuLing believes that her mother, Precious Auntie is still haunting her. LuLing feels guilt over her death because she was mean to her right before she kills herself, even

though LuLing loved her. LuLing and GaoLing (LuLing's cousin) are two strong female characters in the face of adversity. GaoLing's husband, Fu Nan, was an opium addict. Female characters experience abuse and violence in the novel. When Ruth was young, the landlord, Lance Rogers was sexually inappropriate to her. LuLing and GaoLing, despite not having monetary opportunities, are resilient enough to make their way to America in the face of hardships.

Amy Tan's fifth novel, published in 2005, is titled *Saving Fish from Drowning*. The story is centred on twelve American tourists on an art expedition as they travel through the Burma Road linking China with Burma (Myanmar) to Shan state. The political situation in Burma (Myanmar) in reference to the military regime is spoken about in the novel. The tourists are kidnapped by the Karen people, an ethnolinguistic group from Myanmar, even though the tourists themselves aren't aware of the kidnapping. Bibi Chen, the tour guide who is a Chinese American art dealer from San Francisco is found dead, but continues to be the narrator and watches over the group as a ghost. He was sixty three years old. The Karen people believe that one of the Americans is their prophesied religious leader, and the mythological book of wisdom will save them from the problems caused by the military regime in Myanmar. They believe that Rupert who does magic tricks is the one. The Karen people are hiding in the hills away from the military regime. Culture clash is predominant in the novel and the tourists are unaware of the customs and local culture.

Amy Tan's *The Valley of Amazement* is a historical fiction novel that was published in 2013. The setting is historical China. The novel revolves around the mother-daughter relationship, a frequent theme in Amy Tan's works. Belonging to the historical

fiction genre, the novel delves on separation, love and identity. Violet Minturn grew up in a courtesan house in Shanghai that was owned by her mother, a white American named Lulu Minturn. Violet later in the novel has a daughter called Flora, the novel thereby illustrating the tumultuous lives of three generations of women.

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## IMPACT OF POST-COLONIALISM IN THE POETRY OF C.L. KHATRI

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### Abstract

Post-colonialism is defined as a set of theoretical approaches which focus on the direct effects and aftermaths of colonization. Postcolonial literature in India refers to the literature which emerged at the end of British rule of India. The present paper highlights the post-colonial concerns in the poetry collection of C.L. Khatri's "Kargil" and "Ripples in the Lake". This poetic verse serves as an ample proof of his immense potentialities of flight in the poetic firmament, has sworn not to keep mum against any kind of oppression and exploitation that takes place in postcolonial period. As a post-colonial poet, Khatri evoke the Indian ethos and sensibility of Indian culture. He lights the feelings of love for the country and awakes the conscience towards the rich Indian heritage. He is not against the conspiracy of Westernization but against the conspiracy of the Western culture that intends to replace the indigenous culture.

**Keywords:** Post-colonialism, Oppression, Indian, Culture, Westernization.

The early English poetry in India certainly had a wide range of themes. The pre-Independence poets were skilful in handling their themes with parameter of form and structure. They championed orderliness in their technique and style. They maintained great composure in their rhyme and rhythm. Their themes include mysticism, spirituality, romance, philosophy, truth, beauty, nature, love, life, and death. The 'New Poetry' or the post-Independence poetry shows strong evolutionary changes in terms of insolence of conventions, and in extensive experimentation. And this discrepancy has been recognized in critical jargon as 'modernism'. The post-Independence poets are different from the pre-Independence poets in ethos, values, and sensibility, reflecting the change in

perspective and milieu after Independence. They present a spectacle of the predicament of man in the modern world. Their works are marked by an inner conflict, a sense of alienation and aversion to milieu, and defiance of tradition. The impact of the various western aesthetic movements and trends such as realism, imagism, surrealism, naturalism, symbolism, new humanism, feminism and communism can be seen in the writings of modern Indian poets.

Post-colonialism is a disguised colonial chocolate in a new globalizing cover that tempts the natives who thought that it will give different flavour, but it is an obscured colonial element that affect the mind and grow into a colonial cultural colony at a snail's pace. Post-colonialism is defined as a set of

theoretical approaches which focus on the direct effects and aftermaths of colonization. Postcolonial literature in India refers to the literature which emerged at the end of British rule of India. It is in poetry that the post-independence period perceived the vital progresses. Around fifties, emerged a school of poets who tried to crack their backs on the romantic tradition and wrote the verses more in tune with the contemporary age, its general displeasure, and its literary ethos. In the Indian context, postcolonial writing with its new themes and techniques makes its presence felt in the English-speaking world. Subaltern study is also a major domain of current postcolonial practice. Gayatri Chakraborty Spivak, Kancha Iliah, Ranjit Guha and others have focused on the subaltern issues in their works. The legendary works of the colonial nationalist period circled the themes like marginalization, widowhood, and widow remarriage. It was Bankim Chandra Chattopadhyaya, who for the first time, sought after to bring the national movement and patriotism in his novel *Anandmath* (1882). Later, it was followed by Ishwar Chandra Vidya Sagar, Sri Aurobindo, Rabindranath Tagore and others. Tagore's *Gora* (1910) is also the product of the colonial period, where nationalism has been questioned at the end of the novel and make the readers in wonder and thinks, whether nationalism is an illusion or a reality. One of the features of Indian post-colonial poets is that they always reflect Indian ethos and sensibility in their very Indianized English idiom. An Indian writer in English has more responsibilities than the writer in regional language. The comment of Caliban, "You taught me language, and my profit on't / Is I know how to curse. The Indian writer in English defends his nativism through native idiom.

C.L. Khatri is a contemporary bilingual poet in English and Hindi. He is an editor of *Cyber Literature*

and of several anthologies of criticism and his poetry collections in English include *Kargil* (2000), *Ripples in the Lake* (2006) and *Two- Minute Silence* (2014). He considers poetry as a weapon that fight against poverty, violence, illiteracy and corrosion of values. He recommends: —Let us cultivate poetry in ourselves. It is also a kind of fight against the dehumanising forces. It humanises, spiritualises and sensitises a soul|| (*Ripples in the Lake: An Epistle*). Then he edited an anthology of poems on world peace *Millennium Mood* in 2001. He was awarded Michael Madhusudan Academy Award for his poetry collection *Kargil* in 2002. The main theme of his poetry evokes the essence of India—the peaceful and spiritual India. He makes the people sensible of the British hangover and indorses the very ingredients of Indian culture. He firmly believes that Indian poetry should be Indian—Indian in theme and Indian in idiom. He also says how regional poetry should quiver hands with the poetry in general and it should bring out the very cultural ethos of the country.

The present paper highlights the post-colonial concerns in the poetry collection of C.L. Khatri named "Kargil" and "Ripples in the Lake". This poetic verse serves as an ample proof of his immense potentialities of flight in the poetic firmament, has sworn not to keep mum against any kind of oppression and exploitation that takes place in postcolonial period. C.L. Khatri is against imperialism that through the colonial doctor injected the poisonous slavery in the name of 'white man's burden to civilize' into the veins of the natives. The aftereffects are visible on post-colonial phase of the indigenous culture that has been infected by the deposits of colonial layers. The imitation of west affected the contemporary world. The East replicates the Western utilitarianism. Materialistic attitude has

polluted the mind of the people for whom raping, murders, kidnapping, match fixing, smuggling, drug trafficking, shots of matinee doll—nude and cute, new culture of valentine, dating, rock-n-roll etc., are the things that occur daily and so they have become ritual-like in contemporary world. Western materialism converted everything as a commodity. The poet feels sad when he sees people are adapting the Western culture and started to neglect their own Indian culture. Thus, they become alien to their own Indian culture. The poet refers such people as 'manasputra' as they are languishing in cultural amnesia.

Those who ruled our body now rule our mind  
We behave like their manasputra  
Languishing in cultural amnesia  
Imbibing life a parrot alien definition  
Of time, space, culture, civilization, religion  
And become alien to what is ours (Ripples in the Lake 63)

C. L. Khatri's poetry exposes the veiled goals of the cultural invasion on the name of new logo LPG (Liberalization, Privatization and Globalization). His muse discovers many postcolonial concerns making us aware of the well-planned scheme of the Occident to wipe out the memories of the splendid past through western education. It also trains us how to face the threat with the brahamastra of the ancient culture, the only weapon which will restore the lost identity. The poet has a fear psychosis on seeing the Western vulture in the eastern sky. He sees a dark blanket that is chasing to cover the Orient.

Indian ocean is surging and howling  
Vultures are hovering in the sky  
A dark blanket is chasing us. (Kargil)

No doubt the colonial rule is over, but its ghost still haunts the rich culture by reshaping it in the name of globalization. These words can be seen

Shakespeare' Brutus where he says, "O Julius Ceasar! Thou art mighty yet seem to be true in case of the ghost of colonialism. The same kind of views are reflected in C.L. Khatri's lines

I am dead but  
My blood runs through your veins  
My body is burn on the pyre  
But my limbs are waling  
You are my clone  
We together have made death a clown. (Clown, Kargil)

The Occident exploited the image "other" of the Orient and created a race of mimic man who was transformed as a new version for his desires. In the poem, "Fish" the poet symbolically uses small fish for Orient and foreign fish as Occident. The term 'otherness' refers to the small fish and this clearly seen in the following lines,

You are small fish...  
You swim wrong, talk wrong  
Work wrong and write wrong  
'Wrong' is your property. (Fish, Ripples in the Lake)

This can be related with Edward Said's statement where he says, "the West is the actor, the Orient a passive reactor. The West is the spectator, the judge and jury, of every facet of Oriental behaviour" (Said,284). Thus, the colonialists contrived to dam the native surge through the Western education, which intended to prepare a breed that will be Indian in body but Western in thought. The poet worries over the British hangover where he finds deterioration in moral values in the name of modernisation. This modern culture has made man a machine. The poet through his verses, tried to turn this machine into a man—man with feelings like love and compassion. Though his poems, he suggests the ways to face this reversal

syndrome and restore the original form with cultural values. He favours peace but he knows that it is —neither sold in market / nor invented in the lab but rest in breast|| (*Kargil* 16). He is shocked when he sees that —Monkeys are marketing world peace / mounting it on the warhead of missiles (*Kargil* 16).

As a post-colonial poet, Khatri evoke the Indian ethos and sensibility of Indian culture. He lights the feelings of love for the country and awakes the conscience towards the rich Indian heritage. He is not against the conspiracy of Westernization but against the conspiracy of the Western culture that intends to replace the indigenous culture. East-West encounter, the breed of mimic men, contemporary reality, identity quest, repressed relations etc., are the postcolonial concerns that are well mirrored in the poems of Khatri who as a true post-colonial poet

feels restless and rootless when he sees others imbibing western culture at the cost of their native culture.

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## MALAS AND MADIGAS: SOCIETAL STRATIFICATION AND DISPARITY ON OUTCASTS IN KALYANA RAO'S *UNTOUCHABLE SPRING*

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### Abstract

Literature makes us to construe the conditions of human travails. Dalit literature discusses about the repression of the marginalized class. Rao's *Untouchable Spring* discusses about the miseries of the lower caste people of many generations. Their voicelessness have been voiced out by the author through this novel. Yennala Dinni is a place where they were living and it was allocated into two classifications namely 'touchable people' and on the other side 'untouchable people'. The whole village was occupied by the upper and other caste people and a part was occupied by malas and madigas which indicates lower caste people. Social oppression based on the caste system is represented by the author through various instances. This paper aims to describe the distresses of the malas and madigas who were endangered to torture by the upper caste people. And how the communal based suffering affects the castaways to join the armed struggle is well illustrated by Kalyana Rao.

**Keywords:** Caste, Subjugation, Identity, Hierarchy

*Untouchable Spring* was translated from the Telugu *Antarani Vasantam* by the translators Alladi Uma and M. Sridhar into English as *Untouchable Spring*. Kalyana Rao is a contemporary Telugu writer whose writing presents the revolutionary ideology. Alladi Uma and M.Sridhar does collaborative work in translation. They jointly translated many Telugu writers novel into English language. They received Jyeshtha Literary Award and Katha Commendation Prize. Kalyana Rao had discussed in the novel about their griefs and conversion to Christianity. He has presented his characters as non-urbanized one. He communicates each and every minute details of their sufferings in a simple language.

Social discernment based on the caste leads to disproportion. At the beginning of the novel Yellana was born he was took care by his aunt Boodevi. Yellana was imperiled to suffering when he crossed the side of the upper caste people. He was a little boy and though he crossed their path they pelt stones on him and they chased him. The little boy Yellana ran out of the village and stood directionless. The child was rescued by Urumula Naganna. And Naganna recounts his childhood experience in Yennala Dinni where all the people in the village affected by the cyclonic storm left the village for their survival. They had to cross the path of the upper caste people which is a dangerous thing to them. Eventhough they struggle for life the only thing they had in their mind

was to live and get rid from all the woes. His father was been killed by the upper caste people. It affected him a lot when he saw his father lying in a pool of blood. After that incident he had never thought about Yennala Dinni and now to leave the child Yellana to his village. He once again went to Yennala Dinni after a long time but felt that nothing has changed even now and still the injustice triumphs.

Dalit writers establishes their voice through their writings. And many Dalit writers express their self-stories to describe their journey. The high caste landlords like Karnam and Atchireddy made the lower caste people to tussle a lot. Not only there was a clash between the upper and lower caste but also among the same caste too. "Using the malas to beat up the madigas and the madigas to beat up the malas, the Karanam would bolster their pride, saying each of their castes was great. They would fight hard" (US 29). The upper caste landlords would start the fight and it would lead to innocent people losing their lives. The upper caste people occupies all the land and the malas and madigas grieve a lot.

Social injustice and the prejudiced attitude leads to all sorts of glitches. "In this country caste is more important than art. Art is also weighed in the scale of caste. As for those of certain castes, not just being not weighed, they have not even been allowed near the scale" (US 41). Caste discrimination affects in every walk of life and few caste treated inferior and they do not get opportunity in any field. Ruth says that "so many crimes, such hypocrisy as if knowledge is their property. They ruled covering themselves with the blanket of caste, holding the sword of the caste. Took lives. Wonder. Nothing was destroyed. Caste, untouchability, criminal acts, looting-nothing ended." (US 63). In our day-to-day life we on look people wallop themselves in the blanket of caste and few things till date has not reformed.

Social Stratification leads to inequity in the system "The words of several good-for-nothing people like the malas, madigas, yanadis, yerukulas, washerman are mere good-for-nothing words. The word 'intellectual' applies to only a few. Perhaps the others will come under 'good-for-nothing category' (US 64). They always said that their land was always in darkness comparing it with their life. People were divided based on the caste system and were divided based on economic and social structure.

Self-esteem is essential and Yellana proved that self-respect is more important even if they are the low caste people. When Yellana performed in the stage the higher caste people said not to address the people of the 'ooru'. So Yellana to save the self-respect did not perform the play. He considers self-respect as more important than enacting the play. He feels his disinterest towards society and also felt like taking retribution to address malas and madigas with special attention to add more importance to them than the upper caste people. He also thought about many people who have forfeited their life. Everyone who died according to them seemed to be a hero who attained heroic death. Matiah killed elder Karanam, upper caste landlord. Everyone considers him to be a brave man. To get away from their exploitation and the struggles they underwent because of them resulted to go to a magnitude of killing.

Upper-Caste hegemony leads to handling a set of people as substandard. There were many incidents in the novel where the upper caste supremacy is clearly visible. Potter Pedakoteswarudu wants to meet mala Bairagi so he goes to meet him through the path of Brahmin bazaar. He was chased by them but he was revolutionary and so he says "My foot has become impure with this mud,' If this spit is untouchable, pick it up with your sacred hands and

throw it away' (US 100). After this incident they killed him cruelly. The heart-rending voice of the untouchable ended. After his death in his tomb everyone assembled and they fast on that day. It was also contradictory that if the same thing happen with the upper caste and if they have this event it would give a sight like holy shrine. But for the lower caste it was not so.

Stigmatization on Dalit people to access the water is still a prevalent issue in many places. They suffered from the dearth of water also. The irrigated water comes through the path of high caste landlord and then to the poor reddy's plots and then to other caste people's place. But the lower caste people even suffer for the basic need like water. The wretched situation is they do not even get a pot full of water. They have to wait for the kind hearted upper caste people all the day to get some water to drink. They have to undergo insults to quench their thirst. And it made them to go to an extent of stealing water "Theft for the throat getting wet. Theft for wetting the throat. The man was an untouchable. His piece of land, too, was untouchable. Theft, to be able to 'touch' (US 113). They have planned to divert the water to their path to appease their thirst in secret. So they planed accordingly to dissuade the water step by step like from upper to lower caste people fields.

Revolutionary women characters like Yellana's wife Subadhara is different in her dressing style and everyone admired her. She was different in nature and she never resembled like a lower caste woman. She is a revolutionary woman character that the author has presented. In Bama's *Sangati* also she has presented the sufferings of many women characters. For diverting the water the upper caste people beat Pittodu and two other people heartlessly. Subadhra took a spade and went to the upper caste field. She dig up the mud boldly in front of Atchireddy.

Subadhra bear a resemblance like a goddess Kali and everyone was dumbstruck. They believed that she was possess by mother goddess. All of them considered her as a goddess. Everyone thought that though she is an untouchable woman she cannot do that and some spirit may haunted on her and so that she is very bold. As a woman she made this miracle she fought bravely for this water issue and made everyone feel astonished by her bravery. But the truth is no spirit has possessed and she is a very ordinary woman who expressed her dissent to command. After that incident there was no water scarcity in that place. Yellana went out of Yennala Dinni and he did not return after that. Subadhara took care of their child Sivaiah and married her to Sasirekha. Subadhara went in search of her husband but she could not find him. Many upper and lower caste people died of cholera and hunger. Sivaiah kept plowing pits for the dead persons. They have to survive out of hunger, drought and untouchability.

Caste related violence still exists "The four-caste system ate living people. The caste outside it only ate dead creatures. These were non-violent people. That's why this hunger. That's why this untouchability" (US 132). Yellana, father of Sivaiah came back. Yellana did not have the strength to walk and at the time of his death he saw his wife Subadhra and at the same moment both died together. Sivaiah now have to dig pits to his own parents. He still has the courage and the only thing that came to his mind was they should live. Sivaiah and his wife Sasirekha struggled for life. Hunger and Labour too had untouchability is what they both felt. They don't have even food to eat. Sivaiah asked for a job to the upper caste man. But he said "This son of a mala wants a job here, I believe' the round man was creaming as if the houses were on fire. The coolies who had stopped working started to hurl mud pellets at them.

One or two of the coolies were saying and rushing towards them with crowbars" (US 140). He asked job for his survival but he was attacked brutally. Already they have suffered a lot losing their parents. Along with this they suffered from drought and hunger. For many days they did not have even food to eat. Though they belong to the lower caste they do not even get work anywhere.

Inheritors of generations lived an untouchable life "class, Caste, Castaway lives, Entombed lives, Beheaded civilisations, Malas, madigas. They did not walk on royal paths. Really, they did not. They did not drink water from the wells of the ooruu. A pot around the neck. Palm leaf over the buttocks. They were human too. Two legs, two hands. A brain. Like everyone else. Just like the brahmins, the reddy, the kammis and the other upper castes. Humans too. Brains too" (US 144). In all the language the untouchable people have different names and in Telugu they were called as Malas and Madigas. But their sufferings remain the same even in different places. They are human being like other but they have undergone so much of brutality.

Untouchables started to convert to Christianity and this is a turning point in their life. Though all the mala and madigas were chased away from the work. They converted to Christianity. Martin and Saramma helped Sivaiah and Sasirekha to reestablish their lives. They gave them shelter. And Martin revealed that his original name is Chinnodu and Polamma is the original name of Saramma before converting to Christianity. They too had faced incredible sorrows and after the conversion they lead a peaceful life. Chinnodu began to narrate his old incident he says "A Brahmin had not touched him. For him his body was untouchable. A reddy had not touched him. For him to the same. The same for the rest of the castes. Untouchable. If touched, it was so low that it could

pollute" (US 159). Chinnodu asked a question to that after baptized can everyone touch his body and after being baptized his body too will become like a body of Reddy and Brahmin. And he got a reply that nobody is untouchable according to Christ. "He had become a Christian to get away from untouchability. But Christ became untouchable here." (US 160). He says this because even after conversion there were divisions.

Dalit Christians have their own societal practices. Madigas were forced to eat the dead cattle. But in Christianity they would not eat the dead cattle's meat. There were cruel occasions like they have dug up the mud, cook and eat the buried dead cattle. To them it was like one leg of the beast is religion and the other is caste. Sivaiah converted to Christianity and changed his name as Simon. Meanwhile his wife became pregnant and a male boy was born. Not only malas and madigas converted to Christianity but also other caste people like reddy, choudhary, brahmins also converted in this novel. Even after conversion still the malas and madigas were called as the untouchable Christians.

Rebellion against caste supremacy and after the mass conversion dreadful incidents began to take place the madiga Christian was paraded and they were made to stand half-naked and their bible was being burnt. They baptized and converted but now they were again forced to dip in the lake to get rid of Christian touch. Untouchable were not allowed to walk on the village and they should not wear slippers. And if any upper caste woman see the lower caste man coming opposite to them the lower caste would be punished even if mistake was not on their part. There were not allowed to wear clean clothes. They should eat the meat of the dead cattle. The mala and madiga Christ were the worst victims here. Martin says "I dipped into the water proclaiming my body is

not untouchable. When that proclamation has become useless, I think this body itself is useless to me. I say this as Christ is my witness. If raising the head is a crime, I'll commit that crime. If the cost of it is to lose my head, I'll lose my head" (US 171). Martin was beaten till he died after that. Simon after that incident took his child Reuben feeling that at least he should survive. Throughout many generations they were suffering. Many characters in the novel hope for a change and they tried to survive that at least to the coming generations this problem would resolve.

Systemic ostracizing illustrates the marginal significance and its repression "Untouchability. That was always the same. Was there at all times. Was there in all generations. They had no life without its touching them, without its meeting them. No family. It could be any generation. Life could be anyone's. It did not go without touching. It did not go without untouchability stringing in it. Can convert to another religion. Can be the wonder of a little bit of land. But...Untouchability, will not but stick on" (US 188-189). These words clearly predicts their sufferings even when they attain some development. Reuben and Ruth's child's Immanuel and Jessie and their generations everyone suffered here. Reuben says that the Brahmin society has made the malas and madigas as untouchables. The entire land was occupied by Reddys, Kamams and a very few were occupied by other caste. This domination prevails till the end. Many men and woman who came to protest and try to bring the change were the ultimate sufferers here. And their end is only the death.

Attack on Dalit children also occur when the mala children played in the water they would be chased. Upper caste people seems to be a villain in the untouchable people's life. Police also weaved stories and they condemned malas and madigas telling a fake reason that they confronted the house

and misbehaved with the woman. These are stories generated to destroy them. The police does not differentiate whether it is a pregnant woman or children everybody was attacked and the upper caste people were the reason behind their griefs. While this incident happened the concord of the untouchables is visible. Sendri, a woman was about to deliver a child. During the time the riot is going on and all the women encircled Sendri when the midwife is taking care of her delivery. Even when the police *lathi* blows on their legs and hands they did not move an inch. And all their contentment was on seeing the new born male baby. "In this country, the air that one breathes has caste. The water one drinks has caste. The word one speaks has caste. Literature and culture have caste. The corpse and cemetery have caste...God has caste. Devil has caste" (US 227). Immanuel, child of Ruth and Reuben views are rebellious he brought up some change but he too died at the end. He is the representation of the centuries struggle. Ruth and Reuben who were the sufferers felt proud of their son who brought few changes. They felt his blood appalled against the social structure. Everybody in the novel sacrificed their lives. And Immanuel took that as weapon to push the armed struggle further. Immanuel could see the fortitude of their forefathers and their sacrifices. Throughout their life they experienced everyday a war in their life and the relentless struggle. Thus, the paper discusses the sufferings of the Dalit community almost for five generations. The atrocities of the upper caste and the struggles that the untouchables overcame and their numerous attempts to overcome from their pathetic situation. Kalyana Rao had presented his characters as revolutionary who wants to come out of the tussle to taste the victory and triumph over the world. At the end of the novel he gives a strong message through the character Ruth and her letter to grandson states

that these conquests will be succeeded in the next century and her memory rested in the on-going war. Through this novel he hopes for a different visualization towards casteless society and an emancipation of untouchables towards power.

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## QUEST OF IDENTITY IN REVATHI'S *THE TRUTH ABOUT ME: A HIJRA LIFE STORY*: A STUDY

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### Abstract

The article attempts to bring into viewpoint, the quandary and character of the Transgender in the general public. The premier design is to break down the personality emergency of Transgender. Since days of yore, Transgenders have been victimized by society. Transsexual individuals are the individuals who have a sexual orientation character or sex articulation that is at fluctuation from their apparent sex. Most transsexual individuals are biased in their work environment and denied admittance to public spaces and medical care. In numerous spots, they don't get any lawful cure against bias and bigotry. The current examination investigates the valid side of the narrative of the hijra community and their societal position. A. Revathi's life account, *The Truth About Me: A Hijra Life Story* is a decent and valid example. It investigates the character emergency in the novel and tells the passionate story of Revathi, who is transsexual in her account. This account represents how a common heteronormative, tight, just as male-controlled society, implements limitations on the fashion, professional, and financial proclivities of a bunch of individuals called hijras. It is a difficult record of pain and dissatisfaction, yet the objective isn't to request empathizing or favours from society or organization; despite what might be expected, to cut out a little space for this specific gathering in the sex atmosphere, along these lines illuminating the world that they also need to lead an existence with their own character and alliance in the society.

**Keywords:** A. Revathi, hijra, discrimination, identity, Transgender, Transsexual

### Introduction

*The Truth About Me-A Hijra Life Story* is created by a cheerful transsexual of India, A.Revathi. She is a creator, entertainer, and lobbyist, working for the sexual minorities in India. She is the creator of *Unarvum Uruvum*. In *The Truth About me-A Hijra Life Story*, Revathi shares her encounters of having a manly body with female attributes. Revathi's account is made an interpretation of from Tamil to English by V.Geetha. Geetha is a creator, interpreter, social antiquarian, and lobbyist. She has been dynamic in the Indian women's movement since 1988. She has composed her writings on sex, caste, culture and the way of life of Tamil Nadu, both in English and Tamil.

The life account *The Truth about Me-A Hijra Life Story*, is a trying disclosure of the perseverance of an underestimated *hijra* who faces each challenge of Indian culture. She portrays each part of *hijra* culture to make society mindful of the way that the hijras are individuals, they have wants and they need to carry on with their everyday routine as the others experience in this general public. In the prelude of this life account, A. Revathi specifies her thought process recorded as a hard copy. She discloses that she plans to acquaint with the pursuers the existences of hijras, their unmistakable culture, and their fantasies and wants. Revathi starts the prelude of the life account with an inquiry, "In our society, and

we speak the language of rights loud and often, but do the marginalized have access to these rights?"(A. Revathi). She has been minimized in light of the fact that she has a place with sexual minorities.

'Hijra' is a term for a specific type of a transgendered individual, a "physiological male who embraces a ladylike sexual orientation personality, ladies' garments and other female sex parts." In India, the hijra local area is minimized topographically, financially, and socio-strategically; hijras think that it's hard to get business, official acknowledgment in their female characters, or security from the different arms of the law and legal executive.

Ordinarily, by and large, hijras live respectively in exacting progressive recognizable homes; they are frequently independently employed in sex work, asking, and strict/profound/odd endowments (and condemnations). A hijra isn't equivalent to a transgendered male to a female individual; however there is space for improvement.

### ***The Truth about Me - A Hijra Life Story***

Revathi's self-portrayal *The Truth about Me-A Hijra Life Story*, maintains that it isn't just the tale of a Revathi who is a casualty of personality emergency yet the wide range of various transsexual individuals who experience the ill effects of the character emergency in their lives. The character of an individual manages his situation in the public eye yet in the event that his personality doesn't coordinate with the perspectives on others. She needs to go through some critical conditions. On the off chance that a male is conceived delicate, he is biased by society for being female and Revathi is an illustration of it. The story characterizes the excursion of Revathi, as the journey for personality. In the last section of *The Truth about Me-A Hijra Life Story*,

Revathi clarifies her disconnection and withdrawal from her own society. Her better half, her chelas left her when she required them most. The character emergency rules her story till the last section of the book. As the title of the personal history indicates the narrative of a hijra, it comes clean about the existence of A. Revathi. It can undoubtedly be construed, that it isn't just the account of Revathi however of each womanly male, who experiences a personality emergency and turns into the casualty in the possession of society and his own family. Transsexual individuals become the casualty in the possession of hard society in view of their sexual orientation equivocality.

### **Revathi's craving to be a Woman: *The Identity***

The Autobiography of A. Revathi is the biography of that woman who conceived male-bodied however with a powerful craving of female sensibilities is adequately brave to speak loudly amid cold-bloodedness, disparagement, and presence in an alternate world. This is a striking disclosure of the boldness and quintessence of the abused, minimized lady who tested the predominant traditions forced and socially legitimated meaning of sexual orientation itself. She battles despite everything, remains against all hindrances, voices against all ridiculous just to remain consistent with her inclination by breaking all friendly and social governmental issues of the idea of sexual orientation and presenting the third sex.

This personal history is a progressive advance to change the impression of *Hijra* or the *Hijra* Community and a genuine endeavour to represent the privileges of the physical minorities. A. Revathi herself opens up in her Preface that by distributing her biography, bigger changes can be accomplished. She expected that this book will make individuals see that *hijras* are prepared to do something beyond asking and sex work.

*The Truth about me* is the tale of a woman who conceived male as Doraisamy however her female sense insults her to wind up with the male body to be a lady Revathi. From an extremely youthful age, she delighted in the undertakings that were allocated to her sister more than her siblings. On a basic level, she communicates the happiness to be a lady in her appearances as she strolled, sang, and moved however much she might want, envisioning herself to be a young lady. Indeed, even while in school we can feel the prospect of being a young lady frequents her as she communicates in her portrayal about her group, and how she would sit gazing at the young ladies, observing how their plaits fell, the many-sided bunch of their vivid strips, the jasmine and Crossandra (kanakambaram) they wore in their hair, and their skirts and pullovers. She yearned to resemble them and suffered that she was unable to dress so.

The bizarre craving to be a young lady inside and male body outside bewildered her heart and made her confounded and restless. With absolute disarray and powerful longing, she regularly attempts to tackle the internal math of her life, yet consistently wound up with posing various inquiries to her internal identity, whose answer is obscure to her. In any case, the craving to seem as though lady, dress like them develops inside her to understand the genuine self which is inside. On a unique merry event, she takes on the appearance of a young lady for a celebration dance and afterward getting her hesitant to shed the female garments a while later.

On a moment that somebody said that she is looking like entertainer Revathi, she makes certain of her ladylike being and this yearning want to be a lady sets her back a ton of reproving, beating, and experiencing both her family and society. What's more, when she gets together with others like her,

her longing discovers wings to fly. Her journey of personality to have a womanly existence takes her to a totally unique and new life. She flees to Delhi and later to Bombay to join collectives of *hijras* to lead the sort of life she needs to. Be that as it may, the prediction doesn't end as she wanted, there are considerably more in the store for her in the new life. While carrying on with a daily existence in the *hijra* community she went through the difficult and possibly dangerous activity to dispose of his masculinity and be a woman totally, not simply dressed as one.

Even though this gives her the snapshot of bliss and a feeling of satisfaction yet she battles for being the piece of *hijra* local area, battles for legitimate occupation, and battles for being minimized. Confronting embarrassment and severity at each progression, she thinks that it is difficult to acquire work as she battles for a social and monetary presence and is compelled to ask for a living. Also, to dispose of her actual appetite she accomplishes sex work; concerning her it is the solitary way to discover sexual fulfilment. Yet, the mercilessness of rowdies and the barbarism of the police shake her from the inside.

To have an appropriate living, she has no alternative left aside from asking and sex work. The absence of training, family backing, and disdain of general individuals constrained them to receive that sort of life. Yet, her relationship with the NGO *Sangama*, causes her to understand that she can lead an existence of nobility by managing jobs other than asking and sex work. Furthermore, by joining a more extensive world, going to meetings and course she gets cognizant about her right on balance and right to carry on with a decent life. Her discernment about existence changed and she is presently prepared to battle for her privileges and her local area.

Her relationship with the more extensive world, new discernments, and changed demeanour towards life made her a social dissident in the field of sexual minorities. She battles to get a space in human culture, represents the overall acknowledgment to their local area. Notwithstanding ruthlessness, cold-bloodedness, activity, and embarrassment she can bring her voice, on the grounds that the general public is changing and is to some degree prepared to acknowledge new discernment considerations and sentiments.

### Development of Woman Identity

The account of Revathi depicts the injured character of a person, who has confronted the non-cultural acknowledgment from the general public. This limit of social development of sex has cleared approach to consider the meaning of mind for the dynamic. Here the decision of the transsexual personality makes ready to develop a character. The general public has no task to carry out in the mind of an individual and his/her dynamic. The female soul, "enclosed by a male body" has made Revathi to take up a very difficult choice of carrying on with a woman's life. This develop of a woman personality is pivotal, as the general public needs to acknowledge her as a woman, which is close to inconceivable. Be that as it may, the intensity in Revathi has made her build the woman character with the actual change too.

After the horrendous period of change, Revathi ends up keener on driving a day to day life, with spouse and kids. She knows her substantial impediments that she can't consider and bring forth a youngster. Each woman has a mother in her, if she conveys a youngster.

The genuine woman in Revathi has settled on her take a choice of raising a youngster. Luckily, she

has got three little girls, who were guys previously and mutilated themselves to females. They are Mayuri, Famila and Ritu. They call Revathi 'Mummy' and they would not joke about this. They are known as the chelas (devotees) of Revathi as per hijra custom. Indeed, her way of life as a woman is guaranteed here.

The following stage is her acknowledgment in her family at Namakkal town. After her change to Revathi, she has chosen to visit her family in the clothing of a female, to console her way of life as a woman. She has educated them about the medical procedure that has changed her to be a woman. The very data has made her mom and siblings got upset. Still the fervent craving of turning into a woman has worked out as expected, however she is a transsexual, before the family members; she can make look like a woman in where she is new to. Her sister acknowledged her as a woman. She settled on her kid call her, aunt. Here the character is built as a woman; a consoled personality.

In *Truth About My Life*, Revathi acknowledges the way that she has a place with *hijra* community, and she isn't a woman, however she needs to be a woman. Subsequently, she changed herself to Revathi from the group of Doraisamy, indeed she liberated her female soul, which was caught in a male body. To the general public, this is statures of madness, and these changed women are called fugitives as indicated by them. They don't comprehend the most profound craving of them to be a woman. They know just the sex parallels - male and female. Their social restrictions don't permit the new women (changed women) to be treated as women or instruct them.

## Conclusion

Transgender in Indian culture are accepted to have the ability to favour or revile. Revathi clarifies how the *hijras* deal with their work. Revathi portrays the perplexing subtleties of the hijra culture; how *guru-chela* framework works in Tamil Nadu and Mumbai and everywhere on the India. Her quest for identity advanced towards to be a woman through her operation; however it was not the finish of her identity crisis.

The identity of an individual controls their situation in the society, however in the event their identity doesn't coordinate with perspectives on others. The same in the case of Revathi, she needs to go through some critical conditions. The story characterizes the excursion of Revathi, as the journey for personality. The character emergency overwhelms her story till the last section of the novel. As the title of the personal history suggests *the story of a hijra*, it comes clean about the existence of A. Revathi.

*Truth about Me -A Hijra Life Story* is the result of the investigation of the third sex accounts through the mission of character. They chose scholarly work wrote by the recognized transsexual of India; feature the chronicled and social meaning of the hijras in Indian culture. It mirrors the existence of Revathi, the transsexual of India who has a place with the classification of sexual minorities. Notwithstanding the underestimation and abuse, she didn't surrender and she had gotten good gathering to her personality in the state and society.

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# **GENDER STEREOTYPES: TRAVERSING PHYSICAL AND PSYCHOLOGICAL TRAUMA OF WARIS DIRIE'S *DESERT FLOWER***

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## **Abstract**

*Desert Flower: The extraordinary story of desert nomad is an autobiographical novel written by Waris Dirie and Cathleen Miller. This paper will explore the psychological and physical journey of Waris Dirie from the age of 5 who belongs to the Somalian desert of Africa to a worldwide famous super model. She shares to the world, her experience and the traps of the second gender from child perverse, forced child marriage, child labour, class and race discrimination in the west and female genital mutilation also called as female circumcision. Her magazine outrages readers from pain and bends to an extensive discomfort of female FGM, a brutal tradition practised. Apart from dismantling gender stereotypes, the autobiography discusses about the crucial role in years of deceiving British immigration officials, depiction of female trauma, the battles Waris faces just to find an identity for herself and breaks being walled in as a slave from the marginalized world constructed for her and the medium through which these are carried through. Her journey is not to return home until she achieves the ultimate goal, rescuing herself and number of girls to fight against the inhumane social norms from the patriarchal crime carried through centuries.*

## **Introduction**

Waris Dirie was born in 1965, is a Somalian author, model, actress and activist. *Desert Flower* created a great impact for the discussion of FGM in Africa, all of a sudden it is not only a problem of Africa but also to the next-door country Europe. From 1997 to 2004, she was the UN Ambassador, founder of the organisation in Vienna and the desert flower foundation. Waris Dirie became a founding member of the PPR Foundation for Women's Dignity and Rights. "Save A Little *Desert Flower*" was launched, the best way to save a girl from the female circumvention. Other works written by Waris Dire are: *Desert Dawn, desert children, saving data: rescuing a little girl from FGM, brief an miene mutter*. A German biographical movie was adapted from the novel that pictures, the journey of Waris Dirie from a nomadic

pastoralist background in Somalia to a new life and career in London as a super model.

## **Traversing, contrasting physical and psychological trauma**

As the desert flowers are a sign of protection, endurance, and strength, they still bloom even in the driest and loneliest place no matter how the place is. The name itself is a metaphor of her life and the struggles she encountered.

My mother named me after a miracle of nature: Waris means desert flower. The desert flower booms in a barren environment where few things can survive. Sometimes it doesn't rain in my country for over a year. But finally the water puts down, cleansing the dusty landscape, and then like a miracle the boom appears (Dirie, Miller 37)

The physical journey of Waris Dirie starts in the Somalian desert at the age of thirteen, who fled through the Mogadishu desert, escaped from an arranged marriage to a 60 year Old man by her father. Dirie not only lets out the male oppression but also the cultural norms and the victims of the crimes are their own daughters. It becomes impossible to violate these religious and traditional norms and fight for their individuality and self. The night she was woken up by her mother and asked to run away from this alliance. Wearing only a light clothing, carrying no food, no water, the frightening journey of her starts. Days pass, becoming fragile, Waris pass out. A slight sound wakes her up staring into the face of a lion. With no fear and wanting to end her life, she just waits to get munched, but it leaves the girl who is covered with little flesh around her bones. She has not eaten for days and has no strength to fight against the magnificent creature.

With no clue whether the gorgeous figure had decided to show pity who is combatting for her life or the scrawny figure is no worth to be eaten, the journey of the tiny and shaky figure starts. Waris is very much convinced by a woman's strength, she needs to determine the purpose of the life and the reason for why is kept alive, she strongly acknowledges that there is a reason for her still to be existing. Her plan is to reach Mogadishu to her aunts place, her mother's sister, where she has never been. Mogadishu is the capital of Somalia. Waris has never been to Mogadishu or any other city neither met her aunt once. Not knowing which direction leads to Mogadishu she just ran and ran. Whirling tired, hungry, thirsty, clueless were her future is heading to." I spotted the animal carrying, the most fresh milk and ran to it. I nursed, sucked the milk like a baby. The herdsman spotted me and yelled, "get out of , you little bitch!" and I heard a bullwhip crack. But I

was desperate, and kept right on sucking, draining the milk as fast as my mouth could take it" (Dirie, Miller, 133)

She reaches Mogadishu, mistreated by one of the cousins and her willingness to travel London serving as a maid is met. After her uncle's departure from London, her journey towards cultural emancipation starts. Waris herself states this part as "free at last". She fights till her last energy against the oppressors and wants to cut of her existence being walled in.

The departure of her uncle helps her to make her own decision without any fear to drive her journey, as women used to get bothered by patriarchal system. The thirst for individuality initiates, she gains experiences by walking into one store after the other, left with very little money that she dug from the struggle of being a maid. She explains how much a woman carries struggle just because she is born as a female, especially just because being born from Somalia. The subordination is twice for being an African and for her gender. In the last part of her autobiography she claims that, women born in the west are lucky and appreciates her adult, Waris never blames the tradition of Africa, she loved her country. It is a reincarnation of a woman finding her own self and individually breaking this constructed society. The identity is always shadowed behind men, being a satisfactory wife. None dare to give voice against the tradition practised and been practising through centuries. Waris earned very little money but made her own living in McDonald's restaurant to pay her rent and never returned Somalia when the family she was working for left.

The Psychological and emotional journey of Waris starts at 5 and carried throughout her life. Her inhumane procedure of female genital mutilation affects not only physically but mentally haunts

throughout her life. Waris had to operate, so she can urinate without pain. Female Genital Mutilation (FGM): A cruel tradition and practice to cut off women's genital areas. It is estimated by the WHO that about 30 countries in Africa, Arabian peninsula, some parts of Asia and Europe more than 200 million girls' genital areas are cut alive and the practice is still being followed. Female circumcision is done unprofessionally for women, young girls even infants. The after effect of female genital mutilation is when cut in the nerve ends and sensitive genital tissues, the poor child undergoes severe pain, excessive bleeding, and that leads fatal. Waris at the age of 5 was taken to an elderly woman, she forces her over a rock, especially preformed invasive and removal of all external genitalia, everything was numb except the pain between her legs was unbearable, she was circumstanced with a unsterilized rusted blade and her skin was jabbed and stitched with thorns without any anaesthesia. " I thought the agony was over until I had to pee.... The first drop came out and stung as if my skin were being eaten by acid...as the days dragged on and I lay in my hut, my genital becomes infected and I ran a high fever.... I faded in out of consciousness" ( Ibid, 43-44)

Body is oftentimes the location of suppression. Many communities from countries like Africa and middle east Asia believes, a woman that is not circumstanced is unclean and sin to the family, they are labelled as a prostitute and exiled from the village. The most shocking thing is that the practice is done by knives, scissors, rusted blades, glass, and even with their nails. The psychologically colonised mind of the father believes a women who is not circumstanced is not clean. They are not born with that so it has to be removed. In the wedding night the man was convinced that she is pure and cut them, so that she remains pure and without sin before her

husband forces over her. Women drives to become physically as well as mentally sick till their death.

## Discussions

Though being a great supermodel waris, makes a difficult choice of sharing the sexual persuasion and the brutal crime that has been following in her country still date. Waris tells her history to Laura Ziv, a writer from Marie Claire magazine. She decides to tell her own story, not the story of her modelling times if the writer approves to publish. By 1997 waris Dirie became a famous model when her beauty was discovered by a photographer, Terence Donovan. Waris also started 'the desert flower foundation', it fights against the cruel ritual of female genital mutilation throughout the world. The team conducted a confidential research among the African girls. It shook the world, the topic that is considered to be as a taboo is now discussed worldwide, showing a great sympathy on the girls enduring torture. United nations general secretary Kofi Anan appointed her as special ambassador. She not only dares to open up her private life as an interpretation for the whole world but also travelled around the world and attended many interviews, hundreds of conferences. Waris Dirie's autobiography created an impact worldwide and several countries banned the tradition of female genital mutilation. Still some believes What exists between a woman's leg is considered to be shame and sin and it needs to get cut off.

These tribal wars, like the practice of circumcision, are brought about by the ego, selfishness, and aggression of men. I hate to say that, but it's true. Both acts stem for their obsession with their territory -their possessions -and women fall into that category both culturally and legally. Perhaps if we cut their balls off, my country would become paradise (Dirie, Miller, 17)

## Conclusion

Women are treated as ceremonial figures, there is no such mention of any brutal tradition or cultural norms of cutting women's flesh to please God in Quran or Bible. Many uneducated tribes still follow this dangerous practise without the knowledge of the after effects, there is no justice for the murder of these victimized women, young girls and infants who went through these traumas. Women are treated as a trade from the day they are born till their death, trading their daughters forcing into child marriage with older men, to carry the scar of the virginity till the wedding night just to please her husband. FGM is just one practise that has opened up and there are many other crime activities in the name of tradition had been followed, men enjoy more authority compared to women. "the practised is simply promoted and demanded by men – ignorant, selfish men- who want to assure their ownership of their women's sexual favours. They demand their wives be circumcised" (Dirie, 219). They had to carry their scars of the oppression physically and mentally, for their virginity that guarantees it and if she denies or the procedure is undone, she is of no worth to get

married and labelled as a whore. Waris stated that her sister is bled to death at the age of 13 after the procedure. As waris is victimized by her own people and the crime carried through centuries, her part is very crucial in elimination the practise. The 'missing girls' as she mentions who were the victims and murdered by FGM remain unspoken and skipped. The physical journey may start at the age of 5 and ends at 35 but the Psychological and emotional footprints of her journey abide as a deep scar.

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## CASTEISM AND ITS REPERCUSSIONS IN PERUMAL MURUGAN'S PYRE: A STUDY

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### Abstract

*Perumal Murugan is an illustrious Indian writer and scholar well known for his remarkable works in Tamil. He was born in the year 1996 near Thiruchengodu in Namakkal district. His love for writing started at his early age itself and he took up Tamil as his major in college and excelled in it. He contributed a lot to Tamil Literature by his teachings and writings. He has authored around ten novels, five collections of short stories and poems. Many of his novels have been translated to English thereby establishing his fame everywhere. His salient work is Madhorubbhagam (2010) also known as One Part Woman which focused on the lives of Kali and Ponna a childless couple. The novel was translated to English by Aniruddhan Vasudevan who was awarded Sahitya Akademi Translation Award in 2016. Murugan's novels are enthralling without an iota of artificiality as he persuasively presents the phantoms haunting the society like casteism, infertility, abortion etc. He seems to dedicate his works to create awareness by addressing the important issues in society.*

### Introduction

Perumal Murugan's *Pyre (Pukkuli)* got published in the year 2013 and was translated to English in 2016. In the year 2017, the novel was longlisted for DSC Prize for South Asian Literature. Casteism is one of the prevalent themes in the novel. The novel revolves around the lives of Kumaresan and Saroja and how the tussle caused by caste nearly disintegrates their already complicated lives. At the beginning of the novel, the newly wedded couple are journeying from Tholur to Kattuppati obfuscating a dreadful secret about their marriage (inter-caste marriage). Saroja's fair complexion and appearance bewilders the villagers. In spite of Kumaresan's ceaseless explanations about his wife the villagers keep probing into their lives. Saroja has to endure the wrath of her mother-in-law Marayi whose abusive words strangles her happiness and terrifies her. The novel oscillates between the past and the present as the author brings in various incidents from the past and correlates it with the present. Saroja and

Kumaresan's love blossomed in Tholur where he worked in a Soda shop. Tholur stands as an ideal place of happiness whereas Kattuppati is projected as a dystopian place ruining the couple's marital life.

Marayi is a widow who dedicated her entire life to bring up her son. She sends Kumaresan to Tholur as he was sluggish. With the help of Bhai Anna, she finds him a job in a Soda shop. Her hopes are shattered when Kumaresan returns home with Saroja. To make things worse, the entire village chides them and gloats her for her upbringing. The unnecessary intervention of the village folks ruins the fragile relationship between the Marayi and her son. Murugan has portrayed Saroja and Kumaresan as victims who are harshly treated by the society just because they violated the societal norms and conventions. When asked about Saroja, Kumaresan replied calmly: "This is my wife, Maama. We got married just this morning. Look at that! You went away to work, but you managed to find yourself a cow! Does your mother know?" (p.11).

Saroja is depicted as a docile and elegant young woman who silently and patiently puts up with all the snide comments targeted by the people around her. Her overwhelming love for her husband places her in a state of immanence as it prevents her from defying him and others. Though Kumaresan loves her equally he refuses to leave his village for her. Having lost her mother at a young age, she was affectionately raised by her father and brother. It is truly a pity when the first woman she encounters in her life is her mother-in-law. She is deprived of love, care and affection by Marayi just because she belongs to a different caste.

"The book is relatable to everyone, who has married against their parent's wishes, the constant cold behaviour, the lack of empathy and the feeling of being unsafe in one's home is common for such couples". The callousness of the villagers is evidently seen when Kumaresan's family is ostracised thereby placing the reputation of the family at stake. Kumaresan is projected as an irrational character who locks himself up in a world of illusion to escape from the sordid realities of life. His naiveté forces him to visit his maternal grandparent's house at Vairipalayam where the couple is scorned by everyone. Kumaresan is truly a pathetic character as he yearns for acceptance and affection from his mother and relatives. Unfortunately, all his efforts to win back their hearts become futile. "Look here, Mapillai. Until we know which caste the girl is from, we are going to excommunicate your family. We won't take donations for the temple from you and you will not be welcome at the temple during the festival" (p.134).

The outrageousness of the villagers is exposed towards the end of the novel when they all gather together to kill Saroja. They set fire to the bushes after discovering her. She was petrified as Kumaresan was not with her. The ending of the novel is ambiguous and that's what makes it spine-chilling. Murugan has vividly presented the impediments confronted by the poor couple who long to be

accepted by the villagers and live a normal life like them. The author has deliberately used this novel as a tool to awaken us. "In *Pyre*, Perumal Murugan's protagonist, Saroja faces the insurmountable problems due to inter-caste marriage. Even though she is brought up in town atmosphere, she never confronted unequal treatment, humiliation and domination with any upper caste people in the town".

*Pyre* can be deemed as a modern fable even though it has represented a system which existed from time immemorial. It is indeed an eye-opening novel as it presents the tumultuousness of casteism. The novel is mixed with misogynistic elements and marginalisation based on caste. The subservient state of the main characters definitely evokes sympathy and empathy from the readers. "Perumal Murugan is an indefatigable chronicler of the societal syndrome especially caste and its ugly faces. In *Pyre*, Perumal Murgan has vividly portrayed Saroja, the woman protagonist, who is the helpless victim of inter-caste that ransacked her life". The novel is rightly called as *Pyre* as the fire caused by casteism consumes the hopes, dreams and expectations of Kumaresan, Saroja, Marayi and the rest of the villagers.

The novel seems to gloat the pettiness and narrow-minded attitude of people who allow simple things like caste to supersede their morality and principles. "There is only one caste. The caste of humanity". Murugan's books always oversee the pivotal issues which dominate the society as he presents an honest overview of these societal evils. In this sense, *Pyre* stands a perfect example of discrimination based on caste and shows the pain and violence inflicted by the same.

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## **DOUBLE COLONIZATION IN ATWOOD'S SURFACING AND THE HANDMAID'S TALE**

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### **Abstract**

*Margaret Atwood is one of the most finest contemporary writers. She is not only a writer, but also a political activist, Teacher, Environmental activist and Inventor. She won numerous awards including Two Booker prizes, the Franz Kafka prize, PEN Center USA lifetime achievement awards. Her writings delivered the ideas of search of identity, Power and Women domination. Her clear situation, insight vision and well-determination enable her to be contiguous to women\Canada's wounds, defects and corruption. This study highlights the natural close relationship between Postcolonialism and Feminism in Atwood's two fictions Surfacing and The Handmaid's Tale. It is an attempt to analyse how women in the aforementioned novels undergone double colonization; colonized by societal norms and colonized by Patriarchy.*

**Keywords:** *Domination, Feminism, Postcolonialism, Identity, Patriarchy.*

### **Introduction**

Margaret Atwood is popularly known as a poet, Novelist and dramatist, and also take active part in Political and social. Her novels widely explore postcolonial concepts and metaphors Canada as woman and how it exploits by colonizers. Her novels occupy female protagonists and portrays how they undergone both physical and psychological oppression by lack of power. "Power" roles an important value in her novels Surfacing and The Handmaid's Tale. This article stresses some significant issues: how women are colonized, victimized and silenced: how women themselves are predators. Atwood in her writings cannot separate her suffering as a woman from that of Canada as a culturally and economically occupied country. Her writings mainly focus on suppressions of women through the upper handed male chauvinist society.

### **Double Colonization**

The term "Double Colonization" was coined in the mid 1980's and is best associated with the book "A Double Colonization: Colonial and Post-colonial writings" written by Kristen Holst-Peterson and Anna Rutherford. Postcolonialism refers the condition of people and the country after the imperial rule was over and the British empire receded back to Britain. Feminism refers the condition of women in patriarchal society and how they lack power and freedom by the oppression of men community in a society. Double colonization is a term referring to the status of women in Postcolonial world. The colonized nations which dominated the colonized countries, the women were dominated over by men over centuries. Atwood portrays the status of women during colonization and the impact of English culture in the colonized countries. Natives failed to retain the originality and forced to adopt the new culture in a different mode. English culture leaves several good things to the uncivilized people to be civilized by means of

education, dress code and social events. Their slavery act is a racial influence. That suppression act entered into the colonized people mind as women to be treated as slave or dwarf. The imperialism act of white people deliberately leads to the level of women liberation, women empowerment etc.

Postcolonial studies states that women are doubly suppressed by white imperialism and natives' male domination. Male-dominant views are heightened to the level of authentication, while the colonized women's voice is never viewed because they are considered as inferior group under the control of dominant colonizer and men-dominant state. Women used to belong to inferior group and there is always the voice of male-dominated defined as the good order to reconstruct the female's identity.

## Discussion

Atwood's *Surfacing* and *The Handmaid's Tale* acclaim worldwide appreciation because of portraying the psychological state of colonized women in these novels explicitly. She accentuates that Canada cannot get its full independence without women's liberation of patriarchal authorities and the constraints of society. She states that women are dominated by two things: the power of tradition and that of physical and cultural colonization.

America has settled in Canada and imposed its power on all features, i.e., on language, culture and societal practices. It is clearly shown in the beginning of "Surfacing; that the Americans have profound the Canadian properties: "the white birches are dying, the disease...spreading up from the south". This extract indicates that "America is not a nation but a metaphor for a set of economic, environmental and political practices that belong to Canada too". By this propagation women only suffered a lot. They cannot find much difference in present state to pre-colonized

situation, because of the domination of men which is already existed.

Men in these two novels tried to make women as inferior one. They imposed all elements in the existing society to show them as a weaker sex. In "Surfacing", the protagonist struggle to achieve her status by means of revolting against both physical and spiritual powers represented in western civilization has imposed upon her / Canada in order to wipe out her identity. But she rejects to use the language anymore;

I have to recent, give up the old belief that I am powerless and because of it nothing I can do will ever hurt anyone...The word games, the winning and losing games are finished; at the moment there are no others but they will have to be invented, withdrawing is no longer possible and the alternative is death".

Anna in "Surfacing" undergone the pressure imposed by traditional sex. She is already under the colonized practice of society and then exploited by her husband David. The relationship is attempted by David to capture on film, in that way Anna is an object rather than a person. The narrator has believed that David is also in lack of love with her and vice versa. Like the Americans, David is an exploiter. Anna knows well that her body is a good weapon for controlling and holding over her husband. Therefore, she is horrified when she forgets her make-up. She has to tolerate physical and sexual humiliation in order not to lose him. She is just a doll:

God" she said, "What'm I going to do? I forgot my makeup, he'll kill me.... He'll get me for it", She said fatalistically.He's got this little set of rules. If I break one of them I get punished, except he keeps changing thyem so I'M never sure.

*Surfacing* is a novel which projects psychological trauma undergone by unnamed heroine, attained through principles imposed by society to women and by depression given by men who surrounded her. David's behaviour to Anna and her flashback had driven her into psychological pressure, at certain point, she gave up everything and ready to live a life of an animal. But at last, like Atwood's other novels ending, this one also had a pessimistic one. As the novel ends she just getting her clothes back on and weighing a return to "the city". When Joe shows up, she suddenly felt that she loves him truly and reunites with him. Here Atwood tries to show up the reality of existing state of every women, nearly most. Eventhough they felt the power domination and depression, they cannot live their life without the support of men. Finally unnamed protagonist of *Surfacing* ready to accept her condition and make her situation adoptable. This may be the reason why Atwood remains her protagonist unnamed, because of universalize nature of woman.

Atwood's *The Handmaid's Tale* describes a new Christian government's extreme policies curtails the freedom of women. This new system named as the republic of Gilead, is described by a woman called Offred. She is a so-called handmaid, a kind of breeding tool for the republic. The regime in Gilead uses two main devices to control women. Firstly, they use a certain type of language to maintain the oppression of women. Secondly, they use actions or violence, which represent a more direct and harsh type of oppression. Offred is projected as a weak person but her mother was involved in the feminist movement in the society "before Gilead", burning pornographic material and marching in support of women's right of abortion. Offred's attitude towards this movement is discouraging her mother. "You young people don't appreciate things, she'd say. You

don't know what we had to go through, just to get you where you are". Offred's mother fears the consequences of slacking in this area, a fear that would prove to be justified, and after the creation of Gilead, she is sent to colonies. Whatever struggles she attained to free up women, went in vain when new theocratic government occupies the authority. She was depressed by the principles and practices laid down by the ruling system.

Colonized women in Gilead used as child bearing machines for unconceived aristocratic women. They should not had any emotions for themselves. They would be punished if they came out their masters house. If they done anything against their wish, they would be punished. Ofglen is an another woman who is seemingly much brave than Offred. Ofglen is involved in the resistance and she is one who pushes their relationship beyond what is generally accepted among Handmaids. She passes information to Offred and wants convey the information received from her commander but Offred refuse to cope up. Offred is relieved when Ofglen hangs herself, because of not reveal anything about their disobedience. This is the condition of every woman in Gilead. They will be killed if they oppose them otherwise they will live their life with fear, there is no option to live their independently. No woman in this novel attained success, they loss their power at certain point of time because of the domination. This is discussed in Barbe Hammer's "The world as It will Be? Female Satire and the Technology of power in the Handmaid's Tale".

Significantly, the rebellious females of Offred's world are all defeated: Ofglen commits suicide in order to protect the May Day under-42 ground; Moira's escape attempt is thwarted and she is imprisoned in the city's brothel; Offred's own mother is glimpsed in a film-documentary about

the dreaded toxic- waste colonies. To survive, Offred seems to suggest, one must surrender.

When any colonized woman in Gilead ready to oppose the domination, they were oppressed by the technological power of colonizers. There is no chance to express themselves. Some of the handmaids who are not ready to die from the hands of "The Eyes", they done suicide. Wives of ruling aristocrats were also undergone physical violation when they do something against their husband's wish. Offred's commander's wife forced Offred to have sex with driver Nick when she understands that her husband is infertile. But she was punished when she violated her husband's wish. So there were no independent women in Gilead, the status of every woman is same(i.e) they were always being as a inferior community. When Nick helps Offred to escape from Gilead, the novel ends. We couldn't know whether she escapes or killed by "The Eyes" or again push into Gilead as a Handmaid. Both *Surfacing* and *The Handmaid's Tale* have uncertain ends.

## Conclusion

Margaret Atwood's novels deals with sense of identity from a postcolonial perspective. Her characters are replica of colonization, imperialism and geographical influences. Women, in particular, suffer doubly because of colonization: her body is tamed by men and her psychology is suppressed by society. In some countries especially Africa, women gone under Triple colonization. Women have more power than man, they think. It is just a spell created

by men, that women must need men support for everything. Creation of domination is only possible with the support of women. Atwood doesn't project positive endings in these two novels which give the present condition of women in society. Women have the power of doing anything when the spell destroys by them completely. Even though spell was destroyed by some of the characters like Offred's mother and Offred's friend Moira in the "*The Handmaid's Tale*" they couldn't live their life independently. A newly formed government have sent them to brothel and colonies. Technological development used by men to dominate women by giving life threat. The extreme domination of women in a colonized society is projected by Atwood in these two novels explicitly.

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## **TRAVELLING IN THE WILDERNESS: A POSTCOLONIAL READING OF HARI KUNZRU'S IMPRESSIONIST AND ARAVIND ADIGA'S THE WHITE TIGER**

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The paper attempts to analyse on comparative facets of two protagonist 'Pran Nath' and 'Balram Halwai' in the novel "Impressionist" and "The White Tiger". Impressionist is the story of the many lives one man can live, and of the universal search for true identity. Pran Nath plays many roles in order to find the role that he will finally fit. His process of transformation is highlighted in this paper. Balram Halwai in "The White Tiger" narrates his story from a rickshaw puller to an entrepreneur. Both the novels focus on the trials and tribulations that the pivotal characters have to undergo in their life journey. This paper throws light on the racial and class discrimination that slowly drives them to form a new identity. The ultimate quest of these characters is to fit in to the society they live. This paper attempts to bring to limelight the difference of experiences of two personalities, undergo in their life journey. Both the novel deals with racial and class discrimination.

Discrimination can be defined as differential treatment of persons or social groups for reasons of

certain generalized traits. It is prejudice based on concepts of identity and the need to identity with a certain group. There are distinctions based on ethnicity, race, sex or gender. Class discrimination can be regarded as the absence of equal opportunity to attain socio economic status, whereas racial discrimination can be stated as denial of opportunity based on color. The elements of racial and class discrimination are evident in the novels 'Impressionist' and 'The White Tiger'.

Hari kunzru is a British novelist and journalist. His popular works are "Impressionist", "Transmission", "MY Revolutions", "Gods Without Men", etc., His writings explores the intersections of identity, issues of globalisation, the legacy of colonisation the pluralities of ethnicities, class, caste, and gender, and how British imperialism, shaped these diverse individual identities. His "Impressionist", focuses on racial classifications and challenges. The story revolves around Pran Nath, an Anglo Indian whose birth is of a secret pre-marital affair. When his

true heritage is revealed, he was kicked out of the family at the age of fifteen. From then on he assumes multiple identities; initially as Pran Nath before knowing about his birth he was exploiting his family name and bosses everyone; when he was kicked out of the house he becomes Rukshana and was tortured at brothel later he was sold to Nawab of Fatepur; from there he escapes; being adopted by a British couple who had recently lost their sons in war, he got the identity of both the English errand boy, Pretty Bobby at the same time as he was previously in the brothel, he started attracting the clients too; rejected by her girlfriend because he was only half English; later he was again kicked out by his adopted parents; then he steals the identity of an English man Jonathan and pursues his college education; again falls in love a girl, but she married a negro and in the end he is heart-broken and started traveling in the wilderness.

Pran makes use of all the opportunity in order to survive and to fit in to the society he lives in. His journey is towards creating an identity. He goes on changing his identity whenever he is in threat. He never tires off. He hunts for an identity. In this on-going process his character is very much shaped from arrogance to humility i.e.) initially as an arrogant and gets moulded as a wanderer. This mixed-race character echoes Homi Bhabha's Theory of Hybridity. According to Homi Bhabha, hybridity is a direct result of colonial relations. Pran's identity start to mutate into a more complex hybrid of Britain and India. Kunzru being a mixed-race reiterates it to be an empowered one. Kunzru states,

"The Impressionist is a very personal book, though not in a straightforward way. I wanted to write about my own peculiar, fluid experience of race and identity. My father is Indian, my mother English, and I grew up in suburban London.

Being mixed race involves a lot of guesswork, mostly by other people [...] The Impressionist is a story of a mixed-race boy trying to work out where he is from 'really'."

He has stated that "Impressionist" deals with identity attached to the notions of mixed race. The novel is

"historical stemma between the cultural concepts of our own day and those of the past from which we tend to assume that we have distanced ourselves [...] hybridity in particular shows the connections between the racial categories of the past and contemporary cultural discourse"

Pran's multiple incarnations highlight the fallacy of an authentic racial and cultural identity. His fluidity of identity allows him to pass so easily. Though the lightness of his skin provide him the opportunity for social mobility, his position is always an unstable. In the beginning of the novel Pran is introduced as a self-assured arrogant boy and towards the end he becomes a fragile impressionist.

Aravind Adiga is an Indian novelist and journalist. His notable works are "The White Tiger", "Last Man in Tower", "Between the Assassinations" etc., In his novels, Adiga explores the theme of globalisation, individualism, immoral corruption, class and caste. The novel The White Tiger provides a man's class struggle in the globalized world. In detailing, like Pran in Impressionist, Balram Halwai the protagonist of The White Tiger travel in search of his identity. Born in a sweet-seller family, he became an entrepreneur after killing his master. Balram overcame the social obstacles, got out of darkness and found his way into the light. The novel also sheds light on how a capitalist Indian society creates economic division. This socioeconomic gap creates a big division in the society. The big difference in the amount of money spread around creates economic gap.

Adiga says his novel "attempt[s] to catch the voice of the men you meet as you travel through India - the voice of the colossal underclass." Increased technology has led to world globalization and India is in the fastest booming economies. Amidst such opportunistic situation, there still lives people who starve for food and other needs. The amalgamation of two India, rural and urban can be seen in his "The White Tiger". With the backdrop of the two contradictory images of India - the highly sophisticated India of the rich and the vulnerable India of the poor, Adiga voices his concern over the Darwinian struggle the poor are engaged. The hegemonic ideologies of the rich use religious myths and traditions as the tools to condition the poor for exploitation. Halwai's rural India is a territory of darkness, a land of poverty, feudalism, fraudulence, unemployment, child labour, despair and full of misery.

The quest for freedom and escapism makes Balram to climb up the social ladder. The novel *The White Tiger* is presented in the form of epistolary novel, a series of letters written over a period of seven nights, in which the protagonist, Balram, narrates his rags to riches story, to the Chinese Premier, Wen Jiabao, who plans to visit Bangalore on a fact finding mission about the entrepreneurial spirit of the country. Through the letters, Balram narrates how he becomes a successful entrepreneur starting his journey from a small village, Laxmangarh to the city, Bangalore.

Balram dreams of becoming a driver and his destiny lands him at the mansion of the landlord Ashok and his wife Pinky. Balram gets a chance to go to Delhi with his master. To move out of the village Laxmangarh is a chance to escape from the village of dark and feels glad to enter Delhi, the city of light. But he is totally disappointed and terrified to see the

inhuman behaviours of the rich people and decides to unchain him from his slavery existence. He understands the influence of money and wants to become rich. To fulfill his desire of a rich living, he slits the throat of his master Ashok and steals his capital. With his looted money, he escapes to Bangalore and starts his own taxi service and he becomes a great entrepreneur. Thus the novel *The White Tiger* is a dark tale of suffering, solitude and despair of a man for whom madness and murder become principles of liberation.

Neeru Tandon, in the article "The Theme of Poverty in the 21st Century Indian English Novel with Special References to Kiran Desai, Kamala Markandaya and Aravind Adiga" quotes the words of Michael Portillo who comments about the novel *The White Tiger* stating that

"It changed my view of certain things like what is the real India and what is the nature of poverty . . . What set this one apart was its originality. For many of us this was entirely new territory, the dark side of India . . . It's a book that gains from dealing with very important social issues, the divisions between rich and poor and the impossibility of the poor escaping from their lot in India. (58)"

The novel *The White Tiger* represents socio-economic realities of modern India with a view of helping reconstruct India with a more comprehensive development programs. It is an urgent plea to the haves to bridge the dangerous class-divide.

Pran struggles to fit into the society and at last left heartbroken travels in wilderness with the caravan of camel, whereas Balram by all odds and means steps up the ladder with all the discriminations he faced. Both the characters fight with their own self and with the society in order to create an identity.

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## **A COMPARATIVE STUDY OF NAOMI WOLF THE *BEAUTY MYTH*, AND ANITA DESAI'S *FASTING, FEASTING***

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Feminism highlights the need for evaluation of women's activities and projects in order to assess their efficiency for social change. Feminist is founded upon the assumption that women are a historically oppressed group, and that through Indian epic turn to creative use ancient or legendary traditional history. A significant myth or tale is turned into an expression of some spiritual, religious or ideals meanings both ideological and structural, fundamental changes in society to eradicate the women's oppression. The society has deemed that the *raison persuade* of a woman's existence is to attract a man, marry and look after her family and beauty is essential for self-preservation. "visually pleasing, the ideal woman is not controlled, but also is shown as accepting that control as natural". Males are focused in sports media they are considered as more athletic and stronger that they can take risks and more passionate. Stereotypical Masculine Independent, strong, non-emotional, active, self-confident, hard-working, experienced, competitive, leaders, aggressive and violent. Media plays the vital role for the empowerment of women. Through new media forms, the greater portions of the populace are now constructing the online public persona's. The sexual

objectification of girls and women contributes to gender inequality with it.

Women's contribution has occurred mainly in home. Women are considered as dutiful wife, caring, kind and loving mother in her family. Women and men have roles that they have to fulfil. Basically, women are increasingly the one who suffer from poverty. When the valuable women are not given power. Similar with the Naomi Wolf *the Beauty Myth's* Women Literature has a galaxy of writers. Simone de Beauvoir was the first women writer, modern women writers' themes such as rape, sexual harassment, infanticide, honor-killing, child abuse, feminist theories are the core of the core of the modern women creative writers. The portrayal of men and women from gender socio-linguistic. Naomi wolf quoted:

"Pain is real when you get other people to believe in it. If no one believes in it but you, you pain is madness or hysteria".

"Women have face-lifts in a society in which women without them appear to vanish from sight".

"Western women have been controlled by ideals and stereotypes as much as by materials constraints".

The literary world tends to get so heavily dominated by male voices that it is easy to neglect female voices that inhabit it. It has a real impact on women's lives too – in the way women's stories are silenced by a popular culture that prioritizes male narratives. The self-determination and self-realization are the transformation of all spheres of society. The selected works of Naomi Wolf "the term feminism the belief in social, economic and political equality of the sexes". Originating from West, feminism is manifested worldwide represented women's rights and interests. Feminist as an individual the formation of political culture socialization begins with the family, culture, political phenomena further process continues educational institutions. Education is the most important factor contributing formation of personality. The crucial narrowing cultural gap between different social strata, which ensure the unity and integrity of society. The leading role is played by the moral and cultural aspects of the institution of education. It should be emphasized on transformations of social practices present in the improvement of the social system.

Anita Desai's has written *Fasting, Feasting* a beautiful story of two siblings, two countries, two moods and one family. Uma and Arun are sister and brother in a small, dusty Indian Village. The first section of the novel the *Fasting and Feasting* title is about Uma's rather pathetic life and the occasional glimpses of hope that flash through it. Slow and Clumsy, she is eventually pulled out of school. After a few tragic-comic attempts to marry her off, her eternally disapproving parents give up and concentrate on Arun and prettier younger sister. In contrast to the spare elegance of "Fasting and

Feasting" bursts with life. The quiet, almost mute Arun is sent to college in Massachusetts. Desai's sudden flood of sights and sounds hits the reader with almost as much culture shock as it does Arun caught in the house he is living in for the summer, between a fitness- obsessed son and a bulimic daughters, Arun wonders: "one cannot tell what is more dangerous in this country, the pursuit of health or of sickness". Although basically two separate stories, the tales of Uma and Arun meet and mingle in subtle, sublime ways.

An extensive study of Kathryn Cirkse and Lisa Cuklanz (1992) have suggested feminist frameworks for communication studies. Simone de Beauvoir was one of the most prominent French existentialist philosophers and writers. Beauvoir was probably best known as a novelist, and a feminist thinker and writer. There has been a socio-cultural change in society over the decades, which is evident from the increasing number of women pursuing careers, changing family role structure, and unfavorable female attitudes towards traditional sex-role stereotypes. Domestic obsessive women always associate with washing machines and cleaning products. By creating these representations, the media creates the norm that women will always take on domestic roles.

Anita Desai has long proved herself one of the most accomplished and admired chroniclers of middle-class India. Her 1999 novel, *Fasting, Feasting* is the tale of plain and lumpish Uma and the cherished, late-born Arun, daughter and son of strict and conventional parents. So united are her parents in Uma's mind that she conflates their names. "Manapapa themselves rarely spoke off a time when they were not one". The few anecdotes they related separately acquired great significance because of their rarity, their singularity. "Throughout, Desai

perfectly matches from and content details are few, the focus narrow, emotions and needs given no place". Uma as daughter and female, expects nothing: Arun, as son and male is lost under the weight of expectation. Now in her forties Uma is at home attempts at arranged marriage having ended in humiliation and disaster, and she is at Mamapapa's beck and call, with only her collection of bracelets and old Christmas cards for consolation.

Uma flounces off, her grey hair frazzled, her myopic eyes glaring behind her spectacles, mitering under her breath. The parents, momentarily agitated upon their swing by the sudden invasion of ideas-sweets, parcel, letter, sweets-settle back to their slow, rhythmic swinging. They look out upon the shimmering heat of the afternoon as if the tray with tea, with sweets, with fritters, will materialize and come swimming out of it-to their rescue. With increasing impatience, they swing and swing. Arun in college in Massachusetts, is none too happily spending the summer with the Patton's in the suburbs: their refrigerator and freezer is packed with meat that no one eats and Mrs. Patton is desperate to be a vegetarian like Arun. But what he most wants is to be ignored, invisible. "Her words make Arun wince will she never learn to leave well alone? She does not seem to have his mother's well-developed instincts for survival through aversion. After a bit of pushing about slices to tomatoes and leaves of lettuce in his time in America he has developed a hearty abhorrence for the raw foods everyone here thinks the natural diet of a vegetarian he dares to glance at Mr. Patton. Desai's counterpointing of India and America is a little forced, but her focus on the daily round, whether in the Ganges or in New England, finely delineate the unspoken dramas in both cultures. And her characters capable of their

own small rebellions, give Fasting, Feasting its sharp bite.

Like Desai Naomi Wolf is a feminist author, journalist and former political advisor to Al Gore and Bill Clinton. Wolf came to prominence as the author of "The Beauty Myth" (1991) with the book, she became a leading spokeswoman of what was later described as the third wave of the feminist movement. *The Beauty Myth* is the prescribed syllabus for the Western Illinois University. The Gender stereotypes are our vision of modern feminism the studies of women, gender, and sexuality. Indian culture is very beautiful with all ritual doing and customs which plays a vital role, especially in Southern India. In Ancient days, the hardworking woman gets a reward and recognition for her efforts, when she feels that she deserved it. Due to traditional beliefs, customs, social dogmas, and prejudices, she has been exploited. She undergoes numerous sacrifices if necessary and makes a lot of adjustment and intelligence are of little significance. The whole idea is about "feminism" Ambai (C.S. Lakshmi) *A Kitchen in the corner of the house*. Ambai's main idea is about "empowerment of women", mental health, and mortality of women's empowerment related to Pregnancy and Childbirth.

Shikha Sharma in books *Feminism*, "As a woman who loves to write, I'd like to read and know more about the work of other women writers". Women's gender and sexuality studies, sexual harassment of women, women's empowerment and sexual objectification disregarding personality or dignity of women. The study provides analysis of actions to promote gender inequality in media to women's advancement. Related articles sited enlisting media and informational literacy for gender equality and women's the most significant scholarly contributions to knowledge and action. A feminist

analysis of the Dove Campaign for real beauty by CM MC Cleary 2014 cited in related articles in 19<sup>th</sup> April 2014. Beauvoir *Motherhood and the Second Sex*, indeed her overall approach to women's lived experiences is largely chronological moving through childhood to girlhood, sexual initiation, marriage, then motherhood, maturity and lastly old age.

Anita Desai *Fasting and Feasting* shortlisted for the 1999 Booker Prize. Desai has a wicked, subtle humour and her characters are beautifully described and her writing is polished and mature. With a wit she clearly underplays'. In 1990 Naomi Wolf *the Beauty Myth's* at a time when women had more power, liberty, and professional success than ever before, Journalist and author Naomi Wolf forced women to rethink their relationship with beauty. Eighty years later, after women had won the vote, and the first wave of the organized women's movement had subsided, Virginia Woolf wrote that it would still be decades. Eight years after that, heralding the cataclysmic Second wave of feminism, Germaine Greer described "the Stereotype": "To her belongs all that is beautiful, even the very word beauty itself... She is a doll... I'm sick of the masquerade". Naomi Wolf, author of the modern classic '*The Beauty Myth*', the main theme she argued that women are under assault by the Beauty Myth in five areas. It focuses on Work, Religion, Culture, Sex, Violence, and Hunger which ultimately, she argues for a relaxation of normative standards of Beauty.

In both the works Naomi Wolf *the Beauty Myth* and Anita Desai's *Fasting and Feasting* portrayed as Man, for the field and woman for the hearth man for the sword and for the needle she man with the head and woman with the heart. Man, to command and woman to obey. It is evident from these works that during this time women were still in a subjugated role despite their desire to break free of societies,

restrictions. Women's role in literature has evolved throughout history and had led women to develop into strong independent roles. Modern literature has served as an outlet and sounding board for women's rights and feminist pioneers. Female writers have come to the fore front and provided today's readers with a vast array of ethnic and cultural perspectives. The unique voice of female minorities is a common theme in many coming of age novels that allows each writer to establish a separate identity for their characters and themselves. Women in modern literature often include strong independent females juxtaposed by oppressed women to provide examples for young female readers and to critique shortcomings of our society. The emergence of the independent female novelist in America has allowed or a new evolution of the role of women in fictional literature. They shared their own experiences in her own novels through their characters. The novels are associated with the theme of familial expectation and traditional expectations, a reluctance to shed the identity makes it difficult to get assimilated in the new home. It attempts to bridge the gulf between a female character's struggle in their balance between family responsibility and individual happiness. The values and the empowerment are the process of creating an environment for a person to be able to achieve the desired results. The life advances into complexity and the novels deals with describes the complicated relationship of a family. In the post-modern dilemma identity and individuality economic independence and subordination female independence middle class women and woman's desire to succeed an individual stereotyped representative and suppressing her own wishes and act to husband's need to solve their own problems and feminist viewpoints an attempt has to explore feminism.

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## A STUDY OF TRANSCULTURAL IDENTITY IN BHARATHI MUKHERJEE'S *JASMINE*

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### Abstract

*The postmodern world has been turned into a global village where differences are merged into similarities; this can be applied to varied cultures and groups. The groups or cultures outside a particular country find various ways to showcase their differences when they want to become one with that particular country's culture. Globalization and multiculturalism are a part of this emerging new world order where identities are reduced and multiplied. This much confusion brings forth the identity crisis which can be summarized as a difficulty of finding a fixed place for oneself. Bharathi Mukherjee's *Jasmine* is the story of a young Indian woman of the same name who experiences transcultural Identity. This novel is about the journey and personal development of this Indian woman as she attempts to incorporate into American culture. She feels she neither belongs to her Motherland India nor to her new land United States but tries her best to find her identity. This paper tries to study the identity crisis that arises because of the cultural conflict within the framework of multicultural perspectives.*

**Key words:** Transcultural identity, assimilation, cultural conflict, multiculturalism

The story of *Jasmine* geographically begins in India and moves from Europe to America. Then it leaps back and forth from Florida through New York and to Iowa finally landing in California. The novel's opening phrase, 'Lifetimes ago' sets in motion, the major motif or theme. The novel deals with the problems of cross-cultural crisis and the ultimate search for identity. It deals with *Jasmine's* struggle to tackle the problem of cultural loss and her attempts to acquire a new identity in America where she struggles hard to achieve it. But, in the end, she realizes that self-independence and to be at peace with oneself is more important than to be an Indian or American.

*Jasmine*, the title character and narrator of the novel was born in 1965 in a rural Indian village called Hasnpur. She tells her story as a twenty-four-year-old pregnant widow, living in Iowa with her crippled lover, Bud Ripplemeyer. For her, it takes two months in Iowa to learn the most recently developing events. During that time, *Jasmine* also relates biographical events that span the distance between her life in India as a girl and her American life as a woman. Her odyssey includes five distinct settings, one rape, a maiming, a suicide, and three love affairs. Throughout the course of the novel, the title character's identity, along with her name, changes and changes again. It changes from Jyoti to *Jasmine* to Jazzy to Jase and finally to Jane. In chronological

order, Jasmine moves from Hasnpur (Punjab), to Fowlers Key (Florida), to Flushing (New York), to Manhattan, to Baden, Iowa, and finally to California as the novel ends.

In her journey of life Jasmine moves from being a maiden to a married woman, then being a rape victim and to a caregiver. After her husband Prakash's unexpected death in a terrorist attack Jasmine decides to move to America to realize his dreams. She lands in America with a tailored passport and becomes a victim of sexual abuse. The she moves from family to family, builds relationships with others, changes her names and identity and finally comes to a standpoint when she leaves her Indian duty consciousness to the American pursuit of Happiness. Throughout her life Jasmine plays a series of different roles where she was caught between cultures and struggles to find her identity. Though she struggles for an identity, she is courageous enough to reinvent a new self for each unique life experience she faces. The themes of assimilation and identity are central to the growth of Jasmine's character as she is given new names at each stop along her journey. Some of these names give her liberation, and some oppress her.

Jasmine undergoes transformation from a dutiful traditional Indian wife Jasmine to Jase when she meets Taylor and then moves on to become Bud's Jane. As Jasmine leaves for California with Taylor and Duff, her identity continues to transform and change according to the person she is with. In the author's point of view this transformation and transition is a positive and optimistic journey. Jasmine creates a new world of her own ideas and values, constantly unveiling her past to establish a new cultural identity by incorporating new desires, skills, and habits. This transition is defined not only in

the changes in her attitude, but more significantly in her relationship with others.

Jasmine's journey as an Indian immigrant to the United States showcases transcultural hybridity because of its intercultural encounters. It has its effects on her various identity constructions. The most striking characteristic of her experience is her adoption of multiple identities in each successive state of her journey in the United States. Jasmine feels "suspended between worlds," "between identities" (76-77) which shows her self-awareness of her in-between position as an outsider. One of the most obvious ways of acquiring transcultural identity in the novel is through Jasmine's adoption of American-style clothing. Lillian Grdon takes Jasmine away immediately after she lands in United States. She renames her 'Jazzy' and helps her adjust to her new surroundings. In Florida, Lillian teaches her the importance of clothing as a cultural symbol. She helps her up to imitate American ways and to dress up in informal American clothes so that she can disguise and escape herself from the immigration police as she is an illegal immigrant. Later she moves on to live with her late husband's teacher Professor Vadhera.

Jasmine is eager to get used to the American ways of dressing and behavior in order to fit in with the culture of her new country and does her best to obtain American looks and manners. Though she adopts the American way of living consciously she remains aware of the cultural difference between her new country and her old one and is shocked at her transformation of wearing T-shirts and running shoes. Though Jasmine as Jazzy is good at impersonating her new country's culture she is afraid of losing her Indian identity. So she decides to combine both by taking over some aspects of American culture and also retaining her Indian cultural Identity. In spite of

her initial caution not to lose her Indian identity completely, her stance towards cultural difference does not remain the same after she leaves Lillian to stay with Professor Vadhera in New York. After arriving in New York, she faces a completely different environment which she finds difficult to accept. Living with the Vadhera family in New York, Jasmine feels constricted by the family's expectation of obedience to Indian traditions.

Her experiences during her stay in the secluded Indian community changes her viewpoint on identity. It leads her to undergo a cultural transformation. The contrast between her life in Florida with Lillian and her life in New York with the Vadhera family makes it clear that she had already undergone a change of cultural identity. In Florida, she spoke in English, improved it and wore American clothes. In New York, she is only an Indian widow who should be modest in her appearance and attitude. The cultural expectations of the diasporic Indian community, represented by Professor Vadhera and his family, inevitably prevent Jasmine from expressing herself. She feels smothered by the traditional roles and expectations she faces and wants to break away from them. She eventually leaves the Vadhera family.

Then she comes to know Taylor and Wylie Hayes, a cosmopolitan couple who work as professors at a university in Manhattan through Kate, Lillian's daughter. They sign up Jasmine to take care of their daughter, Duff. Jasmine is very much captivated by the couple she is going to work for. She thinks that the lives lead by Taylor and Wylie is the epitome of American culture and is amazed by the husband, Taylor, who treats her as an equal. To her he is the personification of American culture and she loves to watch their way of life by being close to them. Jasmine does all things as a way of her attempts to become more Americanized. She also

adopts a new name, Jase, which was given to her by Taylor along with her adoption of her new way of life. The new name becomes the symbol of the new kind of outlook of her life in the United States.

Unfortunately for Jasmine, her newfound happiness does not last long. Just when she gets ready to enjoy the new steady life that she has created for herself in her new country, with a new identity, a mysterious coincidence forces her to leave her job with the Hayeses. While spending an afternoon in the park one day, she spots the man who killed her husband, Prakash. Out of fear for her own life and her hosts' lives, she decides to leave New York and move to Iowa, moving on to the next stage of her identity transformation. In Iowa, Jasmine settles in the white rural community of Baden. She meets Bud and starts living together with him. Her relationship with bud is identical to her relationship with Taylor. Both men enter Jasmine's life and give her a new name and identity. Taylor names her 'Jase' which signifies a crucial stage in her identity transformation; Bud similarly creates a new identity for Jasmine when he calls her 'Jane'. Though the two men play an important role in her identity transformation there is also a difference between them. Taylor is aware of Jasmine's Indian background and accepts it whereas Bud ignores her Indian background completely. He treats her as a native American woman ignoring her cultural differences.

Jasmine consciously refuses to negotiate between her two cultural identities since it creates an anxiety in the inhabitants of American culture as it created in Bud. The anxiety is the reason why Bud completely ignores her Indian background. While denying her cultural difference Jasmine comes across many stereotypes concerning Indian culture. One such incident is when Jasmine meets Mary

Webb in the University Club in Dalton, Iowa where she is bombarded with questions regarding reincarnation and being a vegetarian since she hails from India. Jasmine's transcultural identity is further highlighted when she comments on the differences between herself and Bud's adopted son Du, who comes from Vietnam. She refers to him as a cultural hybrid ignoring the fact that both of them are immigrants. On the other hand Du, does not suppress his native culture and accepts and allows it to be a part of his cultural identity. As a result he constructs a hybrid transcultural identity for himself and leaves the community to reunite with his sister in Vietnam.

At the end of the novel Jasmine is found in Baden. Taylor has broken up with Wylie and asks Jasmine to join him in California. Jasmine agrees to his invitation and leaves her life with Bud in Baden. Jasmine's final move suggests a symbolic return to her identity as 'Jase,' which symbolizes her revived desire to completely adopt American culture and her decision to leave Bud behind and pursue her own happiness. In this final stage she now completely rejects the communal nature of Indian culture. The ending of the novel evidently highlights Jasmine's eventual Americanization. Because of the complexity of her cultural identity throughout her transformative journey as an immigrant, Jasmine sometimes succeeds and sometimes fails in constructing a transcultural identity for herself.

Though Jasmine strives towards her transcultural identity, the novelist alludes to the racial disadvantage of diasporic immigrants in constructing a new cultural identity for themselves in America. Through Jasmine's character the writer tries to emphasize how her cultural and racial difference stops her from becoming one with the American culture. In this process she suppresses her own

cultural identity. Throughout the novel she is called by many names like Jyoti, Jasmine, Jazzy, Jase and Jane given by her grandmother, Prakash, Lillian Gordon, Taylor and Bud respectively. Jasmine and her name both undergo transformation with every change of location. Each time she receives a new name, she gains a new identity. Her fragmented identities can be even considered as separate individuals which are formed for survival. Through Jasmine's journey it is clear that while immigrants travel from their old place to a new place they take on any identities. In order to get a place for themselves in the new land they alter their names and identities. From this it is evident that immigrants who muddle through identity transformations and conquer obstacles can survive even the hardest situations.

Jasmine, who begins her transformational journey as an Indian girl, brought up amidst tradition and customs, experiences happiness and sadness in all the phases of her identity transformation. She fights against the antagonism of both the cultures where she stands in between and strives towards her liberty. The novel states the process and the need to unite globally to become a global citizen with transcultural thinking, by building bridges across conflicted cultures. Even though Jasmine tries to suppress her cultural difference completely in order to become an 'American' she doesn't completely fail in creating a transcultural identity for herself in all the places she moves to. With the help of her newly constructed identities she survives in all the places even if she can't become one with the society of the place which she moved to. She is always surrounded by people who either completely dismiss her "roots," or have stereotypical preconceptions about her Indian cultural heritage. Jasmine comes to realize that the notion of a singular identity is not possible because the reality of diasporic experience is having multiple

transcultural identities. This multiplicity makes Jasmine uncertain about the nature of her identity as she doesn't know where exactly she fits in. It can be inferred that the whole world is transforming into a global village where identities and cultures are dispensed together into a melting pot of differences.

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# IN EQUALITY OF JUSTICE ON THE LIFE OF THE POET MAYA ANGELOU IN HER POEM “I KNOW WHY THE CAGED BIRD SINGS”

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## Abstract

*In most societies there are certain broadly shared beliefs about what is socially just and unjust, what is fair and unfair. Here is the basic problem; we observe some people are rich and some are poor, some are white and some are black in skin tone, some are healthy and some are weak, some are kind hearted and some are arrogant, so this kind of ratio is always happening in human life from Antiquity period to present life. Inequality of justice is a certain truth and also an undeniable truth by any man in the world. Culture is the identity of a person, a state and a country, but along with culture the colour and the status of a man also the identity of a person. Even this colour and wealth also applies to the state or a country in the world. This paper attempt to limelight the experience of Inequality of justice in Maya Angelou's poem “I know why the caged Birds sings” through her own experience conveys the difficulties associated with racial and gender discrimination suffered by a southern black girl Angelou, with the metaphor of birds, this work represents the inequality of justice seen in the society of her time which differentiates between the African – American community and its white American counterpart.*

Maya Angelou is popularly known as the “Black women’s poet Laureate “. She has written a free verse “I Know why the caged Bird sings” This pome vividly portrays the racial discrimination and its repercussion. The poem significantly exposes the stark reality of the life of black particularly women is almost like a caged bird. Further the poem can be considered to be the poet’s personal emotional feelings. She herself portrayed as the caged bird in this poem.

She describes that white American enjoys the freedom to the full extent and also fulfil his dreams and aspirations which he nourishes in his heart. He is so utterly free and without restraints that it dares to claim the sky. The “Free Bird” represents the white race and their domination. Next the poetess brings about the pathetic and miserable state of the caged bird which stands for the black American. The caged

bird cannot move freely. It has its limitations of its freedom. It has to move within a very short space as the restrictions are put on it.

The caged birds can hardly ever see what lies beyond its cage. In other words, it can never get opportunity to see the outside world. Whenever it sees clipped wings and tied fat, it shows great fury for the tyrannical attitude of the world, but it seems helpless, it can do nothing but to raise its voice through singing.

The caged bird sings  
With fearful trill  
Of the things unknown  
But longed for still

By making the comparison between the two birds (the free birds and the caged bird), it shows that the white American like the free bird has fully liberty to move everywhere and do whatever he desires. But

the Black American feels restricted because of being the victim of racism, prejudice and powerlessness. He cannot taste the fruits of freedom and equality.

The poetess felt this way in her own life. She wrote and sang and danced because it was her way of expressing her longing for freedom while singing, the caged bird's voice wavers. It sings of freedom, something it does not have. The idea of freedom is its dream which can never be fulfilled or achieved, but it sings about it. There is a fear in its voice it has never known what freedom tastes like, but hope to have it for its own. The caged bird does not sing of sadness, but of hope, inspiration and of freedom. From these things the poet clearly brings out us that the voice of the black American (who are badly tortured and exploited) can never be suppressed.

With making the difference between the two birds, the poetess moves back to the unrestricted movement of the free bird (which represents the community of white people). Here the poetess means to say that the white American has sole right over the whole space and surroundings of America where no man of black community can compete with him, as many restrictions have been imposed upon the community of the black people.

The caged bird is aware of the fact that it cannot enjoy the flight in the sky as it not free, but a captive as prisoner. Likewise Maya has also aware of the fact that she cannot enjoy the freedom as enjoyed by the white Americans, throughout her life the inequality of human race is affected her a lot that's why she can clearly brings out her inequality of justice through the caged bird.

### Conclusion

This poem "I know why the caged Bird sings" clearly displays the inequality of justice through Angelou's personal life. The study reveals the fact that the poem is not an isolated story of a single individual. It is rather a multi layered chronicle that can offer insight about the history and culture of a people at a particular time and place and that raises issues of profound and universal significance. It also throws lighter and illustrates the historical content about the inequality of justice and helps the reader to understand more fully the issues it raises.

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## THE INHERITANCE OF LOSS: INHUMAN DIFFERENCES AND ALIENATION

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### **Abstract**

Socio-stereotypes are the human inheritance solely created to relish the power that comes along. This research paper demonstrates how society functioning for those who have and have nots. Also the brutal treatment towards the inferior classes who wishing to gain equality and social status. Kiran Desai illustrates the term alienation in a distinctive perspective by implementing the psychological issues of all the characters in her novel. Desai portrays perfectly how her characters intend to influence westernization in every possible way. We all know India is the one prosperous country blessed with wealth, vegetation, water bodies and diverse cultures. Among all, it is the country known for caste system and class system. In the post-colonial era, rejection and alienation isn't a foreign word for lower and working classes because they expected to be a good slave to service their masters whenever they please. The paper also investigates diasporic dilemma, quest of identity and economic imbalances with the help of intermediate parallel stories between the first and contemporary world generation of immigrants.

**Keywords:** Westernization, socioeconomic system, diaspora, humiliation etc.

### **Introduction**

Desai established multicultural conflicts and identity crises of individuals living in exile. She demonstrates the reasons for clashes that arise in the course of mingling with different people from different culture or community who's having different perspective. The portrayal of Imbalances between characters and classes draws distraught lives of inferior beings. The author used metanarrative technique to narrate the novel which consist a multiplicity of stories that shaped and held together and transformed into a single story. In this novel, the parallel stories between characters whose lived in different timeline which interlinked with the present period through the flashbacks of major characters. For example, the memories of judge about his wife bring back the chronological events that took place in the past. The author stressed out the ignorance towards cultural assimilation leads one to lose his

own identity in the end. In this way, the diasporic traces and identity crisis are seen in Desai's Inheritance of Loss.

There are two predominant controversies in this novel which dealt about "Gorkhaland Movement" and "Unauthorized Immigrant." For the better understanding about these two issues, I would like to brief out the primary causes and reasons for justification. At first, Gorkhaland, the region spanning North-eastern India and Eastern Nepal, identified as the homeland of the Gorkhas, who culturally and ethnically differ from west Bengalis demand for the separate state to the government of India. Quest of Identity and poverty were the significant reasons for why they determined to separate themselves from the other communities. They believe either they suffer as discriminate races or from the state itself. These ethnic communities are certain that their culture will be ill-treated under the dominant communities. The

very beginning of the chapter start with the invasion of young rebellions from newly independent Gorkhaland seize the judge's old hunting rifles and compelled him to repeat their independent slogan 'Jai Gorkha' 'Gorkhaland for Gorkhas.'

Coming to the Second issue, the Undocumented Immigrants who seek refuge on the foreign land to escape from poverty to improvise their economic status. Their major complications will be they get lack of access to services like proper housing, education, public health system and banks. For example, when Biju breaks his leg, his employer refuses him any medical help because he is an illegal immigrant.

In some cases, one cannot even imagine the result of unauthorized immigration includes slavery, kidnapping, rape, prostitution, exploitation of labour, accidents and death. According to the Centre of Migration Studies, during the period of 2010 and 2017 nearly 3.5 million unauthorized immigrants entered US in that period- far more than from any other country. To avoid further disaster, US Government planning to pass the bill that will allow illegal immigrants to live and work in the US for five years after went through the background checks and paying taxes. They can also apply for a "Green Card" and become permanent residents with the opportunity to win citizenship. Here, Biju has a continual obsession with the Green Card which would legalize his status. But unfortunately Indians weren't allowed to apply for the immigration lottery because their numbers exceed the quota allotment. Even the attempt of approaching immigration authorities inspires anxiety. Living with fear makes him restless and angry with his father for sending him to America.

The Inheritance of Loss, the story set in the small town named Kalimpong in North-east Himalayas where kiran Desai also grown up. She carefully draws too many satirical messages with

realist emotions without adding too much salt and pepper. Her novel delineates package of social problems all in one umbrella such as cultural hybridity, identity crises, nationalism and the emotional and cultural consequences of displacement. She presented how people influencing westernization over native culture and blindness towards west resulting into immigration.

In other words, their lack of knowledge makes them fantasize immigration. Majority of the people have false interpretation about the west because immigrants resist admitting the deadly living experience to their family who is in the other side. This attitude of the immigrants will only end up getting zero support from them, which soon leads to serious mental problems and health issues. Desai attacks the ignorance of the people of India who ready to accept everything related to the western countries. For example, Biju never once mentioned about the struggles to his father, he used to omit the bitterness and send perfectly Happy Letter. Kiran Desai humorizes the attributes of the poor cook who believes that his son's status had risen in New York because he is cooking English food rather than Indian food. Similarly Biju's restless state in New York who can "barely stand to stay in his skin" is juxtaposed with his father joy and pride about his son's achievement that he managed to get employed in a restaurant business.

The author never missed to highlight Biju's sense of isolation and constant aching to get back to his life. In chapter 17 Biju's thoughts wavers to his homeland, as he remembers his grandmother, The Jamuna River and taste of fresh Indian food and Diwali festival. Though he tries to cope up with western life, his loss of cultural connection and ignorance adds fuel to the fire. On the other hand, the judge who also undergone racial discrimination at Cambridge in

England appreciates western ideology and hates Indian people. He prefers British standard of living than stick with the typical Indian culture and customs. The displacement and lack of cultural understanding cost the judge's peace and made him live a very lonely life. If we question why the marginalization continues to take place among western countries like US and UK, here is the answer, Firstly, Indians are considered as barbaric and uncivilized as other Asian countries. Secondly, we are still economically backward and poor. Thirdly, The Political Status of Our Nation and how government works for "Poor" and "Elites." One can ask, just because we were colonized by them over centuries, do they have rights to humiliate us? But seriously what's the matter? We Indians treating our fellow Indians inferior by differentiating people into categories such as class or caste, then how could we expect the stranger to treat us with kind gesture? In addition, immigrant incapability to fight for their identity to overcome the emotional hurdles instigates others to dump them.

The contrast lifestyle between Sai and Biju paints clear picture about forced assimilation. The two characters trembling to adopt new atmosphere where they still desire to follow the culture which is inappropriate to the land they live in and that make their progress delay to adopt and understand people around them. Compared to Biju, Sai's lack of interest to assimilate isn't bothered anyone, in fact people like Lola and noni appreciate western culture rather Indian. Lola even advised her daughter to settle in London by advising 'India is a sinking ship' but what they fails to understand is Indianess is the identity of who actually they are. The lack of value to their own moral identity and ignorance towards their own culture only lead to the unending destination. Coming to Biju, he doesn't even try to change his love for his Indian culture in New York City. Though he criticized

at several situations of being odd one out, he seems to overcome his struggle one after another. Being a poor immigrant and his mannerisms represented him as a "Third Rated Indian." Though he decides to stand for his nation and never give up valuing the principles of his upbringing.

Kiran Desai demonstrated social imbalance throughout her novel. Imbalance between gender and classes projects many heart-breaking realities of Indian society. These inhumane conflicts unfailingly revolve around jemubhai personal and private surroundings. The best example to emphasis these inequality we should go through the relationship between jemubhai and Nimi, the cook and jemubhai. Before giving the voice of justice to the unheard inferior souls, let's understand the characteristic of jemubhai (judge). Jemubhai Patel who was also born in low social class family desire to study abroad for his enrichment but his economical level became a barrier to him to pursue his dream. To clear his problems economically as well as socially he happens to marry a fourteen year old girl whose dowry helps immensely to stake a claim to his dream. Once he landed in London, his own colour looks odd for him, the repeated harassments about his colour and culture transformed him as a cruel man. He forget how to smile and afraid to go out. The years of life in Cambridge made him to commit uncivilised acts in the name of civilized man. He cares for no one but for his own moral values.

The western influenced Indians forcing others to adopt or follow the manners like the Great British people do and expected to follow without error. This is the main drawback in the relationship between Nimi and jemubhai. He finds beauty in English ordinary women but fails to see the innocence behind Nimi's beauty. He raped her and ill-treated her every now and then. Nimi who represents Indian customs

and who strictly brought up to stay silent to accept the beating from her husband and gone unheard without traces. We can only know about her from her husband flashback. Nimi is what her husband projects Nimi is by the brief memories about her. Indirectly their sour stories display the indifference between the colonizer and the colonized alliance.

Domestic violence is the part and parcel of Indian family where wife beaten by her husband brutally. Jemubhai forcing himself on Nimi to teach better lesson to reshape her character for his likings but end of the day he fails. Like Spivak said 'The subaltern women cannot be heard or read.' Nimi inability to speak for her own well-being buried her deep to the ground where she remains unheard. Inequality and discrimination towards women society were always unjustified back then, even today equality and rights for certain things were prohibited but at least they are free to say 'No.' The author presents two varied generation to show the shift in women rights. For example unlike Nimi, Sai has some privileges to live as she wishes. She even won jemubhai kindness to provide her sophisticated lifestyle. He often connects his past to Sai to see similarities between them.

Coming back to the cook, who is equally abused by the judge, reflects the class standards and hierarchy in the Indian society. Though he worked for the judge for almost decades their relationship remains master giving orders and a servant obeying his commands. He accepts the disgrace and unjust treatment every time without questioning. He believes the judge deserved to be rich and he destined to be poor because of the inferiority complex that planted within him. There are many humiliating scenes Desai presents in the novel that tells being born as a poor in the Indian society is a crime.

Desai attacks the accusations and inhuman acts to the inferior existence like Nimi and the cook. To be Frank, there's not much difference between them. They both served the judge and experienced brutal treatments. They both were greedy in one way or other and threatened by jemubhai for petty theft. For example, when Nimi stole his powder puff which is very dear to him, he beaten her to hell and raped her. Another heart-wrenching scene related to Nimi that triggers the anger toward the judge is, when Nimi unknowingly to be a part of the Nehru Welcoming committee for the Indian national Congress party. The judge beaten her and kicked her out without considering she was pregnant with his child. And said 'If I don't send you back... I will kill you. And I don't want to be blamed for such a crime.' This is enough to expose how animalist he is. Poor Nimi lead her life in darkness and disappeared in the same darkness that consumed her life. Women without husband considered as valueless in Indian society. Whatever take-place it's always the wife to be wronged and sorry for. This is how relationship runs for generations before and after the postcolonial India.

On the other hand, the cook who failed to protect the dear dog of the judge named Mutt disappears at the end of the novel. The judge put the blame on him for his carelessness and threatened to kill him. The heartbroken cook got drunk and confessed his petty thefts and silly sins to his master that he has committed against the judge in the past. For that, he got beaten harshly over and over again. Said the cook 'Beat me It's your duty to discipline me.'

The way he obedient to his master and accept the punishments connects him to Nimi who did the same.

Desai keenly illustrates the social status and class difference with the help of minor characters like Lola and Noni. They advised Sai to keep distance

with the cook and should have friendly relationships with the people of her status. They love to live with the differences which separate them from the lower classes. The sisters believe there's an absolute division between classes that stimulate them to keep their maid at her place because the relationship is solely practical and economical. There were always a line which drawn by the society to differentiate class system. Likewise, the minority community Gurkhas were closely treated like a trash by the dominant community. When these clashes start to burn as a wildfire, the sisters did not trust Budhoo (the watchman) because he is from the same lower class. Desai mocks the nescient towards typical upper classes who believes lower classes do not have dignity, self-respect and they're always under them. She attempt to pointing out the traces of colonization still exist in the countries like India.

Women education is the only hopeful element in the novel that shed light to the women community. The author persists to show the gradual growth of educational institution that serves equally to women. There's an episodes in this novel where Lola and Mrs. Sen boasts of their daughters successes in western countries who positioned as reporters in the reputed news channels. Desai projects the clear picture of transition between the generation of jemubhai and sai. Nimi who identified solely by the status of her husband position is juxtaposed with sai relationship with Gyan whose position defined by her

social status. Gyan dependence on her economically helps him to fulfil the necessities of his family. Regardless of his class status sai accept him wholeheartedly. If she bothered of his social status, Gyan would never continue his tutoring job that supports him financially. Unlike judge, Gyan respect her and bear the huge differences between them. Regardless of their dissimilarities, they both seem to have genuine relationship that sustain against the cultural system.

Kiran Desai applies reasoning facts satirically to criticize social injustice and she wisely projects realistic side of the non-belongers whose lives always at stake. This novel is the perfect message to the society that helps to create an essential change to peoples' perspective. Alienation is the most sensitive issue that needs expeditious awareness to eradicate from the forthcoming human history. This Change may take generations of effort but every one of us held responsible to execute necessary action. For that we should be more humane and kind to other fellow human by treating other races with respect and not judging their personality with their social status, colour, caste or gender for that matter.

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