National Seminar on

TRANSNATIONAL FEMINISM: LITERATURE, THEORY AND PRACTICE

21st August 2018

Department of English

Sourashtra College (Autonomous)
(A Linguistic Minority Co – Educational Institution)
Affiliated to Madurai Kamaraj University
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Madurai – 625 004
MESSAGE

The Department of English deserves to be congratulated for organizing a One Day National Seminar on *Transnational Feminism: Literature, Theory and Practice* in the Golden Jubilee year of our college. At this point in time when the world is talking on issues regarding gender sensitivity, marginalization, social stratification, economic injustice, empowerment and liberation of women, such a Seminar focusing on Feminism is more pertinent and essential. I’m happy that the Department of English focuses on themes which are highly relevant to the present scenario.

Since its inception, the Department of English has been very active and regularly contributing in the academic field by organizing seminars, conferences, workshops on important themes, in addition to performing its regular activities of teaching and research.

I am glad that the papers are published in the form of a book. I wish to record my sincere appreciation to the editors for having taken up this tough task. I wish that each participant will go back with a feeling of academic satisfaction by being actively involved in the discussions and deliberations. I wish the Seminar all success and I further wish all the delegates to take back happy memories of the Seminar

21.08.2018

(D.R.Kumaresh)
Secretary
MESSAGE

I have great pleasure in appreciating the Department of English, Sourashtra College for organizing a one day National Seminar on *Transnational Feminism: Literature, Theory and Practice* on 21 August 2018. It is again a great feat to be cherished and noted in the history of the Department of English. The teachers of English play an immense role in honing and facilitating students’ skills in language and literature. The impact of Globalization and Capitalism has taken the lead of many active feminists to come up with various themes and theories on Transnational Feminism. The Department of English has chosen the topic which is the need of the hour. The Department of English, a home for the students of literature, takes much effort in upgrading the intellectual paradigm since 1967. The department has been organizing, seminars, workshops and other literary activities to augment students’ knowledge on language and literature.

It is really happy to note that the papers are presented by students and scholars across the borders. The Department has taken much initiative in bringing the papers in publication. I congratulate the Head, Staff members and the Editors of the Department of English for their prolific contribution to the society.

I am sure the presenters and the participants would have a great intellectual banquet on the day of the seminar and I wish the seminar a grand success. I bequeath my deep and heartfelt wishes for all their future academic endeavors.

21.08.2018

(V.G.Ramdoss)
President
MESSAGE

It is my pleasure to know that the Department of English has taken a great step to organise a One Day National Seminar on *Transnational Feminism: Literature, Theory and Practice*. The theme of the Seminar is very much relevant to the present scenario. The papers presented at this seminar belong to various schools of thoughts stressing the importance of feminism and represent the problems of women all over the world. The seminar has resulted in bringing an enormous awareness in feminism.

I wish the seminar a grand success and also wish the department and faculty members to conduct more programmes for the development of academic and real life skills.

21.08.2018

(Dr.L.P.Ramalingam)
Principal
FOREWORD

I am happy to know that Sourashtra College, Madurai, Tamilnadu, is organising a National Seminar on *Transnational Feminism: Literature, Theory and Practice*. This is one of the contemporary themes which is being explored in the existent academic world. Unless all the women of the globe achieve equality, dignity and true liberty from biases and oppressions of the society, the society could never evolve properly. Department of English, Sourashtra College, Madurai deserves praise for choosing this topical issue for further academic investigation and research. Under the leadership of present Head, Department of English, Dr. M.R. Rashila, this department has scaled new heights and has carved an envious position in the whole academia in Tamilnadu and this could be possible because of her tireless work day in day out. The present Secretary also deserves praise for his holistic, humane and inclusive vision of education for the deprived and marginalised. He has been working incessantly for the development and extension of the college after taking over as the Secretary of the college. I realized that he's the right person who can transfer and metamorphose the whole condition of this college to the great heights.

I congratulate the Organising Committee of the Seminar, Dr. M.R. Rashila and Ms. K.M. Kavitha for exploring such a topical issue. Findings and deliberations of this type of seminars would help us to form a joyous, egalitarian and pleasant world worth living for all of us.

Dr. Sandeep Yadav

SLC (E), University of Delhi, Delhi
EDITOR’S NOTE

Transnational Feminism explores the meaning of feminism from diverse cultural, political, and economic perspectives and circumstances. This publication includes a series of papers studying development in language, literature, theory and practice keying various themes and issues on transnational feminism. The teachers, scholars and students from various colleges and universities across the border have contributed in opulence towards this publication.

This edition is concerned varied themes trending and analyzing how colonialist legacies have shaped and continue to shape the social, economic, and political oppression of women across the globe.

I bestow my sincere thanks to the management of Sourashtra College Council, for their magnanimous support to host this programme in a grand manner. I would like to express my sincere thanks to our Principal who stands by our side always and renders his fullest support in organizing academic endeavors.

I wholeheartedly congratulate the authors who have penned and contributed much for the success of the seminar and publication of this book. I owe my sincere thanks to the publishers of Shanlax Publications for their invaluable and consistent support.

I am indebted much to the faculties of the Department of English for their untiring, unrelenting and unstinted support for organizing such a grand seminar.

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SEXUAL MARGINALISATION OF WOMEN IN
MAHESH DATTANI’S THIRTY DAYS IN SEPTEMBER

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Abstract
Mahesh Dattani is a Sahitya Akademi Award-winning playwright. He deals with the problems like marginalisation, gender discrimination, patriarchy, communalism. Thirty Days in September is a poignant story of Child Sexual Abuse. It revolves around the psychological trauma of Mala and the unknown and acute pain of Shanta. It also deals with the problems of incest. Women are suppressed not only by men but also by women. Women are seen just as sex objects by men. They always see women as bodies and not as beings with feelings. It deals with the mother-daughter relationship and their misunderstandings of each other.

Keywords: Patriarchy, Child Sexual Abuse, Suppression of women, psychological trauma, sex objects

According to Little Dubey, “Thirty Days in September has touched hearts and consciences everywhere. Sensitive and powerful without ever offending sensibilities, it manages to bring home the horror and the pain within the framework of a very identifiable mother–daughter relationship. It is a three act play set in the suburb of Delhi. It is a story of child sexual abuse. Mala was molested by her own maternal uncle when she was an adolescent girl. This lead to a psychological trauma in her later years and she inflicts herself.” (Dubey)

According to Sigmund Freud, “What we describe as our ‘character’ is based on the memory-traces of our impressions; and, moreover, the impressions which have had the greatest effect on us-those of our earliest youth”. (Freud 539-540)

So a child needs proper care, love and affection when it is young as this leaves a permanent trace on the child throughout its life. Mala was not given proper care by her parents when she was seven. Her father left both Mala and her mother, Shanta. She was continuously molested from the age of seven until she becomes thirteen. She expresses her pain to her mother, but Shanta fails to recognise the agony she undergoes. She feeds her and eventually, Mala gets used to the molestation and starts enjoying it. Mala is made to believe that she is ugly, but her uncle liked her even though she is ugly. That too made a great impact on the character of Mala. Mala enjoyed being looked at by men.

“Mala: That is how you always pacified me and that is how I know that you believe me, deep down. …. Instead of listening to what I had to say, you stuffed me with food. I couldn’t speak because I was being fed all the time, and you know what? I began to like them. I thought that was the cure for my pain. That if I ate till I was stuffed, the pain would go away…” (Dattani 104)

Shanta kept on praying and didn’t pay proper attention. She should have acted instead of praying.

Mala:…. You were never there for me. You were too busy praying! (Dattani 104)

Male-dominated society has traditionally promoted an opposition between Sacred and Profane Love and accordingly classified women as ideal or disparaged. The effects of this ‘Double Image’ are well known. It is perfectly, if harshly expressed by what a man says, quoting ‘an old Italian saying’ in
Truffaut’s film *The Bride Wore Black* ‘All women are whores except my mother who is a saint.’ (Easthope 77-78)

Mala’s uncle says Mala is a loose woman after molesting her. Her cousin tells Shanta that she should not let Mala go out as he is concerned about her. Ironically her uncle Vinay referred her to her cousin. They both try to project themselves to be good men and maintain a good reputation.

**Mala:** He told me that I was Uncle’s reference! Those were his words! ‘Your Uncle Vinay has given me your reference!’ Uncle told him, Ma! I didn’t do or say anything to him. He came to my room! Once he said Uncle’s name, I just couldn’t stop him!

**Shanta:** Your cousin told me in private that he was concerned about you, that I should not send you out of the house.

**Mala:** That was after! He told you that after he molested me! (Dattani 108)

Sex is considered to be an exposition of love. In a chauvinist society, women are considered as sex objects. They see women just as a body. It is apparent in the play. Mala in a party meets an unknown man. Even though he is committed to Radhika, he tries to flirt with Mala.

**Man:** … We will be married in a few months. But- I would like to know you better.

**Mala:** Hold me closer.

**Man:** Yes... You have a nice body. (Dattani 101)

But the man does not wish to leave Radhika as she is the alternative form of his mother and so he does not want to miss her. At the same time, he does not even like to miss Mala. And he casually blames Radhika for being committed.

**Man:** I am sorry, I... Look, don’t be angry with me. She was leading on me. I swear it was her fault. What could I do? Radhika! (Dattani 101)

Sex out of love is contrasted with molestation in the play. A sharp contrast between the characters of Deepak and the Uncle Vinay shows that sex out of love makes a woman feel alive. Mala is haunted by the thought of her uncle. Whoever she sees, she sees only her uncle Vinay and the molestation she underwent. When Mala and Deepak make love, it is contrasted with the way her Uncle Vinay molested her.

**Deepak:** You see? It wasn’t that difficult.

**Man:** Touch me here.

(Mala withdraws her hand sharply, frightened.)

**Man:** You don’t love your uncle?

**Deepak:** What’s wrong?

**Man:** You don’t love your uncle, hmm?

**Deepak:** Try it one more time.

**Man:** Quickly, before someone sees you. Touch.

**Deepak:** Please, for my sake.

**Man:** You said you loved me in front of mummy and daddy. Come on! Show it!

(Mala hesitantly holds Deepak’s hand)

**Deepak:** Thank you.

**Man:** There! You feel that? It means I love you. Your uncle loves you.

(Mala begins to cry)

**Deepak:** (Stroking her hand gently). It’s okay. It’s ok. Cry if you want to.

**Man:** Shh! Don’t cry. You want to come here during your holidays, no? Then don’t cry. This is your seventh birthday, no? You are seven now. Ready for a real birthday present? Lie down. Come on, quickly.
Deepak: Look into my eyes.

Man: If they hear you they will say you are a bad girl. This is our secret (like an order but in a whisper). Don't cry! (Dattani 122-123)

While her uncle Vinay hurt her, Deepak makes her feel comfortable and alive by doing the same. After being with Deepak, Mala feels alive and realises the real love.

Mala: I can smile again. I can be a little girl, again. Not again, but for the first time. At thirty-plus, I am the little girl I never was. I want to see movies, taste ice cream. Really taste it, feel the high from the sugar. Tell the difference between flavours. I hear sounds I never cared to hear before- birds, temple bells... my senses are working again. I can ouch this chair and feel the chair touch me. My whole body can feel! And for the first time I enjoyed sex. Truly enjoyed it for its tactile pleasure. Not as a craving for some kind of approval. I came alive and experienced what it means to be really loved. And for once I could look at Deepak in the eyes and say 'I love you' to him and believe it when he says the same to me. (Dattani 114)

Marriage in society is also considered to be a license to have sex and not as a result of love. Mala's father left Mala and Shanta for Shanta did not allow him to be with her. He did not realise the agony of Shanta. She was also suffering like Mala but her pain was unnoticed. Just because she was not ready to sleep with her husband he deserted her.

Mala: ... ... I know he didn’t care about me. But he didn’t leave because of me.... The only reason you shared my room was because you didn’t want to sleep with him... You know what he said. He said to me, 'I married a frozen woman'. (Dattani 116)

The agony of women folk is not realised even by women. Throughout the play, Mala misunderstands Shanta that she did not pay proper attention and care towards Mala. But she fails to understand the pain of Shanta who herself was molested by the same person who molested Mala.

Finally, Mala realises that everything done to her was not really her mistake rather those who inflicted pain on her. Initially, she does not want to reveal her name out of shame as she likes being with men. But at the end of the play she realises that it is those men who have done all kinds of injustice to her should hide their identity. In a few years eventually, she forgets her past and starts a new life with Deepak.

The play portrays a gripping story of Mala and her agony. Women are always misunderstood and ill-treated. It happens not only in the working class people but almost all classes. So Dattani depicts the upper middle-class family in Delhi. But still there is hope. Real men are who respect women as they are. Deepak as portrayed in the play, is the hope, an ideal character who respects women for who they are and doesn’t blame them for what they are not.

References
Loss of Identity and Roots in Geeta Goswami’s
The Lost Shore

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Abstract

I would like to deliberate the presentation on the topic, “Loss of Identity and Roots”. To examine and explain the above topic, I have taken the work “The Lost Shore”, an Assamese story, is written by Geeta Goswami. This story realistically portrays the plight of a man who has lost his identity in West Indies. This story also narrates the colonization of the British in the lands Trinidad and Tobago. Joseph is brought unknowingly in Trinidad by the ship which carried a number of labourers from India Joseph feels as an alien in Trinidad and searches for his identity and fails to trace his past.

Introduction

The analysis of three various identity is extremely relevant for developing an accurate comprehension of the growth of nationalism in today’s world. They were

- Diffuse Identity (Patriotism, the love for motherland)
- Extreme Identity (Offer their own particular formulation of Nationalism)
- Deep-Rooted Identity (Is at the center those who are sincerely occupied by searching for spiritual foundation)

Among them, the below were the details about the diffuse identity, through a person’s (Joseph) life.

He lost his identity while he was a small boy.

In Search of his Origin

In the beginning of the story, we came to know that Joseph is in search of his origin, due to his loss of Identity and Roots. But his longing to know about his Identity and ancestral Background, makes the discussion appropriate to the topic. For that we have know that, how he came to these alien land. That is, Before 150 years, British transported 1000 workers from India to this country. People came from Bihar, Uttar Pradesh and Tamil Nadu. Many African and Chinese people also made their way towards this country. Sugarcane production flourished in the land and colonizers grew extremely wealthy. People of Trinidad lived a wealthy and healthy life. Some people often fly from West Indies to India in search of their roots in India. But Joseph’s story is a different one. He does not know his ancestral or family name.

Longing because of the Loss of Identity

We often came to that he is longing to know about his identity. Mainly, When Joseph picks up a conversation with Dr. Ram Dayal. He says,

“You know, I am from your country, I am from your country.
Many years ago, my grandfather came have from India”

Joseph do not have an Indian complexion. Joseph’s story is a touching one. He does not know his ancestral or family name. He narrates his past with Dr. Ram Dayal. He came to West Indies before a century and a half ago.
The Way in Which he Lost his Root

At that time, He was hardly five or six. He was playing at the sea shore. He feels curious to find out what is in the ship. The ship prepares to depart to Trinidad. There were hundreds of labourers in the ship. The child finishes his tour of the whole ship. He could see nothing but the towering waves in the sea. He feels that he lost his homeland and it disappears from his presence. The boy is noticed by the ship officers. The boy seemed insignificant to turn the ship and place him ashore. The orphaned child enters into another part which remains unknown to him. The boy does not know his name and later he is christened Joseph by the church priest.

Joseph's Desperacy

Joseph married lady from Brazil and settled down in his life. When he gets free time, he used to go to the sea shore and watch the restless waves of the sea. He remembers dream like memories of his past. He imagines of his mother who does all the household works and he remembers how his mother waits for him to hug. Joseph feels desperate over his mother's impending memories. Joseph's mental restlessness and grief is also communicated to the others in his family. Joseph, during his leisure time, he hangs around the sea shore and dreams about his childhood. He imagines of his mother doing the household works. As a small boy, he goes out of the hut and plays in the mud and returns his house late. His mother would sit aside and hug the child closely. He has also experienced the gentle touch of his mother with the help of anchal. Joseph could not forget the gentle touch of his mother even he has attained his retirement age.

Restlessness due to the Loss and Remembering of the Past

He forgets himself in the thought and he goes on to examine his roots and identity. He often thinks of

"Where had he come from,
Where was that loving mother now"

This shows his search of identity. He feels as if he is living in an alien country like West Indies. Even though, he looks like a West Indian, he feels bereft, and always search for the identity of his forefathers and the country he was born. He shows this anguishness and grief with his family.

Part Played by Trinidad and Tobago

The People of Trinidad and Tobago set themselves as an example of communal harmony. They consider all religions alike. There is no racial discrimination among Hindus, Muslims and Christians. The people celebrate the function of every religion with great enjoyment. Moreover, during Id, Hindus and Christians cook seviyan by wearing don new clothes and welcome guests to their homes. They are free from religious conservatism or even Fundamentalism. The Family setup of Trinidad and Tobago is quite different. The head of the family, the husband may be a Hindu, Wife, a Muslim, and a couple of children may be Christians. They respect each other's religion. The Hindus have raised temples and propagate their religion in these places with the help of pundits from India. The pundits teach their sermon to the people of the island and illuminate the mind of the people.

Condition of Peoples in Trinidad and Tobago

The Peoples of Trinidad and Tobago always search for their identity and they come India in search of their roots. Few people visit their distant relatives. Some people feel consoled by touching the soil of the land from which their parents have really come. Geeta Goswami refers to a character named Joseph. Joseph also belongs to India. He unknowingly made his long journey to Trinidad, when he was five or six
years old. Joseph also search for his identity and root. Joseph after coming to India, feels desperate and asks to himself

“But who am I?
What is my ancestry?
I know nothing of it.”

He sees that the sands of time have obliterated it all.

Loss of Root and Identity
Joseph feels that the lost his identity. He imagines his grandfather and cries earnestly. He tells Dr. Ram Dayal

“I know nothing of my forefathers,
Or of that other country”

Joseph did not consider Trinidad and Tobago as his own country. Joseph remains remorse till the last part the story. His mind flashes back to a century and a half in time. He feels that, his family in India, might have suffered over this loss. He feels consoling that the sand of time must have effected it all.

Joseph the settled wealthy man, at last cries desperately about his lost root. He laments to Dr. Ram Dayal that,

“Yes, I have everything.
But I sometimes feel poor and bereft.
Without roots, a man is nothing”.

Ram consoles him by telling,

“But this is your country, isn’t it”

Joseph gives a bad expression and accepts West Indies as his own country. Joseph, now admits that he is indeed a citizen of West Indies. He finally grows as a responsible person with a family of his own, but he is not able to recall the memory of his parents. He knows that his mother will be waiting for his reunion with the flaming thought of hope “till her last breath”

Conclusion
To conclude, through this short story, Geetha Goswami proves that the man who lost his identity is an orphan, though he had everything with him and everyone around him. This story not just narrates the theme of the loss of identity but it brings some details about the theme of communal harmony, religious celebration and searching for ancestral background etc. Thus, the above all details make clear that the story is the best reference for the topic, “The Lost Shore.”

References
4. The Text Book of “The Lost Shore” by Geetha Goswami.
Abstract

Literature is the embodiment of all dimensions of human beings. It is science of human life and values. And it also gives solutions to the problems that is faced by the human beings. It is the vehicle for all human beings to develop the humanistic value. As the human experience is mysterious, every individual tries to realize the world only through the prism of the self. All these things are depicted in short story, poetry, plays and fiction in the forms of literature. Aim of this paper is to expose the erosion of humanistic values through the characters of Ammu, Velutha, Mammachi, Pappachi, Baby Kochamm, Vellya Paapan, Chacko in the fiction “The God of Small Things” written by Arundhati Roy.

Watch your thought,
They become words;
Watch your words,
They become actions;
Watch your actions,
They become habits;
Watch your habits,
They become your character;
Watch your character,
It becomes your Destiny.

- M.K.Gandhi

Literature alone has the potential to express the reality of life effectively with its sorrows, conflicts, joys and inertia. Creative writers reach the minds of people through their writings in various ways. Literature has always explored human values especially it is evident in Indian writing in English. Today’s people have started to lead a materialistic life and they do not much heed to any kind of values. Human values like dedication, responsibility, patience, fortitude, humanity, honor and dignity are lost today in their machinery life.

According to the Oxford Dictionary, humanism is a system of thought that consider that solving human problems with the help of reason is more important than religious life. Humanism is the central motive behind all writings in Indian fiction. All the humanists agree that people are the centers of their study. This paper mainly focuses on the humanistic values and its importance and how it is being eroded by various characters by going through the novel “The God of small Things” written by Arundhati Roy. Family is the foundation of society that brings out the human values. Human values helps a person to identify the distinguish between right and wrong.

Arundhati Roy was born in Nov,24,1961 in Shillong, Meghalaya a, Indian. Her father Rajib Roy and mother Mary Roy, a Malayali Syrian Christian Women’s activist from Kerala. When she was two, her
parents divorces and she returned with her mother and brother to Kerala. Arundhati Roy began writing her first novel “The God of small Things” in 1992, completing it in 1996. This book is semi-auto biographical and a major part captures her childhood experiences in Aymanam. In this story Paravan or Parayan caste were not permitted to touch members of higher castes or enter their houses. They were considered as polluted beings. In India it is the caste system organize the society.

In the novel “The God of small Things” Velutha, being a Paravan was considered as untouchable which were excluded from the Indian society. Though he is a gifted carpenter and mechanic yet his abilities being neglected by the upper class society. On the other hand, Ammu was denied college education by her father where chacko has studied his higher education at Oxford. Pappachi her father was a ill-tempered and her mother was a violinist and their approach with their daughter Ammu was totally different. So Ammu plans to move away from their presence, finally goes to Calcutta to spend a summer with a distant aunt. Unwilling to return from there to Ayemenem, she marries a Bengali man who assists managing tea estate. The destiny runs before her to immerse her in the pool of sorrow by exposing the heavy alcoholic habit of her husband. She was physically abused and forced by her husband to satisfy the lust of his boss Mr. Hollick. Weeping over on her fate, she returns to her parent's house with her children Estha and Rahel. In her parents’ house she and her children were denied and considered as doomed ones.

Mammachi as a mother tolerates chacko’s relationship with the beautiful woman in the factory. But she turns a blind eye to Ammu’s needs and her children development. Being a male chacko becomes a factory owner where Ammu becomes a worker. Mammachi tells Estha and Rahel that she could remember a time in her childhood, when paravans were expected to crawl backwards with a broom, sweeping away their foot prints so that Brahmins or Syrian Christians would not defile themselves by accidently stepping into a Paravans footprints. In her time Paravans like other touchables, were not allowed to walk on public roads, not allowed to cover their upper bodies, not allowed to carry umbrellas. They have to put their hands over their mouth when they speak, in order to avoid their polluted breath away from those whom they addressed.

When Ammu and her twins are thrown into complete isolation. It is Velutha who gives fatherly care and love towards the children truly. Estha and Rahel had developed a great fondness for Velutha. Ammu allows herself to be drenched in the love of velutha every night for two weeks. Baby Kochamma is a problematic character. Throughout the story, she feels delights in the misfortune of others especially she gets more delights on bringing calamity on Ammu and the twins:

"It didn’t matter that the story had begun, because Kathakali discovered long ago that the secret f the Great stories is that they have no secrets. The great stories are the ones you have heard and want to hear again. The ones you can enter anywhere and inhabit comfortably. They don’t deceive you with thrills and trick endings. (The God of small Things)."

Baby Kochamma claims to use situation against Ammu and her children. The false story was created by baby Kocahmma to take revenge upon velutha for his relationship with Ammu. Velutha neglected by both the police as well as political party. Finally Velutha dies of his injures. Vellya Paapen is so grateful to the touchable class, he is willing to kill his son velutha, when he discovers that Velutha has broken the most important rule of class segregation that there be no Inter-Caste sexual relation. The value of gratefulness of Vellya Paapen also didn’t come to rescue the life of his son veltha. Ammu – velutha relationship was mistaken by the society and created an unusual and rude behaviour among them.

Ammu story in tragedy. She is made as it to suffer from her young age to throughout her life. Her dreams about her higher studies and married life totally collapsed. Her dreams were shattered once again when she return to parents house. Because nobody were interested on her. Ammu and Velutha

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becomes the instrument in the hands of this cruel society. God’s most beautiful creation is human beings on his beautiful earth human beings are blended with many human values which helps us to lead a beautiful life. It is the human values which shapes the destiny of a man. It should be realized and believed that the values are the best instrument for the betterment of the society and human relationship as Gandhi said.

There is only one caste,
The caste of humanity;
There is only one language,
The language of heart;
There is only one religion,
The religion of love;
There is only one God,
He is omnipresent.

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2. The story of my experiments with truth – M.K.Gandhi.
Jaishree Mishra, a revolutionary writer in her debut novel *Ancinet Promises* tries to break down the cultural abstractions of Indian women. She has seven novels to her credit followed by *Ancient Promises*. It is a prescribed text in several universities and colleges for B.A. English literature Courses. She has also edited an anthology of writings on the subject of motherhood as a fund-raising project for Save the Children India which was published by the Feminist publishing house Zubaan in 2012. *A House for Mr. Misra* is her first work of non-fiction.

"*Ancient Promises* is the story of Janaki (Janu) a strong willed but, dutiful woman who dare to challenge the set norms to find the true happiness in a rightful manner. She is a Malayali Nair girl born and brought up at Delhi, where she feels at home than at her ancestral land. The Western lifestyle for freedom gets rooted in her mind during her school days. Janu's life takes a new turn at the age of 16, when she meets Arjun, the local school cricketing hero. Their friendship slowly blooms into romance and eventually takes a worst turn when Janu's parents get rid of her romantic escapades. Arjun leaves for England for his higher studies and their romance comes to an end.”

Janu’s parents take her to Kerala. Like other teenage girl, Janu feels unsure of her future with Arjun. Janu enters a different world of lifestyle at Kerala. The wings of her carefree life gets crippled as she agrees to marry according to her parents’ wishes. She gets married to Suresh from the socially respected Maraar family on her eighteenth birthday. Love and affection become a distant desire for Janu as she enters the typical, traditional matriarchal Maraar household. In one her interviews Misra says, in *Ancient Promises* it is ‘Literacy without Liberation’. The Maraar family detests the Delhi background of Janu and encourage Suresh to be aloof or uncaring to her feelings. Years pass by and Janu expects that a birth of the child, will bring a change in everyone’s life. Her sole hope for happiness gets punched when, she gives birth a mentally challenged baby girl, Riya. She is very much determined to secure a place for herself and Riya. As a result Janu pursues her education and raises Riya without getting any help from her family members. Taking things in her hands, she applies to study abroad and leaves for Delhi to attend a scholarship interview.

Janu decides to visit her old schoolmate Leena during the gap between the interview and the results. There she meets the much loved person Arjun unexpectedly. Arjun’s passions arise and the couple realize that they still feel deeply for each other. Janu plans to leave her unhappy life behind and to take Riya along with them. But, her in-laws play tricks and Janu leaves for England without her daughter, Riya. Arjun and Janu relive their loving moments in London which they long for. However, they realize that their life will be incomplete without Riya. Janu comes back to India, promising a soon return along with her daughter. Suresh reconciles himself to a divorce, hands over Riya.
The novel begins where Janu's marital life comes to an end in the form of divorce. Her mother is very much upset and regrets about her daughter's future. But it is too late to regret. Janu's life at Delhi is the happiest one. And her school days with her friends especially with Leena and Arjun are memorable. At the age of sixteen, she is committed to Arjun. Their affair continues when she went for her vacation to Kerala. She asked Arjun to write letters to her in the name of girl. After her return to Delhi, she is caught by her father and is treated rudely for her love affair. She is warned not to use telephone – the mode of communication. It hurts Janu a lot. She is instructed to strictly give up her thought of continuing her higher studies before marriage and obey their words in getting married to Mr.Suresh, the proposal brought by her grandmother.

In blind, raging confusion that this little girl had become a woman without anyone bothering to tell him. ... All the anger ... at having ever left Kerala, at having carefully attempted to bring up a daughter in a thankless place like Delhi, at having been deceived by the thing he most loved in the world ... all seemed to be coming out at me, with that horribly swishing cane. (Ancient Promise, 48)

In this circumstance, her parents instead of restricting her to regulate, they should have given counseling about marriage and life to Janu.

I was fairly sure my parents would disapprove; I’d heard Dad harrumph loudly at love scenes in films, worried they would fill my head with silly notions. Love, would have been the ssssstirring in his heart when his mother had shown him the picture of fresh-faced girl she’d chosen for him to marry eighteen years ago. Thisrunning-round-trees business was for film stars and fools, he often said.(pp.23-24)

Janu is in dilemma to decide about her marriage. Arjun is in England to pursue his higher studies at Hull University in London. He asked Janu to wait till he completes the course. But it is a very long period in Janu's calendar to wait for five long years. So Janu tries to postpone the marriage. She deliberately fails and says 'yes' to her marriage. Here, she commits the mistake. As an adult and an educated modern young girl, she should have stood very firm grip in her concept of love.

In the words of Janu,

My world was a confusing one for them. They were so sure that I would be safest among my own people, marrying eventually into my own community. He couldn' age (too young, wrong community(not Malayali), I was too young. (p.26)

She thinks she couldn’t withstand the situation and face the hardships .At last she succumbs to the situation. This reveals that her love to Arjun has declined. Belief and faith are the key factors of love. But Janu lacks gradually the belief in her love. Janu is married to Suresh. She suffers from the pangs of separation. Sanjay Kumar remarks,

Catapulted into accepting Suresh as her husband before being able to ‘know’ him, Janu's cosmopolitan existence seems to be imperiled while treading a path outlined by conventionalities and orthodoxies. Knowing herself getting married to a ‘stranger,’ she finds it difficult to share her bed with someone whom she has hardly known.

Janu’s perception of love differs from that of her parents.

“You couldn’t pull the covering sheets in bed from a complete stranger, could you? How had Ma and Dad done it? They’d barely known each other when they’d got married too. At what point did they decide they’d been married long enough to pull sheet away from each other in night?”21

The protagonist’s consciousness is prone to question the obvious, granted and given. Her life at her in-law’s hometown becomes a turbulent one. She is torn constantly between the cultures of New Delhi and Kerala, first the culture of her parents and subsequently her in-laws’ seem to entrust on her.
Janu is capable of revealing her maturity when she drafts a letter to Arjun about her impending wedding. Her rational thinking and filial love is exposed through her letter.

“. . . I’m tired of fighting off my family, they’ve proven their love for me in the eighteen years it’s taken to bring me up. And I just can’t believe they’d push me into something that would be wrong for me. I know you think of it as a stupidly blind kind of trust, but there it is. (Ancient Promises, p. 63)

She finds it very difficult to retain her individuality in the Marrayar family. Just like any other conservative family, Janu’s in-laws’ expects her to surrender herself on the altar of the society. Terribly alienated in a world of a escaping husband and snoobish mother-in-law, Janu tries to slip into accepting feminine obligations. She begins to imagine herself to breathe a new life from a doubtful existence to the forefront of recognition by coming out in flying colours of her motherhood.

Jaishree optimistically begins to romanticize Janu’s glory as a proud mother and fulfilling daughter-in-law:

Perhaps, just perhaps, having a child would solve my problems more easily than a BA and a job. That’s what I’d do. I’d have a child! She, as their grandchild, would be loved. Especially if she turned out to be the much-longed-for first grandson. And, as his mother, I’d receive a sort of instant doublepromotion, so to speak. Be elevated to the position of Good Mother and Good Daughter-in-Law. And spin out the rest of my days basking in a kind of reflected glory and blissful motherhood. (Ancient Promises, 113)

She thinks that the child would bridge the gap between her and the new family. But this also becomes futile. She delivers a baby girl. It is a great shock to her when the child is declared a ‘mentally challenged,’. Her condition becomes more pathetic and powerless. She spends most of her time with the disabled child and takes care of her well. She decides to admit her in St.Thomas Nursery but Ria is sent out. Later she is admitted in a school for differently abled children. Janu decides to take a special course to teach the differently abled group of children. She applies for this course in USA and is she is asked to qualify for it. She completes her M.A., then she is asked to appear for an interview in New Delhi to avail scholarship for doing the course. She faces the situation in a very courageous manner. She is highly optimistic and her attitude has to be appreciated. “I grabbed at the realization with a weary but dizzy, almost overwhelming sense of liberation . I was free. I neither had to struggle for their approval anymore, nor put Riya through the same hopeless loop.” Janu says, surprised at her own triumph, “I wasn’t sure why I had so easily given up my own right to be loved.” (132)

The events that unfold make her to get rid of the oppressive patriarchal society and emerges as a new empowered women who can surf all the hurdles in her life. Arjun asks her to get divorce and bring Riya from her husband. It is he who asks Janu to do the course in London. In turn, it is also accepted by the Board. After completing her course in London staying alongwith Arjun, she thinks she needs Riya. Her deep attachment with the baby forms the best protection and also a salvation. She visualizes herself that she is able to relieve herself from the clutches of the perpetual periphery. Janu begins to feel the fragrance of freedom striking her, emboldening her and eventually empowering her.

References


LONGING FOR LOVE IN MANJU KAPUR'S DIFFICULT DAUGHTERS

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Abstract

The last decade of the twentieth century is marked by the huge success of a great number of novelists both at home and abroad. While some Indian expatriate and immigrant novelists have won worldwide popularity for their best literary works, at home, the first timer Manju Kapur has achieved her success for her debut novel, "Difficult Daughters." The novel is quite different in theme and tone from those of her Indian predecessors. "Difficult Daughters" seems to be the historical record of the events of the 1940s which are used in the imaginative reconstruction. The novelist has chosen the aspects and prospects of life in a joint family, the problem of women in a male-dominated society, their love and longing, the conflict between duty and responsibility and between ideals and ethics. The novel is the narration of a young girl Ida, daughter of Virmati a woman who represents her own type. She appears modern and belongs to the generation of Midnight's children. The aim of the paper is to focus on issues such as victimization of women in the social matrix of the colonial middle class.

Keywords: Indian expatriate, imaginative reconstruction, victimization of women, social matrix, colonial middle-class.

Manju Kapur has recorded the experience and memories of Virmati, an educated daughter in a joint-family in the prime of her youth, and has chosen her position in the world of love, duty, and responsibility. Though the political situation in the country and the communal disharmony during partition dominate the theme, the love and longing of a mother for her daughters and especially of Virmati puts her in a difficult situation. The mother-daughter relationship in the novel is a realistic presentation by the novelist. The life and career of Virmati start from Amritsar but her love becomes sentimental, and her longings become more sensible only after she shifts to Lahore and Delhi.

Love and Longing are the "inverted dichotomy" in the novel based on the moral responsibility of an unmarried woman and a married man. The real problem in the man-woman relationship is interpreted in different situations when they are in love. A woman's position as a daughter, a wife, and a mother is Kapur's main concern. Virmati is born and brought up in an austere and high-minded household in Amritsar falls in love with a neighbor, an educated professor who is already married and also a father of two children. Eventually, she marries this professor who takes her to his home to live along with his family. Virmati has accepted this fate without any question or introspection. She loves the members of the family as well as the Professor, but she loses both as she fails to compromise with the two worlds. Virmati is Kapur's difficult daughter for her mother, Kasturi but when she becomes a mother, her daughter Ida says "My mother tightened her veins on me as I grew older, she said it was for my good. As a result, I am constantly looking for escape routes"(258)

Virmati had a disastrous marriage marked with sadness, disapproval, depression, and despair. She has become a subdued and miserable woman for her love. Her family is a joint complex one where Lala Diwan Chand advises his two sons Suraj Prakash and Chander Prakash and their wives Kasturi and Lajwanti to live together in spite of the small and petty problems. But Virmati knows how her aunt was jealous of her mother's status when she hears her aunt's comment "breeding like cats and dogs"(7) at
her mother. Kapur presents how the two mothers are worried about their children. While Kasturi becomes sick for her repeated childbirths, Lajwanti becomes jealous and selfish about her own. The two women live in their world of love and longing for their family and children their daughters Shakuntala and Virmati think of something beyond this. They know that "women are still supposed to marry, and nothing else."(15) still, they believe "a girl lives for other, not herself"(13) and their "study means developing the mind for the benefit of the family."

While describing a mother's love for her children, Manju Kapur brings out what makes the mother selfish, and how she longs for their well being even though they have grown-up. Virmati is a grown up guides and nurtures her siblings, takes care of her ailing mother at Dalhousie and is guided by her aspiration for higher studies. Her education corrupted her though it was a necessary for her to win the love of the Professor. Her mother's suspicions on her activities are justified, and for this, she guides her all the way to Lahore as a cautious mother.

Virmati's desire for education and her longing to be like her "Shaku Pehanji' makes her close with prof. Harish. The love, at first sight, develops into a mutual attraction and gathers reciprocative feelings she was deliberately defending her marriage with Inderjit a construction engineer and her family was suspecting her nature she did not bother about anything and was moving in her world of love and romance. The love letters of the professor were at least consoling her with the lines, "there is a god who looks after lovers"(88) and "my love and devotion has remained ever yours, it is that which gives my life its meaning" (98)

Virmati was aware of the Professor's love for her and at the same time conscious of the impossibilities in the two families to accept their desires. She knew that her affair would damage the reputation of her family and the prospects of her sisters. An Indian daughter thinks for her parents and longs for her lover like Virmati. Education helped both Virmati and professor think intelligently about themselves. The Professor thinks that the society is responsible for his marriage in childhood and he was sure that he was not in peace with his first wife Ganga. In his view, marriage without love and happiness is futile. That is why he is in love again with Virmati. But Virmati's love for the professor makes her ambitious of higher education and daring to disobey her tradition. She finds herself in a dilemma whether to stay with her family or to marry the professor. She says in helplessness, "as for me, I know, I have failed in my duty and I will be punished one day. Nobody can escape from their karma. Maybe what is happening to me is part of it and there is no use protesting"(84-85).

Education provides preference, choice, understanding, and judgment and this was the "Arya Samaj effort to educate girls"(85). But Virmati's activities are not a set back to it. She has only thought of choosing a right man of her choice to be her best companion. She knows that her marriage with the professor may affect Ganga's happy life and the prospect of her children, but she finds it impossible to refuse the professor's gifts of south Indian silk which, as a lover, he presents to Virmati on the eve of Diwali. Sometimes Virmati thinks about him that" a man who is already married and a traitor to his wife can never give happiness to any woman. He is a worldly person caught in his own desires"(85) Coming in contact with her room-mate Sorna during her Lahore days she came to know how she led a narrow life and there was a much beyond this. There was a love for independence in which the woman of Lahore was initiated

Virmati's longing for higher education is for winning the heart of Professor Harish and also for her satisfaction. It also helps her to be intelligent enough to provide emotional satisfaction to Harish. She also gets economic independence when she joins Pratibha Kanya Vidyalaya as a teacher. Virmati's marriage with the professor and her coming to his house is an uneasy home-coming for both. Virmati knows that she will live in the new house in the status of her husband's second wife. But Virmati "knew
herself to be a crawling worm dependant on other people's good wishes for survival" (157-158). She also finds that soon after marriage everybody becomes hostile to her in the new environment. But she has accepted everything and completely surrenders to it. Because "a woman's happiness lies in giving her husband happiness" (110). The professor is sure of the status of both of his wives.

Virmati's love for the Professor is pure but unethical. But the Professor's love for Virmati can be understood realistically. He is enjoying the best of both the worlds of his wives. In Ganga he has a servant who keeps his house clean, and his clothes washed takes care of his children and also caters to his mundane needs. He has Virmati who fulfills his needs of intellectual companionship which a homely wife cannot give. Kapur has brought out how "male ego-centricism blinds men to the situation of women, who may be placed in agonising circumstances in account of their relationship with men" (Bala and Subash Chandra 1999:108).

The novel also exposes the daughter-father relationship between Virmati and her father and between Ida and the professor. It becomes clear when Ida says:

I grew up struggling to be the model daughter...My father liked me looking pretty, neat and well dressed.... I had to do well in school, learn classical music, take dance lessons... read all the classics of literature, discuss them intelligently with and then exhibit my accomplishments, graciously before his assembled guests at parties" (258)

The novel appears to be an absorbing tale of love and longing in which women have been counterparts by asserting her rights as a daughter, a wife, and a mother she struggles physically, emotionally and intellectually. In her love for Professor Harish, she has a constant longing for self-autonomy but her search for freedom is proved to be self-deceptive and meaningless.

Manju Kapur's Virmati is caught between tradition and modernity in her middle-class status. She has presented Virmati in Indian milieu in which she appears bold, assertive, modern, independent and familiar with the problems of the changing world order. Virmati appears to be a "creation of an Indian consciousness" (Spencer 1960:18-19). In describing the love between Virmati and the professor the writer has made a feminist approach reflecting women's gender roles sexuality and self-discovery.

In summing up, it can be said that Manju Kapur's treatment of love is like 'human bondage' extending it to the lyrical expression in the subjective and sensitive forms. Like the great philosophers of love, she had expressed the various moods of love she has worshipped love in her fascinating pursuits after the affairs of the Professor and Virmati. She has presented love as a passion. In Virmati and Ganga, she has exposed how woman's love is not necessarily less pure than man's. As a realist Kapur has presented the condition of woman in a complex family structure in which her characters are prone to loving and longing.

References
Abstract

The origin and development of Feminism as a socio-cultural and political movement may be traced back to Western countries. With the flow of time Feminism has become Feminisms. The multiplicity of cultural differences across the physical boundaries of the world has caused the sprouting of different feminist movements. In spite of its varied growth with specific demands for appropriation and recognition, feminist movements share certain common sphere. This paper aims to make an inter-generic comparative study in between Margaret Atwood's famous novel "Bodily Harm" and a film named "Shunyo E Buke (Empty Canvas)" by Kaushik Ganguly. The study will be aimed to lay bare how these two inter-generic art forms in spite of their socio-cultural and national differences become congruous in depicting the claustrophobic world of women. Margaret Atwood's novels are replete with female experiences in a male-centric world. "Bodily Harm" depicts the volatile world of Rennie, a Toronto based journalist. The scar that her body bears due to her mastectomy alters her world of relationship as now her body fails to fit in the world of male fantasy. Rennie's journey to the Caribbean islands may be viewed as her journey of self actualisation. In the film, Teesta's life becomes upside down as her husband Soumitra discovers her flat breasts. Soumitra has been projected as an intelligent and promising painter in the film. But he becomes a representative of male-centric world-view in considering the femininity as the worthy determinant of a woman. The paper will address the issues with Toril Moi's concept of 'femininity' and Michel Foucault's ideas of 'discourse', 'sexuality' and 'body'.

**Keywords:** Body, Teesta, Discourse, Femininity, Rennie, Sexuality.

The origin and development of Feminism as a socio-cultural and political movement may be traced back to Western countries. With the flow of time Feminism has become Feminisms. The multiplicity of cultural differences across the physical boundaries of the world has caused the sprouting of different feminist movements. In spite of its varied growth with specific demands for appropriation and recognition, feminist movements share certain common sphere. The socio-cultural and political movements under the rubric of Feminism have emerged to challenge the male-centric worldviews and to establish equality of woman. Toril Moi in her essay "Feminist, Female, Femininity" critically evaluates the importance of femininity in the theoretical space of Feminism. According to Moi, femininity is a set of culturally determined characteristics which are evaluated to specify the womanliness of woman. Moi argued in the essay that:

Femininity' is a cultural construct: one isn't born a woman, one becomes one, as Simone de Beauvoir puts it. Seen in this perspective, patriarchal oppression consists of imposing certain social standards of femininity on all biological women, in order precisely to make us believe that the chosen standards for 'femininity' are natural. (123)

Thus femininity and Feminism share an integral relation in revealing the multifaceted marginalisation of women in a patriarchal society.

Body in Michel Foucault's oeuvre turns out to be one of the most contested topics of discussion challenging the mind-body duality in which the mind reigns supreme and assumes greater significance.
Foucault reinstated the importance of the body in the construction of subjectivity. Foucault’s discussion on the body is scattered throughout his various writings. His “Discipline and Punish”, “The History of Sexuality” and the essay “Nietzsche, Genealogy, History” contain much of his critical ponderings on the issues related to the body. In Foucault’s concept of genealogy, the ‘body’ becomes an important aspect of the critical study. In both, ‘Herkunft’(decent) and ‘Entstehung’ (emergence), two cardinal specificities of genealogy, the body has been given immense importance.

We may encapsulate Foucault’s conceptualization of the body as follows.

- In Foucault’s concept of genealogy as an interpretative methodology, the body plays an important role.
- Body, in Foucault, may be considered as a political site that bears the struggle of power relations.
- The body is a construct of discursive practices and also a participant in discursive practices.
- Disciplinary techniques work ambivalently on the body: it is both repressive and reproductive.
- Disciplinary techniques along with bio-power constitute the power over life.
- Sex is also interrelated with the body as sex is one of the determining principles of bio-power and one of the repressive targets of disciplinary techniques. Like the body, sex, according to Foucault, is also a participant and product of discursive practices.

This paper aims to make an inter-generic comparative study in between Margaret Atwood’s famous novel “Bodily Harm” and a film named “Sunyo E Buke (Empty Canvas)” by Kaushik Ganguli. The study will be aimed to lay bare how these two inter-generic art forms in spite of their socio-cultural and national differences become congruous in depicting the claustrophobic world of women. Margaret Atwood’s novels are replete with female experiences in a male-centric world. “Bodily Harm” depicts the volatile world of Rennie, a Toronto based journalist. The scar that her body bears due to her mastectomy alters her world of relationship as now her body fails to fit in the world of male fantasy. Rennie’s journey to the Caribbean islands may be viewed as her journey of self-actualization. In the film, Teesta’s life becomes upside down as her husband Soumitra discovers her flat breasts. Soumitra has been projected as an intelligent and promising painter in the film. But he becomes a representative of male-centric worldviews in considering the femininity as the worthy determinant of a woman.

Foucault has argued that the body is a construct of discursive practices and it also participates in discursive practices. Foucault defines ‘discursive practice’ as “a body of anonymous, historical rules, always determined in the time and space that have defined a given period, and for a given social, economic, geographical or linguistic area, the conditions of operation of the enunciative function” (The Archaeology of Knowledge 117). Foucault has used the phrase ‘discursive practice’ as a collective noun that stands for “a body of anonymous, historical rules” which are specific to a given period. Now let us interpret the novel and film to show how both these works of art use body as a construct of discursive practices.

Margaret Atwood’s Bodily Harm focuses on Rennie’s struggle to establish a reciprocal relation with the self and the society. The novel deals with Rennie’s psychological turbulence due to her parting with Jake and undergoing a mastectomy. The bodily harm caused by the mastectomy has a strong bearing on Rennie’s mind. Lorna Irvine, in her essay “The Here and Now of Bodily Harm,” has opined about the novel that it “is a heavily coded novel, yet a novel that painfully articulates the female body, that perhaps even liberates it” (96). In fact, Rennie’s body functions as the central motif in the novel. As she narrated her experience of living in Griswold, the polarities in between Rennie and the gendered world of Griswold come to surface. She had been brought up seeing that women sacrificed their lives by becoming angels in a home. As she says that “As a child I learned three things well: how to be quite, what not to say, and how to look at things without touching them” (54). Therefore, when she
remembers about the house, she thinks of the silence and objects of the house. As a girl, she had been taught to cope with silences. For women she had learned what was more important was decency and decency “was having your clothes on, in every possible way” (55). That woman is fated to live as a mere assistant and man is meant to act have an acknowledged presence and sustenance in Griswold. Though Rennie didn’t wish to be trapped like her mother in Griswold, she eventually becomes a bearer of certain principles that constitute Griswold.

The novel may be studied as a psychological struggle of Rennie to establish or to restore herself as a normal woman worthy of love and appreciation. In a patriarchal society, a woman’s body is more prioritized than her mind. Thus, for women, the body, sexual appeal and appearance become more important. The standards set by the patriarchal society of Griswold to assess woman’s importance have become normalized to such an extent that Rennie failed to depreciate the gendered representation of women in essence. Rennie’s desperate need to get back her former self that was being passionately desired may be viewed as the result of her inculcating patriarchal norms in herself. The sense of incompleteness, the lacuna she feels in her body, becomes the driving force of her future actions.

The story of the film “Shunyo E Buke (Empty Canvas)” centres round the conflict in between the female body and male desire. The film starts with Arijit’s artistic attempts at sculpting a female body. Arijit was busy in giving shape to the breasts of a sculpture. We are informed about Arijit’s plan to visit Khajuraho along with his three other friends named Soumitra, Sujoy and Joydeb. At Khajuraho, they came across Teesta who was once Arijit’s friend. All of them were invited for dinner by Tatai (Teesta’s uncle) at their bungalow. Soumitra fell in love with Teesta in his first meeting with her. Soumitra became restless after his return from Khajuraho. He portrayed the image of Teesta on his canvas and added the colors of love in his portrayal. He went to the NGO named Nirala where Teesta worked and met her. Soumitra confessed his love to Teesta. Going against the decision of her parents, Teesta decided to get married to Soumitra.

On their nuptial bed, Soumitra idolised Teesta calling her the woman of his dream. He attempted to make love with Teesta. As Teesta as hesitant, Soumitra asks her to share her privacy and shun her coyness as he is going to keep her honour secret forever. Teesta asks him whether he will love her as she is. Soumitra promised her that he will accept her as she really is. But the aura of Soumitra’s love evaporated as he discovered Teesta’s private parts are underdeveloped. Soumitra became awestruck and accused her of cheating him. The woman of his dream turns out to be an incomplete one as she has flat breasts. Soumitra blames her that she has trapped him in that she did not disclose this secret before marriage. On the next morning, Soumitra expresses his anguish of deprivation and argues that Teesta used to appear in a camouflage to him and to the world as she used padding in order to hide what she lacks. On the other hand Teesta accuses Soumitra for his hypocrisy as he courted her with ideas that he himself did not practise. She reminds him how he used to say that the body is merely a shell and what is important is the soul. Teesta claims that it is because of his words she has rested faith on him. Teesta argues that her identity is not determined by the size of her private parts. As the battle of words became bitter Soumitra left the house, and with a broken heart Teesta parted from Soumitra on the very next day of their marriage.

What is significant here is Teesta’s attempt to conceal what she lacks. It is because of her belief and inculcation of patriarchal concepts of femininity; she uses padding as it appears natural to her. Again in the heat of her arguments with Soumitra, she confessed that it was because of this reason she chose to remain spinster so far. It is only with her meeting with Sarmistha, her colleague, after breaking the knot with Soumitra, she realizes that the fault lies in the conceptualization of femininity by the people who nourish patriarchal worldviews.
In his conceptualization of the body, Foucault also has pointed out that the body becomes a site of political struggle. In our study of the novel and the film we will analyse how the body becomes engaged in power politics using the objectification of the female body. In *Bodily Harm*, Rennie’s relation with Jake also makes her see her body as an object. That body is the sole determiner of value is a notion that Jake believes and also make Rennie feel so. Rennie thinks that her body is a white paper as she says that, “Sometimes I feel like a blank sheet of paper” in which Jake takes the liberty to “doodle on” (*Bodily Harm* 104). Even when she had undergone mastectomy, Dr. Daniel suggested her to think of her life as a clean page” where she “can write whatever” she likes (84). In this context, we are reminded of the famous analogy between the body and the blank sheet as drawn in *The Madwoman in the Attic* by Guilbert and Guber. Rennie’s mastectomy robs her of her self-confidence. She felt the lack in her body and sensed how Jack changed himself due to the scar Rennie bears in her body. In fact, Rennie began to suffer from the sense of incompleteness, and she became desperate in restoring her self-confidence by attempting to be engaged in enamoring relations with Dr. Daniel and Paul.

Rennie met Jake when she was preparing an article on men who started their own business “by the time they were thirty” (*Bodily Harm* 102). Rennie describes Jack with the following words: Jake, “saturnine” she’d called him in the piece, with his dark skin and white teeth and narrow muzzle, grinning like a fox, perched with jaunty irony at his drawing board, wearing a navy blue three-piece suit to prove you didn’t have to be afraid of suits” (102-03). By profession, he was a “designer of labels, not just labels but the total package” (103). Rennie found it refreshing as Jack lauded her body and the sexual appeal her body bears. Jack said, “he liked her body” and for Rennie “It was a relief to have a man say, admit, confess, that he thought she had a terrific ass” (103). From the very beginning of her love-relationship with Jake, Rennie was aware that Jake’s sole interest lies in her body as Jake said, “I’m more interested in your body, if you want the truth” (104). But Rennie took time to realize that Jake was treating her as an object—“she was one of the things Jack was packaging” (104). Jake decorated the walls of Rennie’s living and bedroom with photographs that project women body as sexualized objects to meet the demands of male fantasy. Rennie narrated:

“In the livingroom he hung blowups of Cartier-Bresson photographs, three Mexican prostitutes looking out of wooden cubicles, their eyebrows plucked thin and drawn into exaggerated bows, their mouths clown-mouthes, an old man sitting in a field of deserted chairs. . . . In the bedroom he hung a Heather-Cooper poster, a brown skinned woman wound up in a piece of material that held her arms to her sides but left her breasts and thighs and buttocks exposed. (105)

All these pictures made Rennie nervous especially “when she was lying on their bed with no clothes on.” Though Jake treated Rennie as a sexual object, Rennie kept faith on him consoling herself that “A secure woman is not threatened by her partner’s fantasies.”

In the film, we observe the locus of conflict is due to Soumitra’s giving importance to the female body. Soumitra considers the body as the most determining principle of woman’s identity. At Khajuraho, Soumitra and Sujoy enjoyed the erotic sculptures curved on the temples. Soumitra claimed himself to be an artist of a human body. He claimed in front of Joydeb that his hands create the bodies and give color to the skin of the bodies. She made a diagram of her private parts to make Joydeb understand what Teesta lacks and what he is being deprived of. It is because of her body, the body of Teesta clashes with his idolized form of woman’s body. He claims that her breasts appear to him as fossils lacking life and vivacity. Even when Teesta came to confront him knowing the publicity of the diagram of her body, she saw Soumitra was working on giving color to his portrayed female body. The portrayal reveals his fantasy of well-nourished breasts. So in the film, we observe Soumitra’s male-centric worldview.
through his objectifying Teesta’s body. Thus the novel and the film reveal body as a political site and how sex is interrelated with the conceptualisation of female body.

What we have found so far is that the novel and the film share common ground in projecting the obsession of male characters with female body and their attitude to consider the worth of body as the determining principle of identity. But they drifted apart in the respective choices of the leading female characters and their ways of handling their respective problems. In case of Rennie, she tries to restore her former self by becoming the lovable and adorable woman but Teesta made no attempts to become conforming to the predefined world of male fantasy. Jake who truly claims himself “an animal in the dark” cuts the knot after Rennie’s mastectomy. The scar that she begins to bear after mastectomy gnaws her from within. Her upbringing in Griswold has led her to believe in the importance of surface. She “became a quick expert on surfaces when she first moved away from Griswold” (Bodily Harm 26). After the mastectomy that signifies the kissing touch of death on her body she perceived that “surfaces, in many cases, were preferable to depths” (211). Once Rennie was comfortable with Jake’s animalistic desires, but now she felt she had been manipulated as she realised Jake was only obsessed with her body. She no longer desires to be grabbed by him from behind or to be thrown into the bed. Jake’s partition with Rennie is due to Jake’s inability to exploit Rennie’s body and he gradually turns himself away from the very day he came to know about the disease Rennie was bearing. Though Jake knew that Rennie was bearing a cancerous disease, he made love with her but his love was just an attempt to show favour to Rennie. and what Rennie detested most was “the idea of anyone doing her a favour” (21). Rennie gradually came sure that Jake has shifted his heart to a “new lady” though she “didn’t know what the new lady looked like” (235). She was neither interested to know how does the new lady look since she knew it well that “she was just a headless body, with or without a black night gown” as she was once to Jake. Thus Rennie’s relation with Jake is entirely dependent on her body and her body was the alpha and omega of her relation with Jake. As Rennie was brought up and nourished in conservative patriarchal cultural discourses of Griswold, she viewed her body as the cardinal essence of her identity as a woman. Thus in post surgical phase she becomes desperate to prove herself worthy of love and desire. Her journey to the two Caribbean islands may be viewed as her effort to rediscover her former self.

Rennie considers her post-surgical phase of life as the second part of her life. She wished to make it different from the former part and began to appreciate her life as a gift. She became emotionally attached with Daniel who gifted her life. Daniel explains her that “you just feel this way about me because I am your doctor” (237). He considers it as Rennie’s fantasy for him. The narrator confirms that “It was true he was a fantasy for her; a fantasy about the lack of fantasy, a fantasy of the normal” (237). Thus for Rennie Daniel was a substitute for Jake as the narrator says, “When Jake moved out, naturally there was a vacuum. Something had to come in to fill it” (39). It was Daniel who can make her feel that she is still normal. Rennie’s desire is not merely limited to her emotional love for Daniel, she longed for physical union with him as she believes that it is only through her physical union her body will have recognition. Though Daniel confessed that “I am very fond of you”, Rennie wished to drift further with him in her game of love. Rennie wishes to be with him as she was with Jake. The narrator adeptly describes the dilemma with the following words:

She wanted to see him lying with his eyes closed, she wanted to see him and not be seen, she wanted to be trusted. She wanted to make love with him, very slowly, she wanted it to last a long time, she wanted the moment just before coming helplessness, hours of it, she wanted to open him up. There was such a gap between what she wanted and where she was that she could hardly stand it”. (195)
The gap of Rennie’s fantasy and the reality is abridged when she concocted how she was on the verge of committing suicide only with the hope that Daniel could come to rescue her. But she was hardly rescued from the pit of her frustration, rather she felt herself “raped” as it was Daniel who was more in need of her body. It was Rennie’s affair with Paul, that restored her lost confidence. In her visit to St. Antoine and St. Agathe, she came across Paul, an American who turned out to be a drug dealer. When Rennie met Paul she was warned “not to get too mixed up in local politics” (150). As she was gradually getting interested in Paul, her mind was backfired with the thought that “she is almost forgotten there’s some of her missing” (151). Once when they had an outing to Driftwood, Paul kissed Rennie, which Rennie thought as an act of exploration rather than passion. She took hold of his hands which were moving towards her private parts as Rennie’s scar would have been discovered. Repeatedly Rennie craves for someone who will understand her plight and restore her faith in herself. But she was afraid of being turned down since she felt the missing part of her body more acutely. When she was with Paul, she thought of failure: “Nevertheless she is afraid, of failure. May be she should be fair, may be she should warn him. What can she say? I’m not all here? There’s part of me missing? She doesn’t even have to do that, failure is easy to average. All you have to do is walk away” (203).

But she justifies her position thinking that she is a tourist, she is an exempt. It was Paul’s touch that healed Rennie from her stasis. She felt rejuvenated. She had an epiphanic experience with Paul who resurrected her in spite of bearing the “preliminary kiss” of death on her body. Rennie’s feeling is worth quoting in this context:

“He reaches out his hands and Rennie can’t remember ever having been touched before. Nobody lives forever, who said you could? This much will have to do, this much is enough. She’s open now, she’s been opened, she’s being drawn back down, she enters her body again and there’s a moment of pain, incarnation, this may be only the body’s desperation, a flareup, a last clutch at the world before the long slide into final illness and death; but meanwhile she’s solid after all, she’s still here on the earth, she’s grateful, he’s touching her, she can still be touched” (204).

Thus what we observe is that Rennie’s body bears the influences of history, sex, love, and power. Her internalization of the significance of female body may be aligned to the cultural discourses of Griswold. In her life, love and sexual relations are not devoid of power relations. In post-surgical phase her body appears to her as a threat to the accepted ideals of the female body. She seems to be rejuvenated with the healing touch of Paul and her feeling – “she can still be touched” – should be viewed as her pathetic cry to become adorable again in a patriarchal society.

But Teesta did not seek adoration and idolization anymore. At the concluding scene of the film, we again find the meeting of Soumitra and Teesta on a sea beach. Now Soumitra was working on a sculpture that projects the head of a woman with her joined palms. What the sculpture symbolizes is that Soumitra no longer has an obsession with the female body. Teesta and Arijit got married and they were living a happy married life with a daughter. Teesta informed Soumitra that she had breastfed her daughter and the doctor had confirmed that her daughter had perfect growth. Soumitra apologized for insulting her body.

Thus our study reveals that femininity is a transnational discursive practice that seeks to confine woman in predestined spaces. Body is not merely a cultural construct, it also participates in cultural practices. The body bears the history of the power play. It can also be said that equality which Feminisms aim to achieve may differ as per the requirements of a specific culture.
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Abstract

In this contemporary era, women face different struggles on the different basis. Not every woman can reach the peak of success beyond boundaries. Most of them would be trapped by gender discrimination, orthodox and social stratification. Despite being deceived by these circumstances, a certain woman rises like a phoenix from the ashes. Among them, one of the super women is none other than ‘Kamala Das.’ This paper deals with Kamala Das’s ‘My Story’ which is the evidence for the transition of super women. In this book, Das recorded the trails of her marriage and her painful self -awakening as a woman and a writer. This auto-biography of Kamala Das is a ravishing disclosure of her love for womanhood and feminity exploring the psyche of the female. Kamala Das expressed herself through the multitude voice of a daughter, a mother, a sister, a writer and a middle-class woman who seeks freedom from the patriarchal society. She infused her writing with power and also marked herself as an ‘Iconoclast’ in her generation. Keywords: Orthodox, Women’s struggle, explicitness, unconventional, self-identity.

In the era, when men writers had the dominant hand, women hardly came forward to write literature, among them very few initiated the ‘Art of writing Autobiography.’ Bahinabai’s autobiography (1700) is recorded as the earliest Indian autobiography. Most of the memoirs are the women’s personal experiences as individuals. Their autobiographies also reflect the turmoil and disagreements overshadowing their expectation of a liberal society, attaining freedom from their situation of being colonized. Their life stories also throw light on the ways in which they overcome the obstacles of life, making a space of their own. Women those who records their biography acclaim from a traditional patriarchal background, always remaining in the boundary, devoid of any space of their own. KamalaDas’s ‘My story’ is a brief account of the development of women’s autobiography in India. My story by Kamala Das is the translated version of her autobiography ‘Enta katha’ (1973) written in Malayalam. It is serially published in a weekly named Malayalanadu. Kamala is an Indian English poet, short story writer, playwright, novelist, essayist, non-fiction writer and children’s writer. She was accord with the PEN poetry prize and sahitya academy award, and in the year 1984, she was nominated for the noble prize for literature. She earned national recognition and became noticeable through this ‘My story.’

Strive Against Obstacles-Unconventional-Explicitness

Das’s spent her childhood days in Nalapat house with a host of relatives. Her family had a close connection with some British families. But Das’s experience in school with a British and the Anglo Indian Classmates was not good. She was called as ‘Blackie’ by the students. Her parents were incompatible, and the source of encouragement from her parents is also missing. Kamala’s felt a sense of alienation at school as well as at home. Sorrow played a vital role in her life from the beginning, and it continued when she married at the tender age of fifteen to a lustful cousin because her husband
treated merely as a means of providing sexual gratification while giving her no love and affection. At a point in time, when all of Kamala Das’s hopes and desires of a loving and caring husband shattered, she even thought of a divorce, which she could not initiate. Das’s rage against the norms have been well-presented which echoed in the narrative of her arranged marriage. Like most of the Indian woman, her fate was to marry a man at the age of only ‘fifteen years’ and to tolerate all the brutality from the side of her husband in the name of a bond. In her married life, she would become frustrated as her domestic responsibility came in her way of writing, which she has mentioned in her narrative. Das well-spoken the misery of a woman writer who does not have the financial support to sustain her creative strive. All these were the worse and obstacle in her writing.

The early women those who written their biographies, they always concealed their sexual life. These are no references therefore to menstruation, menopause and sexual experience in their autobiographies. But the contribution of Kamala Das memoir to women’s autobiography in general and specifically to Indian women autobiography is significant. When her autobiography ‘My story’ was published, it shocked the mainstream Kerala for the descriptions of her encounters with men and her most intensely personal experiences. The autobiography reflects her life, who seems to be compassionate about the possible protest of Indian women as extremely abused in the social and domestic circumstances. While narrating her life she crossed the gender boundaries, and broked all the customs of women writing in literature and proved to be one of a kind. She doesn’t want to confine to the social norms. Kamala Das was not satisfied with the patriarchal society, which refuses to give rights to the women, expects the woman to be bounded, the space craved by the patriarchal also decides the roles woman can play a good wife, a good daughter, or a good cook these were the expectations of the traditional society.

Kamala Das’s was the first woman who brought frankness in writing. Das’s desire to reveal her secrets constitute one of the major elements of an autobiography. During 1976 ‘my story’ is very new to Kerala her frankness which is not welcomed nevertheless she is brave enough to write her autobiography. My story also throws light on the ‘Orthodoxy’ of traditional Nair families. The question of ‘Identity’ is the tectonic in the works of poem or short story. Kamala Das’s collection of poetry demonstrates the struggle for ‘power and self-determination’ by the women poets. Her poems have a self-claim way of life from the Das’s protagonist as a various personality with an ability to live life on her terms. Women who are confined with a four walls of house, she wanted women audience to identify what she was writing. In her way, she comes out with forceful resistance to gender discrimination. The hostile attitude of her husband towards her, prompts her to search for love and companionship outside marriage. She epitomizes a modern Indian woman who is extremely vocal about her feeling and experiences, through her courage and confidence, asserts her identity as an individual.

Kamala Das is a woman of rare courage and firm conviction; she takes pride of being a woman celebrates her sexuality, her womanhood. She paved the way for later woman writers to be vocal about their feelings and experiences and breaking the stereotypical image of an Indian woman. Das emerged as a woman, who could direct all her experiences, good and worse, towards productivity, Her autobiography is a loud protest of a married woman suppressed in a male-dominated society. It illustrates that in a world dominated by the man she tries to assert her individuality, to maintain her feminine identity. Kamala Das talks about her upbringing by careless parents, her marriage to an egoistic and indifferent person, her disappointments in love, and her illicit love affairs with other men to remove her boredom and anxiety. Through her writings, she succeeded in creating a space for herself and encouraged other women to emerge from the cocoon of domesticity. She aimed for the distinguished position of woman in society.
References
THE IMPACT OF GLOBALIZATION

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Introduction

Globalization is a method of propagate the Arts and Science to attainable stretch for the sake of general public by means of trade, transportation, communication etc. This radical development affects almost all parts of the countries in the world vide academically, physically, mentally and socially. We may wonder why we need such a kind of rapid growth and development. Is it necessary for human life? But, sarcastically it is very much needed by society and country to prove that the stance at least where we are standing.

The Impact of Globalization in India

The impact of globalization affects a large in country like India, where innumerable caste and creed, tradition and culture, difficult lifestyles with different climates followed without any hesitation. The sophisticated life in modern day is a grace of globalization only. The sustained growth of the Railways, ultra-modern road transport, incessant electric supply, rapid mobile communication, accessible internet connection, employment in new fields etc., show that the impact of globalization is a boon to the modern generation. It is because of globalization only the standardization is monitored and whatever we buy in the market and the next moment we know the price of anything and the value of everything. In addition, the resistant level of buying and selling any goods can be easily viewed. The impact of globalization does not demand and require any manipulation in market; but, it brings with it a strange culture, which the people tend to buy anything at affordable prices. Of course, it has a huge adverse effect also. Because of the arrival of MNC in India, the Small Scale Industries are deeply delved into abyss. As a result, it was impossible for them to survive in the present scenario and not even they withstand against their nefarious designs. The most terrible tragedy is that they ultimately manipulated a sort of cold war among the Indian companies themselves and so here we could not find any business and professional ethics. The mindset of working classes has to face new challenges day by day, the application of new methodologies and techniques out of fashion within a fortnight and in short, to run a business or an industry is a herculean task for entrepreneurs in India. Hence, the effect of globalization in India is akin to poverty.

The Impact of Globalization in Education

The origin of globalization started in ancient India. The Exchange of Goods between India and the foreign countries proved that the root cause of globalization germinated from this trade and commerce. Economically, thus, the impact of globalization started with the trade and commerce and later on the education accompanied with it. The Nalanda Open University in India was a great example to attract, assemble and disseminate the power of Indian education to the worldly scholars. After centuries, the wealth theories of Adam Smith, the Relativity theory of Albert Einstein, the Gravity theory of Isaac...
Newton, etc., had not only established their ideologies but also lighted the shrinking power of World and the adaptation of general public to accustom the new methodologies of science in their day to day life. As a result, today's Pre-KG and KG school kids ready to face new challenges without any hesitation, with global application of parents' mind set, even at the tender age. Now days, an average student in India can write online Examination, join in foreign University according to his wish and he can choose or pursue the desirable degree. Above all, he can prefer MOOC, which is also arising from online learning and online course aimed at unlimited number of participant's with open access via the web. In addition to traditional course materials such as videos, readings and problem sets, MOOCs provide interactive user forums that help to build a healthy community between students and professors.

The Physical Impact of Globalisation on Women

The physical impact of globalization is large on human beings in general and women in particular. Because introduction of any new concept, trend, style, culture and value reflect only on women society. This attitude helps a lot for them. Unlike earlier orthodox and traditional women, the present day lifestyle of women cannot keep them idle in nature. The multi-access of feminine virtues and qualities range from engineering, medicine, defense service, satellite launching to event manager, politician, mechanic, media personality and of course an excellent home-maker. Though all these activities and assignments designed only for men, now-a-days women can do all such works without any helps fear and hesitation. The credit goes to the Globalization only. The globalization sets a trend to the method of taking food and diet system. As a result, the working women can consume more time and energy and they can relax and rejuvenate much from the hectic schedule of kitchen area. Of course, the present day food system has adverse side effect also and it reflects, at first, only again on women. Since the fast and junk food is directly affect the women glandular system rather than men, their countenance and physique have under gone a drastic change. In spite of normal biological change, among the girls, occur at the teen age, they are forced to urge physical upheaval, pubertal imbalance along with abnormal obesity, blonde and brunette hair culture; as a whole, they seem to grow like a pretty alien without any natural illumination.

The Mental Impact of Globalization on Women

Working women in any part of the nations is subject to oppress and depress their desire to a great extent. They do not have any security for their job and even if they get the job they have to do over time in their assignment. This leads not only to their health hazards but also to the emotional and mental disturbances. As a result, we can find stoic, taciturn, despondent, irascible, bellicose, obdurate and pusillanimous women in the working place. The impact of globalization ultimately paved the path to exploit all the negative aspects of women in Office and Home. On the other hand, the positive aspect of women with regard to globalization can be flourished as cultivated beautician, versatile fashion-designer, veteran artist, scintillating CEO, perspicacious advocate, intrepid sport personality, phlegmatic ambassador etc. All these modern women almost reflect not only masculine qualities and power but also show to society the talented, humane and emphatic vision of women so far subdued in them. At this juncture, multimedia undoubtedly helps a lot to fetch women innate virtues in all possible ways. In addition, the development of communication and technology bring all things under one roof. Therefore, the thing which affects the society in any part of the world, undoubtedly, should come to the home within minutes. Such a sort of smooth accessible facility envisages the Globalization is glamour to everyone and so the impact which gives the glamorous life style is also a desirable one.
Conclusion

The impact of globalization, by and large, in India is a successful one and at the same time it affected our traditions a lot, especially in food system, culture and discipline and value orientations. The present generation and youths are focusing only on growth and development in all walks of life instantly without premeditating the life style of their successors. On the other hand, the impact of globalization enhances the student’s ability, produces technical oriented person, breaks the boundaries of time and space, and promotes international understanding between people and nations.
‘FRACUTURED SELF’ IN SHASHI DESHPANDE’S THE DARK HOLDS NO TERRORS: A STUDY ON STEREOTYPE

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Literature is an art, which in itself is way beyond the limitations of time and space. It is one of the potential and the finest expressions of the culture and the human sensibility. It is a ‘mirror of life’ and acts as a force through which we can witness the evolution of roles, especially of women through ages. Any literary piece of art for that matter is deep-rooted in the basic instinct of mankind, and its ultimate goal is to achieve the essence of ‘aesthetic pleasure’.

Turning back the pages of history makes it clear that, in ancient times, women were considered as divine beings that were so innocent and physically weaker and taken to the level of ‘commodities’. These weaknesses prevented them not only from leading a bond-free life but also from entering different arenas of life, particularly from becoming a writer because women had a lot of obstacles which hindered them from writing a great work of art as she witnesses the indifferences, distractions, and discouragement of most of the world. Their writings were considered as something that ‘begins at the kitchen and ends at the verandah’.

From the blank past, we can now trace the emergence of women as a phoenix, which unraveled themselves and made their writings rise above the standards of the set markers. Now, we are living in a modern world where women’s writings are considered as catalysts in expressing powerful, uncontrollable emotions; which are apparently visible in their texts. Women writers have almost become trendsetters in using strong imageries, figurative language and powerful vocabulary to convey these emotions to the audience. There are a lot; and to name few - Zora Neale Hurston, Doris Lessing, Maya Angelou, Alice Munro, Anita Desai, Nayantara Sahgal, Kamala Suraiyya, Jhumpa Lahiri and last but not least Shashi Deshpande.

Shashi Deshpande is an eminent writer, feminist and a novelist of Indian-Writing in English who is always preoccupied with the complexities of Indian society. Her works throw light on darksome society and its happenings. Her style of writing is her reflection on her attitude towards the world. She molded her literary talents with the experience of life. Deshpande’s novels are well read not because she depicts the injustice and the problems that happen in the society, but she walks extra miles to give solutions. This is the quality which makes her outstanding, as a writer. There are ample novels, short stories and children books written by her which proves her literary scholarship.

Being an Indian, Deshpande works passionately to give her readers the real picture of the middle-class Indian life which deals with patriarchy. Her novels delight the readers ‘for their rootedness in everyday India’ (Nair175). And her mastery is so obvious for her depiction of characters is as natural and genuine. Here is the chosen work The Dark Holds No Terrors (1980) which focuses on Sarita, the female protagonist. This work explores and highlights the issue of gender discrimination which is always under the carpet in Indian society.
In *The Dark Holds No Terrors*, the story is being narrated by the female protagonist, Saru. Only through her, we get to know about every character present in work– her parents, her brother Dhruva, her husband Manohar and her teacher Boozie. This story is all about the cycle of trauma which a girl undergoes from the birth till death. The novel focuses exclusively on the Indian society, where men are considered as the sole proprietor who controls the family as well as its inhabitants. Novel gives a clear-cut picture of Saru's life, where she makes a journey towards her maternal home after fifteen years to unravel her emotional confinement and frees away her burdens to start a new, fresh life with her husband, Manu.

Women characters of Deshpande are always engaged in bringing out their strong, deep sensation for ‘self-discovery’ even living in a chaotic world which is steeped in patriarchal ethics. Every woman face struggle in breaking away the ‘cocooned domesticity’ (Bande 244). Saru born in a typically conventional Indian home is made to feel inferior by every possible means by her parents and by the society. Being a girl child, they are tutored; that a daughter is of less value than a son, they are made to believe that being a slave is the mark of purity. Their tender heart is poisoned with the idea that women are weak by nature and it is the man who is to assist and control women. To be short she has to be subservient, but being a highly educated new generation woman, Saru smashed away all the hindrances that came across her way.

Saru was a strong girl, but when it came to life she was ruined by the chauvinistic mentality of her husband’s ‘sexual sadism’. Male pride made him behave like an animal, to establish his control over her. This is because there is no way through which he can prove himself superior as she is the educated housewife and highly esteemed doctor. There is an incident from the novel which points at the male pride of his when a female journalist asks Manu “How does it feel when your wife earns not only the butter but most of the bread as well?”(35-36).This is the point where his confidence is being questioned, and he feels inferior to his wife. Being a purely Indian husband he found it much difficult to cope with changing mode of roles in family and in society. The society doesn't stop with demanding a woman for the needs of patriarchy by it also holds men tight where they have to abide by the norms of the patriarchal code to be an ‘ideal man’.

Any ‘ideal man’ would want his wife to be a helping mate, fulfilling his physical and spiritual needs. And the growth in finance and popularity of Sara drags Manohar down to an insecure position of losing the upper hand. The green-eyed monster takes over Manohar and a man cannot and never will entertain the idea of his wife being superior to him. Every word in the book expresses the gender bias that hovers in the society, "A wife always be a few feet behind her husband...if he is earning five hundred rupees you should never earn more than four hundred and ninety nine rupees. That's the only rule to follow if you want a happy marriage. (137-38). Manohar’s ego is what ruined their marriage and ruined the beauty of their love and relationship.

Saru meets Manohar in Bombay in the inaugural of Literary Society, he was the man of her dreams and she was so passionate about him which is quite noticeable in the text, “After that day he was a figure I fantasised about, the person around whom I wove my foolish dreams. No, not dreams, just one dream really. Always the age old feminine dream of a superior conquering male.” (53).

Saru found it impossible to be loved because she has not witnessed love or care in her familial life. She has got bad treatment at home, undergoing the negative attitude of the mother and non-interfering nature of the father which made her think herself as, “Redundant, the unwanted, an appendage one could do without. It was impossible for anyone to want me, love me, need me.” (86) Living in such background made her fall for him. Yes, it is true that the parental deprivation or bad relationship that
the child has with them forces them to seek an intimate love relationship to have ‘emotional safety’. It is highly evident in her words, “He cared for my feelings as no one had ever done.” (39).

Talking about the other side of the coin, when she was in love, she found him understanding, caring and loving, she even considered him as a ‘superior conquering male’ but when he started conquering her through his masculine power, she couldn’t digest it. Even Saru longed for a guy with charming masculinity, so it is the society and its expectation which shapes the man into ‘ideal being’.

Deshpande sketches the women and men in the middle-class family where both muddles to manage the existing norms even though female protagonists protest against the clutches of patriarchy, to liberate themselves. Patriarchy can take different forms of oppression and subjugation. And here in this story, Saru goes back to the past to examine her relationship with her mother and because for her past seems something which is unavoidable. We all know that God has created mother, because we can find unconditional love of God only in mother, who creates us, moulds us and protects us. It is a proved concept that mother’s love is essential in grooming up the personality of a child. Here in the story, the mother-daughter relationship appears to be a sickening one because Saru was neglected as a child for being ‘she’. Whereas Dhruva became the apple of her parents’ eye, this discrimination and unfavorable attitude assassinated Saru life.

When a girl child is born into an Indian family, it is instructed in such a way that it has to resort to the traditional norms and believes. Saru’s mother is a person who gives a lot of importance to ‘complexion’ than to her daughter’s emotion. She readily hurts Saru’s ego by saying, “You will never be good looking. You are too dark for that” (marriage) (86). We are living in a century where people are so obsessed with the thought of ‘fair complexion’ even in matrimonial profiles we can find an exclusive column for complexion. It is true that women are made to believe that ‘being fair is beautiful’. Here the saddest part is that Saru is made to believe ‘she is ugly and dark who is not fit marriage’ by her mother. This stereotyping is what snubs away the blossoms of a girl’s life.

Next is discrimination, which is part and parcel of life in India. It tears apart the little soul from enjoying the full essence of life. Discrimination is almost a disease which makes a girl child feel ‘unwanted’.

Don’t go out in the sun. You’ll get even darker / Who cares? / We have to care if you don’t. We have to get you married / I don’t want to get married / Will you live with us for all your 101 life? / Why not? / You can’t? / And Dhruva? / He is different. He is a boy. (40)

Saru emotionally breaks away when she hears her mother yell at her for Dhruva’s death. “Why didn’t you die? Why are you alive and he dead” (34). She was not even considered as a human being who has emotions and feelings. She just had an ‘object’ position in her family. She was always rejected, ignored, and disowned in favor of the male child. It was the case with many girl children in India. What it really a sin to be born as a girl? No, of course not and it’s highly foolish to stand by the patriarchal codes of the stereotypical world.

She was again haunted by the past trauma of being an object, being treated as a property of sexual gratification by Manohar. The horror of rape destructed her spirit and made her to walk off the nuptial bond. With a decision to fight her hardships, she moves out. The agony is so dreadful that it looks like he raped her mind too. “I can’t, I won’t endure this anymore. I’d rather die I can’t go on.” (98).

As she thinks, “The dark holds no terrors. That the terrors are inside us all the time. We carry them with us, and like traitors, they spring out, when we least expect them, to scratch and maul.” (TDHNT 85) This clearly shows how every line speaks about her tormented self and the anguish of living in terror and danger. She is broken to such an extent that she becomes ‘silent’. She undergoes a suffocating silence which almost kills her as an emotional being, and “silence has almost become a habit”(199) for
her as her father says. Throughout the text we can find the agony with which Saru faced life, her entire life was marred by the 'fractured self'. The self gets deteriorated by the disgusting traditional gender role which the society constructs.

The Dark Holds No Terrors shows a life of suffocation and underserved physical and mental suffering endured by Saru in a male-dominated stereotypical society. Saru, as a neglected girl child longs for the parental affection which ends up in frustration, isolation and trauma. Shashi Deshpande's exceptional sensibility to the suffering of women is proved through her authentic delineation of the gender discrimination. It is a sensitive and pathetic documentation of the complexity of human relationship in a society where life is totally controlled by the grave and traditional issues of gender stereotyping. The focus is on the protagonist who is always being a subject of persecution and suffering from birth to death which ends with a 'fractured self'.

References
GENDER MARGINALISATION IN MAHESH DATTANI’S TARA

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Abstract

Mahesh Dattani is one of the most prominent playwrights in India. He deals with all the problems prevalent in the society. With his unique theatrical techniques, he portrays society in different lights. Tara is a play about the injustice done to a girl Tara. It is a play about gender inequality, subjugation of women and the marginalisation of women by women. It also depicts the mother-daughter relationship. In a patriarchal society, women face not only gender marginalisation but also material marginalisation. Women’s life is structured and governed by men.

Keywords: Injustice to women, subjugation, marginalisation, gender, material, mother-daughter relationship

Mahesh Dattani is one of the most prominent playwrights in India. He was awarded Sahitya Akademy Award. His plays portray society in a different light. His multilevel stage technique is unique to depict the psychological elements. He also shifts the story between past and present using his unique stage techniques.

Tara is one of the most tragic plays Mahesh Dattani. It is the three-act play about Siamese twins Tara and Chandan. The play shifts between past and present. The stage is divided into multi-levels which is the unique theatrical technique of Mahesh Datani. The whole play is seen through the eyes of Dan. He is the narrator of the play, organiser of the action and also the participant in the play. It moves from his memory.

Dan is the second name of Chandan. He has changed his name Chandan to Dan to free himself from the burden of injustice done to Tara, his sister. He goes to London and tries his hand at writing. He cuts of his relation with others. He tries to live in the new world. The idea that he is responsible for pathetic position of Tara constantly haunts his inner consciousness. She is another half of him. She is the separated self of him. A sense of guilt grips his conscience. Erin Mee aptly puts, “Tara and Chandan are two sides of same self.” (CP: 320)

Dan is likely to write a two-act play titled Twinkle Tara. But, he can’t proceed with writing except the publication details. As the play begins, Chandan and Tara walk on the stage. They both limp but on different legs. Bharati offers milk to Tara saying that she has lost half a pound weight in one week. She shows special love and affection towards Tara but her husband Patel shows equal love on both Tara and Chandan. At the end of the second act, Tara collapses with the failure of health and Dan reads his scripts.

(Reads aloud) Bharati sobs. Patel brings in the revived Tara. Patel picks up the phone and dials the hospital. The act ends with the explosive opening of Brahms ‘First concerto’. (CP: 354)

Chandan and Tara are Siamese twins. But they don’t resemble each other. They are separated after three months of their birth. They were conjoined from the chest and had only three legs. During the separation, the doctor suggests that the third leg will have a better chance of survival with Tara. But ignoring the medical report, Mr. Bharati Patel with the political influence of his father silences Mr. Patel and decides to give the third leg to Chandan. The surgery was done in Bombay. Thus, Tara is done injustice. She is the victim of gender discrimination. In a patriarchal society, women’s life is always structured and governed by men. With political and financial power, women are more suppressed in the
society. Patriarchy, capitalism and political power make a great deal of injustice even against the existence of a girl. Tara centers on the emotional separation that grows between two conjoined twins following the discovery that their physical separation manipulated by their mother and grandfather to favour the boy (Chandan) over the girl (Tara). Tara, a feisty girl who isn’t given the opportunities given to her brother (although she may be smarter) eventually wastes away dies. Chandan escapes to London, changes his name to Dan, and attempts to repress the guilt he feels over his sister’s death by living without a personal history.

In a patriarchal society, not only men but also women subjugate women, do injustice to women Bharati’s love for Tara is pure, unceasing. But, her love as a mother is marginalised and compelled by social expectation. The partial society pushes a mother-daughter relationship on a periphery.

Though motherhood is the experience of women, the institution of motherhood is under male control, and the physical situation of becoming a mother is disciplined by males. This glorious motherhood is imposed on women condition her entire life.

Bharati’s excessive love for Tara is the result of her past guilt. She, along with her father did a great injustice to Tara. Now, she wants to give more love, affection, and care. So, she decides to give her kidney to Tara even though there is another donor available. She keeps on struggling to construct her maternal love until she undergoes mental breakdown. She gets hospitalised. Tara wants to see her, but Mr. Patel refuses her to see. So, Tara begins to hate her father. Hence, Mr. Patel discloses the truth before Tara and Chandan.

Tara is revelatory in nature. Dan feels the pressure of the past. He is weighed down with the pressurable tension resulting from deeds. They are of his mother and grandfather. At the time of the gruesome decision of giving the third leg to Chandan, the doctors opined that chances of survival of leg were more with Tara than Chandan. Gender hierarchisation comes in the science. Bharati and her politically powerful father without talking Mr. Patel in confidence decided to give the third leg to Chandan. The doctor was persuaded by giving some acres of land in Bangalore by Bharati’s MLA father. As Patel explains “A scan showed that a major part of the blood supply to the third leg was provided by the girl.” (CP: 378)

The play shows how even the scientific developments are used to subjugate women. In fact, they are not the technology but human ideology that subjugates women. Mahesh Dattani shows how women are oppressed under the clutch of patriarchy and gender bias. He also indicates that the patriarchal society deprives women of gaining economical stability. Along with the gender discrimination, a kind of material discrimination is also found against women throughout the play. Since Bharati was the only child of her father, he has bequeathed Tara and Chandan with a house in Bangalore. However, Tara is excluded from the bequest of money while Chandan inherits a lot from his grandfather.

Thus, it is a play about the injustice done in the name of construction of gender identities – this hierarchisation and demarcation of roles do as much harm to men as to women. Dan carries as much harm of the unfair burden this imposes as Tara.

References
CULTURAL ALIENATION AND THE LOSS OF IDENTITY IN JHUMPA LAHIRI'S - THE NAMESAKE

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Abstract
Jhumpa Lahiri, the Pulitzer winner of the year 2000, is a prominent writer of the Indian diaspora. This paper is based on Lahiri’s first novel ‘The Namesake’ was adapted into the popular film under the same name. The novel develops the themes of Cultural alienation and Loss of identity. The novel revolves around the life of an Indian immigrant couple Ashima and Ashok Ganguli, who immigrate to the United States to form a new life. The initial part of the novel revolves around how Ashima has been struggling to fit herself in the American society and culture. The pregnant Ashima delivers her child in a country filled with strangers. Motherhood for Ashima does not bring any happiness or cheerfulness but the fear of raising the child alone in a strange land. As the years pass on, Ashima prepares herself to be fit in the American style of living, but the thought of returning to her motherland has been bottled up in the border of her heart. In the meantime, Ashima gives birth to a baby girl to whom they named Sonia. Ashima feels sad as her children are going to grow in a strange country without knowing the privilege and the values of their land, India. As a whole, the novel shows us the struggles and problems of immigrants who have been settled in different countries leaving their lands.

Keywords: Cultural alienation, Loss of identity and roots

The novel The Namesake describes the struggles and hardships of a Bengali couple who immigrate to the United States to form a better standard of living. Lahiri herself had experienced the hardships as an immigrant who has to struggle with her surrounding, atmosphere problems and to find her real identity. The novel begins with the pathetic description of psychological problems such as loneliness, longing, rootlessness, the quest for identity, isolation, schizophrenia experienced by Ashima. Ashima and Ashok Ganguli settled together in Massachusetts, following their arranged Bengali wedding. At a very earlier age, Ashima had migrated to a country where she has no relations. Ashima struggles through language and cultural barriers to which she is entirely new. Ashima cannot be able to fit herself in the American way of living. She spends the most of her time alone in her apartment.

Motherhood of Ashima does not bring any happiness or cheerfulness but the fear of raising the child alone in a strange land. The child’s birth was a meaningless celebration without her family members who are living in India.

Being an Indian woman, Ashima had learned to hide her own needs, feelings and her desires to satisfy her husband and family. So, she hides her feelings, pain, longing for going back to her homeland as she would not want to make her family and her husband worry. She spends most of her time reading English novels.

The second part of the novel shows the struggles experienced by Gogol Ganguli because of his unusual name. The name does not give him an identity but puts him in a dilemma, and it becomes a burden to him. As a child of an immigrant couple, he has to fight with his schoolmates regarding his origin and loss of identity.
Most of the incidents in the novel are autobiographical elements as the author Lahiri herself is a child of an immigrant couple. Lahiri too faced a lot of hardships to find her own identity in the foreign land.

Being children to the immigrant couple, Gogol and Sonia start growing without knowing their real origin, culture, and identity. They used to prefer American foods to Indian dishes while their visits to their homeland Calcutta. They love to celebrate Christmas than Durga and Saraswati puja. Both Sonia and Gogol revolve around two different cultures. They do not know which culture to follow and preserve.

Most of the writers have centered only about the life of present immigrants. But Lahiri one step ahead, portrayed the problems and the hardships of the upcoming generation, who have no place to be called us their own. They are living in a country, which they own by birth, but do not belong to the country because of being an alien and stranger. Even in India, people who are migrating from one state to another state to earn a better style of life, they are facing the same cultural and identity problems. "Myself is a perfect example of the above-mentioned phenomenon. I am a Sourashtra by birth and growing up in a stranger state, Tamil Nadu. Tamil Nadu is a state, which I own by birth, but does not belong to that state because of being an alien to that state. Though my ancestors have settled for thousands of years, still my language and culture is a stranger one to the place where I am living. My language and culture are entirely different from my living place, which put me in a state of dilemma whether to follow my own culture or my living land’s. While talking in my mother tongue in any public place, people used to stare me like an alien. There I experience a type of cultural alienation and loss of my real identity".

Gogol and Sonia are hovering between two cultures. Throughout the novel and through the characters, we get an elaborated view of the Diasporic situations experienced by the immigrants. The sudden death of Gogol’s father makes him, to turn back towards his family and to take the responsibility of an elder son, unknowingly, as he would have done if he had lived in India. Gogol’s quest for his real and true identity is never going to end. He was not able to fully reject the Indian values and cannot even fully accept American values.

Lahiri herself a child of an immigrant couple has clearly expressed the struggles and hardships of the immigrants. She expressed her cultural dilemma and fear of losing her true identity in an interview as “As a young child, I felt that the Indian part of me was unacknowledged and therefore somehow negated, by my American atmosphere and surrounding: I felt that I led two different and isolated lives.”

Gogol brought up in a western culture. He loved to visit parties and drinking alcohol. He brought up without knowing the culture and values of his homeland. As a result, he had broken affairs with many girls. After the death of his father, he got to know about the real meaning of responsibility and the Indian values and heritage.

The novel has been adapted into a film version and was released in English, Bengali and Hindi. Through the characters and incidents, Lahiri records her own experiences which she faced as an immigrant. Thus the novel “The Namesake "dealt with the themes of immigration, alienation, and displacement of human relationships.
VULNERABILITY OF SAME-SEX LOVE AND ITS DISASTROUS END: A STUDY IN PERSPECTIVES OF THE AUTOBIOGRAPHIES OF A. REVATHI AND LAXMI NARAYAN TRIPATHI

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Abstract

History bears enough evidence of the fact that homoerotic people in India had a large number of ancestors in all parts of the country. These people were, once, honoured and became successful members of society. To enlighten the much-debated issue of same-sex love, Ruth Vanita and Saleem Kidwai jointly edited a seminal book entitled Same-Sex Love in India: A Literary History. In this book, they have traced back the long tradition of same-sex love in our country over the ages. With Lord Macaulay’s implementation of infamous anti-sodomy law of 1861 that criminalized all forms of non-procreative sexual activity, the pluralism of sexuality in India got destroyed, thereby making the lives of the transgender people miserable. This law that criminalized homosexuality remains in place still today in India whereas in England homosexuality was decriminalized in 1967. Nevertheless, people other than the heterosexuals in India have discerned a silver lining in the Supreme Court’s verdict of August, 2017 that upholds the right to individual privacy as an intrinsic and fundamental right under the Indian constitution. This verdict certainly provides hope to the LGBT rights activists that the infamous section 377 of IPC criminalizing homosexual activities is on the verge of abolition. In such a period of transition when the transgender community had already obtained the dignified status of ‘third’ gender category from the apex court of our country in 2014, and their inclination towards same-sex love is on the edge of decriminalization, the most pertinent question is how long a transgender person will be a subject to discrimination, deception, blackmailing and even abusive physical torture for his/her desire to be entangled in a codified relationship both emotionally and physically. The objective of this research paper, therefore, is to explore the disastrous end of love alongside their yearning for a codified conjugal relationship in the light of the autobiographies of Aka Revathi and Laxmi Narayan Tripathi, the two eminent transgender persons of India. Laxmi Narayan Tripathi is the first transgender person to represent his/her community on behalf of Asia Pacific in the United Nations in 2008. Aka Revathi happened to be the first transgender to write an autobiography.

Keywords: Homoerotic People, Transgenders, Same-sex love, Discrimination, Vulnerability.

History bears enough evidence of the fact that homoerotic people in India had a large number of ancestors in all parts of the country. These people were, once, honoured and became successful members of society. They contributed in many ways to thought, literature, culture and the general good. These people were not necessarily regarded as inferior in any way nor were they always ashamed of their loves and desires. In many cases, they lived happy and fulfilling lives with those they loved. Labels like ‘abnormal,’ ‘unnatural’ and ‘unhealthy’ are of relatively very recent origin in India. Even the inventors of these labels, Euro-American psychologists, have already retracted them and concluded that same-sex love is perfectly natural for many people. To enlighten the much-debated issue of same-sex love, Ruth Vanita and Saleem Kidwai jointly edited a seminal book entitled Same-Sex Love in India: A Literary History. In this book, they have traced back the long tradition of same-sex love in our country over the ages. They have divided the book into three sections based on the tradition of same-sex love over the ages. These sections are – ancient, medieval and modern, with the ancient running from the Vedic period up to approximately the 8th century AD, the medieval up to the full establishment of British rule in the late 18th century and the modern from then to the present.
Vanita and Kidwai first mentioned the *Rig Veda Samhita* in their book, upholding an ideal of friendship as a very sacred relation. While the *Rig Veda* represents the man-woman relation as oriented towards procreation, it constructs friendship not as reproductive but as creative. In the hymns of *Rig Veda* friendship is identified as the touchstone of rectitude. Friendship is identified with the uniquely human power of language presided over the great creative spirit Vak, that is, human interaction. The preoccupation with friendship continues in the epics of Hindu mythology also. Krishna and Arjuna are the most famous pair of male friends within the ancient Indian texts. Modern paintings and calendar art depicting the Bhagavad Gita show them alone together in their chariot engaged in dialogue. The Adi Parva or first book of *The Mahabharata* concludes with Krishna asking Indra, the king of the gods, for the boon of eternal friendship with Arjuna. It is for Arjuna’s sake that Krishna commits several acts in the battle condemned for its unrighteousness. For instance, lord Krishna by his miraculous power makes the sun disappear from the sky as if it has set and then brings it back again in the sky, thereby deluding the foes. Krishna accomplishes this unrighteous act on the occasion of getting Jayadratha vanquished by Arjuna because it was a boon to Jayadratha that no one could kill him after the setting of the sun. The only justification Krishna gives for this unrighteous action is his love for Arjuna that surpasses all:

> I, therefore, will do that tomorrow by which Arjuna, the son of Kunti, may slay Jayadratha before the sun-set. My wives, my kinsman, my relatives, none amongst these is dearer to me than Arjuna. O Daruka, I shall not be able to cast my eyes, even for a single moment, on the earth bereft of Arjuna [...] Know that Arjuna is half of my body. (Vanita and Kidwai 7)

The pattern of the cross-dressing girl child, the wedding of two women and the pressure for one to change into a man after marriage are recurrent motifs in Hindu mythological texts. There are instances of same-sex attachment in Vishnu Sharma’s *Panchatantra* (Sanskrit) translated by Chandra Rajan and *Manikantha Jataka* (Pali) translated by Kumkum Roy.

The *Kamasutra* is perhaps the world’s most famous work on erotics. Although probably a composite text, *Kamasutra* is attributed to Vatsyayana, a Brahmin scholar residing in the city of Patuliputra around fourth century AD, during the reign of Gupta kings. The definition of ‘kama’ as indicated in the book encompasses all types of desire. It defines ‘kama’ as the mental inclination towards the pleasure of the senses – touch, sight, taste, and smell. Contrary to the texts that identify procreation as the aim of sexual activity, the *Kamasutra*, while giving procreation due importance, states that kama “finds its finality in itself.” (Danielou, KSI. 2:12) Friendship is given an important place in this text too. The text says that two such men who are well-wishers of one another can mutually practice sexual act with each other. Danielou in his celebrated work, *The Complete Kama Sutra* translates the Sanskrit term ‘parigraha’ as ‘marriage’ between two men. The medieval commentator, Yashodhara belonging to 12th century AD elaborates on the relationship between two men, using the term ‘maitri’ or friendship. They take turns to perform oral sex on one another. This being a mutual activity, Yasodhara indicates that women too can mutually engage in it. The *Kamasutra* being a compendium, thus, attempts to exhaust all possibilities and mention every possible type of sexual behaviour.

During the medieval period, Islamic culture took root in the Indian subcontinent. Various regional and religious cultures including the Muslim, Buddhist, Jain, and Hindu interacted during this period, thereby producing varied types of cultural practices. Corresponding to multidimensional divinities, medieval devotion developed many ideas of divinity between devotees and deity as well as among devotees. Some of these forms of intimacy can be found in ancient texts as well, for instance, the relationship between a male teacher (guru) and a male student. The relationship also can become primary for both teacher and student in an ascetic context. An interesting variant on the pattern occurs
in the life story of the sixteenth to seventeenth century Hindi poet Rashkhan. “Do Sau Vaishnavam Ki Varta” (Accounts of 252 Vaishnavas) narrates how Rashkhan Pathan, born in a Muslim family in Delhi, fell deeply in love with the beautiful son of his employer, a Hindu money lender. The story of Shiva’s attraction to Vishnu’s Mohini form is related in at least three Puranas which dates approximately from 850 to 950 AD. Such stories suggest how traditional notions of the fluidity of gender can work to the benefit of same-sex love. While referring to the same-sex attachment in the context of the medieval period, we cannot help mentioning the companionship of the two mystics – Sri Chaitanya and Jagannath Das. Of the extent biographies of Shri Chaitanya, the most important is the early 17th century Chaitanya Charitamrita by Krishna Das. Shri Chaitanya deemed to be an incarnation of Lord Krishna was born at Navadip in West Bengal. After a month of his initiation in 1509, he took leave of his mother and wife and left for Puri, the coastal abode of the Oriya tribal deity Jagannath, identified with Krishna. As Chaitanya’s message of love got proliferated, he became very popular and also met with opposition. However, Shri Chaitanya Strikes a relationship bordering on eroticism with Jagannath Das, 15th-century poet mystic as well as the author of the Oriya Bhagbata. Some commentators have seen Das’ relationship with Chaitanya as mystical love based on the love between Krishna and Radha. Das was nineteen when he met Shri Chaitanya. Biographers describe the encounter with varying details. According to the hagiographer, Iswar Das, Shri Chaitanya used to address Jagannath Das as Sakhi (female friend). Dibakar Das, another hagiographer, describes the relationship between Shri Chaitanya and Jagannath Das in his Jagannath Charitamrita as quoted in Same-Sex Love In India: A Literary History:

At this time Shri Chaitanya arrived at the bunyan tree with his friends and was delighted to hear Jagannath Das’ rendition. Overwhelmed in love he held Das in tight embrace. They stayed in this posture for two days and a half.  

During the early medieval period, references to same-sex love are scattered and few whereas in the late medieval period a huge body of literature on same-sex love develops. Homo-erotically inclined men are continuously visible in the medieval Muslim history. The most potent reason behind this visibility is the cosmopolitanism of urban Islamic culture. Increasing urbanization is a marked feature from the 13th century onward. The flourishing markets and towns created a culture of the streets based on the interaction between men. In these bazaars men from different classes, castes and communities mingled; here homo-erotically inclined met and established relations. Medieval poetry depicts romantic and erotic interaction between men across class and religious divides, for instance, Mir’s narrative poem, Shola-I- Ishq depicting love affairs between two males, one Muslim and one Hindu. This tradition had been well established among the elite since the inception of Muslim rules in India. Saleem Kidwai provides us with ample references of such homoerotic relations throughout medieval period in his jointly edited work with Ruth Vanita, that is, The Same-Sex Love in India: A Literary History:

Sultan Mahmud of Ghaznah, often projected as the ideal Muslim ruler by medieval Muslim political theorists such as Barani, was in love with his slave Ayaz. Mubarak Shah Khalji was in love with Khusro to the point of distraction. Terry, an Englishman who visited India in early part of the sixteenth century, wrote about emperor Jahangir’s personal establishment where he kept ‘little boys’ for ‘a wicked use’. Jahangir, son of Akbar, discussed with another visitor the relative attractions of dark and fair slave boys. Sexual relations between eunuchs and their masters were frequent. Aladdin Khalji was enamoured of Malik Kafur. A Mughal noble man, Mira Nathan, was enamoured of a couple of eunuchs and besotted by a beautiful one called Khawaja Mina. (Vanita and Kidwai 131)

With the advent of the modern era in India, that is, 19th century onwards, there occurs a shift from generally a tolerant tradition towards same-sex love in precolonial India to a homophobic tradition in
the colonial and post-colonial India. Homophobic is the adjective form of the term ‘homophobia’ coined by George Weinberg, an American psychologist in the 1960’s. The term encompasses a wide range of negative attitudes and feelings towards homosexuality alongside the people who identify themselves as lesbian, gay, bisexual, and transgender. Arguably, the crushing of the 1857 rebellion followed by the official incorporation of India into the British Empire with Queen Victoria replacing the East India Company signalled the end of Medieval India. While doing laudable works on women’s education and against women’s oppression, social reformers tried to form an ideal society modelled on the British Victorian nuclear family. Monogamous heterosexual marriage came to be idealized as the only form of sexual coupling. With Lord Macaulay’s implementation of infamous anti-sodomy law of 1861 that criminalized all forms of non-procreative sexual activity, the pluralism of sexuality in India got destroyed, thereby making the lives of the transgender people miserable. For same-sex love, the end was signalled by the law that criminalized homosexuality. This law that criminalized homosexuality remains in place still today in India whereas in England homosexuality was decriminalized in 1967. Nevertheless, people other than the heterosexuals in India have discerned a silver lining in the Supreme Court’s verdict of August, 2017 that upholds the right to individual privacy as an intrinsic and fundamental right under the Indian constitution. This verdict provides hope to the LGBT activists that the court soon would strike down section 377. The court also assented to the point that a person’s sexual orientation is a privacy issue. In January 2018, the Supreme Court agreed to refer the question of the validity of section 377 to a large bench for examination before October 2018. Hopefully, the section 377 will be amended to the extent that same-sex love will not be a criminal offence in future. In such a period of transition when the transgender community had already obtained the dignified status of ‘third’ gender category from the apex court of our country in 2014, and their inclination towards same-sex love is on the edge of decriminalization, the most pertinent question is how long a transgender person will be a subject to discrimination, deception, blackmailing and even abusive physical torture for his/her desire to be entangled in a codified relationship both emotionally and physically.

The conflation of transgenders with homosexual men in fiction, non-fiction, cinema and popular imagination is also a product of homophobic refusal to acknowledge homosexual men as full-fledged ‘men’ living in mainstream society. Nevertheless, there is a marked difference between a homosexual man (gay) and a transgender person as enunciated by Laxmi in her autobiography:

The gays of Maheswari Udyaan provided solace, but then they saw themselves as men. That alienated me from them. I wondered why they did not regard themselves as women, for, to me, then being homosexual and being a woman meant the same thing. Perhaps it is the conscious desire to be heterosexual, but when I was attracted to a man, I did not think myself as a man. I thought of myself as a woman. (Tripathi 29)

Both a transgender person and a homosexual man yearn another male person for the consummation of their sexual desires but in a different way. A transgender person is inwardly a woman and enjoys sexual intercourse with a male, thinking herself as a woman while a homosexual man never thinks of himself as woman and enjoys intercourse with a man as a man. Generally, a transgender person is an effeminate male having masculine physique and female soul at the same time in one entity. This anomaly in their characters makes them yearn for male love. Some transgender persons become trans-woman after sexual reassignment surgery. Some of them castrate themselves without proper surgical treatment. Some of them do not either get castration or sexual reassignment surgery, keeping their male genitals intact with themselves. Whatever their sexual orientation may be, they also want to fall in love, to marry someone and to have a family with their intended male lover. In return for their unalloyed passion and love what they receive from the heteronormative society as a reward is hatred,
deception, humiliation and brutal physical torture. Both Aka Revathi and Laxmi Narayan Tripathi in their autobiographies provide us with ample references of the despondencies and disasters resulting from their yearning for love as well as a codified conjugal relationship.

Laxmi Narayan Tripathi in her autobiography *Me Hijra, Me Laxmi* candidly gives an account of numerous sexual exploitations that she suffered, beginning with the first one at the age of seven. She felt as if her childhood was over and she had grown up before time. But, these disparaging experiences did not dissuade Laxmi from desiring ‘male’ love. Despite being a boy by birth, Laxmi’s attraction towards male counterparts created a strange feeling in the initial years of her life. She expresses, thus, her bewilderment:

While I did not want some boys anywhere near me, I was attracted to others and strongly desired them. I wondered if this happened because inwardly I was a woman. (Tripathi 10)

However, numerous experiences of sexual exploitations in Laxmi’s life were followed by a sequence of jilted love affairs. In Laxmi’s life ‘love’ appeared to be a ‘strange emotion’ with both of its bright and dark sides. The bright side of love as reflected in her autobiography is the kind of love that she received from her parents, teachers, and friends and the dark side of love came to her life in the form of male ‘lust’ that made her victim of sexual assaults time and again. Laxmi had her first love affair in the new house at Khopat when she was in the sixth standard. For the first time in her life, Laxmi fell in love with Rohan who happened to be elder than Laxmi by eight years. Rohan was fair and had a strikingly good look. In the course of time, their relationship ‘blossomed.’ Laxmi felt ‘rejuvenated’ when for the first time they got sexual interaction. With Rohan, Laxmi did sex by choice for the first time in her life. All on a sudden, their sweet relationship based on love and mutual attraction seemed to be at stake. Rohan’s younger brother and his cousin began to harass Laxmi. With the passing of time, Laxmi realized that Rohan himself was an accomplice with his brother and cousin in harassing Laxmi mentally. Moreover, it was Rohan, his lover who instigated them to humiliate Laxmi. After the termination of her relationship with Rohan, Laxmi befriended with many boys in other schools. Around this time Laxmi and her friends went on a school trip to Matheran, a picturesque hill station close to Bombay. At night Guruprasad, Nasir and Laxmi slept on adjacent beds. There occurred a sexual liaison between Nasir and Laxmi. After Rohan, Nasir came in Laxmi’s life. Laxmi’s relationship with Nasir got terminated as soon as Ravi entered Laxmi’s life. Laxmi’s love for Ravi was characterized by ‘restlessness as well as by solace.’ Ravi permeated her being to such an extent that day and night Laxmi could think of nothing and no one except Ravi. Laxmi gives a candid expression of her obsessive love for Ravi in the following lines:

I couldn’t eat, drink or sleep until I’d met him. On days when we did not meet, I sobbed like a small child. When he fell ill I would carry food to his sickbed, sit by his bedside and nurse him back to health. (Tripathi 20)

Pravin, one of Laxmi’s well-wisher and friend, cautioned Laxmi about Ravi that he did not love Laxmi. But Laxmi paid no heed to Pravin’s warnings. Laxmi’s involvement with Ravi was so intense that no one and nothing could dissuade Laxmi from loving Ravi. In the course of time Laxmi realized that Ravi was no different from the rest looking for sexual pleasure only. Ravi did not reciprocate Laxmi’s passionate love for him, but he was after her ‘body’. Soon their relationship disintegrated because of the incompatibility of their feeling and thinking. Laxmi realized that society would never allow any transgender like her to marry Ravi or to live with him. So, Laxmi decided that she would get her lover married to the woman he intended. She, thus, took initial steps to arrange Ravi’s marriage and settled the matter down. But, it was most pathetic and heart-rending for a person to arrange the marriage of one’s lover or beloved. Laxmi’s next love affair with Jaspal was also doomed like the preceding ones and left Laxmi alone to suffer onward. Laxmi fancied Jaspal when she was alone and yearning someone as
her confidante. Jaspal’s love for Laxmi was driven by gross carnal desire with the least emotional attachment. Laxmi summarises, thus, the disastrous end of her love affair with Jaspal:

As in Ravi’s case, and, indeed in the case of everyone else who had come to my life so far, my love for Jaspal was one-sided. I loved him but he did not love me. All he wanted was sex-ejaculation. And once he ejaculated he did not think of me till he was horny again. (Tripathi 34)

Of all her disparaging as well as disastrous love affairs, this one was the most traumatic. It almost snatched Laxmi’s sanity and threw her out of life. This affair also hardened Laxmi to the extent that she resolved never to get emotionally involved with anyone else.

Revathi in her autobiography The Truth about Me: A Hijra Life Life Story expresses her attraction to the male counterpart candidly. During the initial years of her life, Revathi felt somehow confused because despite being a boy Revathi, then Dorisamy, felt drawn towards male counterpart. The strange feeling caused an upheaval in Revathi as she narrated in the autobiography:

I felt horribly shy, and whenever I saw young men, I automatically lowered my head. I felt drawn to them, but wondered if I should not be drawn to women instead, since I was a man. Why did I love men? Was I mad? Was I the only one who felt this way? Or were there others like me elsewhere in the world? Would I find them, if indeed they were there? (Revathi 14)

With the passing of time, Revathi understood her identity as a transgender. Since childhood, she suffered varied types of oppressions, humiliations, and colonization at the hand of heteronormative society. When the issue of love and marriage came into her life, situations became more complicated. The questions remain still intriguing for Revathi are as follows — Can a ‘hijra’ afford to fall in love? Who would want to marry a ‘hijra’? Like Laxmi Revathi also had numerous ephemeral as well as disparaging love affairs. Revathi had her first affair with Babu. Revathi first met Babu at a petrol pump while filling her brother’s moped for returning home from Vinayakar temple. Babu was a film operator in a cinema hall near Namakkal in Tamilnadu. In the course of time, both Babu and Revathi developed mutual liking, and love for each other. But Revathi became suspicious of Babu’s love because Revathi concealed her true identity as a transgender before Babu. So, Revathi was in a dilemma in thinking that whether Babu loved Revathi thinking her as a woman. Revathi, however, was beset with fear that if she disclosed her real identity to Babu, he might break up with her. Revathi, in fact, never acquired the courage to disclose her true identity before Babu. When Babu asked Revathi the cause of her not getting married still, Revathi could not help uttering falsehood:

I was caught off guard and did not know what to say. I managed though. ‘I have not attained puberty yet. Doctors tell my womb hasn’t developed. I am not fit for conjugal life.’ I lied to him could not bring myself to say that I was born a man and had become a woman. I don’t know what he made of my answer. (Revathi 182)

Revathi had fallen in love with Babu so deep down in her heart that she took recourse to falsehood because in no circumstance she wanted to lose Babu from her life. It was a transgender person’s desperate endeavour to save her love. Babu started to come often and Revathi began to serve him as a woman did for her husband. In the morning Revathi got tiffin ready for Babu, then filled water for him to bath and then bade him goodbye. This news of Revathi’s excessive doting for another person reached to her brothers. They came with a vengeance in Revathi’s rented house and hurled a shower of abuses on Revathi. One of her brothers even got ready to beat Revathi. Though Revathi fought back to some extent, Babu reached in the midst of that turbulent situation and understood the whole matter. Deeply shocked, ashamed, and hurt Revathi called Babu into the room after her brothers’ departure and told
him not to visit her again. Revathi’s love affair with Babu was, thus, nipped into the bud because of the intervention of the coercive force of the heteronormative patriarchal society which at the same time denies a transgender person’s entry into a codified conjugal relationship and also curses them for doing sex work for gratification as well as earning.

Revathi’s next ill-fated love affair occurred when she joined Sangama, an organization collecting information on hijras, homosexuals, and other sexual minorities. Sangama extended help to these sexual minorities, fought for their rights, and provided them with a space ‘to be who they are.’ Revathi fell in love with a senior member of the organization. He was one of the most active members of Sangama. They had traveled many places and stayed together. During a trip to Mysore, Revathi ended up sharing a room with him. Unexpectedly, Revathi found herself in an intimate situation with that person. Revathi in quite a vivid way describes the event of love-making between her and the senior staff member Sangama and its subsequent resultant:

That night I discovered how my every nerve in the body is sexually charged. I thought of him as a devotee would think of a god. My memories of us together combined with my regard for him resulted in my falling in love with him. It was as if I had no choice in the matter. (Revathi 266)

However, Revathi could not bring herself to say directly the person that she loved him. To Revathi, it was like “a lame man trying to reach for a honeycomb.” Accumulating all courage and strength, one day Revathi laid bare her heart before the person. In response to her proposal, the man told Revathi that he would not like the word “love.” Instead, he assented Revathi’s straightforward love proposal indirectly and said that he “desired” Revathi very much. His sense of “desire” and Revathi’s sense of “love” failed to find alignment in the prospect of their relationship because on Revathi’s part what was unalloyed emotional as well as passionate attachment and longing, was nothing but a carnal desire for him. Meanwhile, they started living together without any promise of marriage. For some days everything went normal, and she enjoyed a blessed relationship:

Watching television, cooking, the times I spent with him, the life we led, all of it filled me with happiness. I felt my heart melt at all that I experienced, all that I had not known until then. (Revathi 273)

Revathi nowhere in the autobiography mentioned the name of the person she loved so dearly. Staying in a relationship without marriage, Revathi felt somehow unsecured. She implored her lover to marry her. Though disagreed initially, the person gave his assent to marry Revathi. Revathi became ecstatic after getting her lover’s assent to the marriage. She was in a state of euphoria before the auspicious event occurred. We may quote the following words to express Revathi’s ecstasy:

I WAS IN a state of pleasant shock. My life’s dream was about to be fulfilled. The person who understood me was going to be my companion for life. I felt that I was indeed blessed. (Revathi 278)

Revathi’s heartfelt desire of getting married to a person and of having a family of her own seemed to be fulfilled because Revathi’s parents and society at large accepted their marriage. But, the irony of the situation was that even after the marriage Revathi began to feel lonelier than before. It seemed to Revathi that her husband was growing indifferent towards their conjugal life day by day. Even if her husband came home early some days, he spent time on the computer, writing and sometimes playing games. Revathi explained her pathetic situation devoid of love and romance even under the institution of marriage. Revathi narrates her deplorable condition thus:

It was as if I had to extract love and romance from my husband. But the thing is, he got angry when I asked to love […] he stopped relating to me sexually. Gradually and slowly he
stopped making love to me. He even gave up hugging me as we slept. Sometimes, when I begged him to hug me, he would get angry, throw a set over my face and then hug me. I felt great anger and shock when he did this. I don't know what went on my husband’s heart but he seemed to have lost all desire for me. (Revathi 287)

Things reached such a pass that Revathi could not bring herself to speak with people. Revathi kept all her feelings, anger, depression bottled up in herself. Sometimes, Revathi felt astonished in thinking that what sort of relationship she had with him because despite knowing her expectations, he never did want to acknowledge those. Under such a relationship devoid of love and affection, Revathi almost stifled. On the verge of the disintegration of their relationship, Revathi bewails thus:

He decided to leave me, but is it right that he just walks away? You know how difficult it is for someone like me to find a house? I lived in that house for three months, all myself [...] let's not forget that he lent his voice to our claim that aravanis ought to be respected as women. This is what makes me heavy-hearted. Really, what is the difference between him and the man on the street. (Revathi 291)

Such is the hypocrisy of the heteronormative patriarchy that despite being an active member of the Sangama organization, Revathi’s husband utterly failed to deal out justice to Revathi because he left Revathi to suffer alone for the rest of her life. He knew quite well how difficult for a transgender person like Revathi to have a husband or a family. After the separation, Revathi got assailed by the memories of her lover continuously for some days. She took to drinking, and her health got deteriorated. Under such a hectic situation, Revathi became more heartbroken when she received the news of Famila’s suicide. Famila happened to be one of Revathi’s ‘chellas’ (disciples). Revathi’s mental aberration and physical deterioration gradually restored after her joining Sangama again.

In this way, Laxmi and Revathi shared almost the same feelings and experiences regarding the disparaging, rather the disastrous ends of love in their lives. They spoke on behalf of the millions of transgenders suffering similarly, even worse than that. They were jilted in love numerous times throughout their lives because heteronormative society never paid any importance to their emotion, passion, and feeling. The heteronormative patriarchal society could afford to use the transgender persons only as sex toys just for ejaculation and sex. One of the sole reasons behind the dissolution of their love affairs and marriages is their inability of procreation because despite implanting female sex organs through surgery, they never menstruate. Taking advantage of this weakness, the sex maniacs of heteronormative society played the game of pretended love with them only for having sexual pleasure. Even sometimes, the transgender persons become the subject of violence and brutal torture at the hand of their pretentious lovers. Revathi vividly describes such inhuman behaviours in her autobiography:

When I went to the shops, I met other hijras and heard harrowing tales of how some of them had suffered at their husband’s hands. I have met and spoken to those whose faces had been scarred by a nasty blade, who had poison forced down their throat and those who had been burnt and were still raw from it [...] Even if I got married, I would not be able to have a child. And I knew of so many who had been beaten black and blue by their husbands, and had lost their memory and been left to suffer. (Revathi 95)

Revathi also gave a few references of some transgender persons’ happy conjugal life, but those are exceptions, and extremely rare incidents. The majority of the community still live in the dark alley with the least ray of hope in their lives.
References


3. Many historians have commented on the greater visibility of homosexuality in urban cultures. See, for instance, John Boswell’s *Christianity, Social Tolerance and Homosexuality* (Chicago: University of Chicago Press, 1981), 207-41.


6. M. I. Borah, trans., *Bahraristan-i Ghaybi* (Gauhati: Narayani Hindiqui Historical Institute, 1936), 228.


Abstract

Transnational Feminism a response to “Global” and “International” feminisms that have tended to view the world from a Eurocentric, colonialist perspective. After seeing many conflicts of women, many female writers were rose to discourse about enhanced femininity through their works. The rise of feminine consciousness is an awakening of power that is aligned with feminine energy. This paper examines how contemporary female Nigerian novelist Sefi Atta portrays the enhanced female character who is designated as superwoman. It focuses on Atta’s Everything Good Will Come. It argues that how a girl is growing into a woman in postcolonial Nigeria and England. The notion of super womanhood, maintenance of personal autonomy, the development of insight and foresight are discussed. The paper also argues that female character, Enitan undergo a “trajectory of becoming” on her way to attaining the status of superwoman.

Keywords: Femininity, superwoman, Sefi Atta, Nigeria.

Introduction

The portrayal of female characters in Nigerian fiction has been subject to considerable scrutiny. Such attention is centred on the motivations of the literary artists who have been doing the presenting, the “authenticity” of the images of female characters, and the implications they pose for the development of Nigerian fiction. This paper proposes to look at the way in which the phenomenon of superwoman has influenced this dynamic. This paper looks at the development of superwoman status in Sefi Atta’s everything Good Will Come. Sefi Atta is one of the Nigeria’s contemporary female novelists.

Notion of Superwoman

In sociology, a superwoman is a western woman who works hard to manage multiple roles of a worker, a homemaker, a volunteer, a student, or other such time-intensive occupations. The notion of superwoman differs from that of the career woman in that the latter one commonly includes the sacrifice of the family life in favour of career, while a superwoman strives to excel in both. Some women are superwomen because they possess traits that enable to attain the pre-eminence that sets them apart from other women, especially in a society like that of contemporary Nigeria. The characteristic of superwoman may be grouped into, three categories: maintenance of personal autonomy, the ability to reverse the dynamics, and the development of advanced insight and foresight.

Personal Autonomy

The most outstanding characteristic of the superwoman is her personal autonomy. Personal autonomy is the foundation of the super womanhood; it is what enables to her to define herself, not only about others, but also in opposition to conventional of what women are supposed to be and do. A Man is in the right in being a man; it is the woman who is in the wrong. Conventionally, many women in Nigeria are stereotyped as talkative. The reason for this is to simultaneously belittle women and ennoble men by supposedly inherent gender differences. The women's speech as noisy and irrelevant makes it easier
to ignore them entirely. In effect, the voices of women do not count because they have nothing to say that is worth listening to. Superwoman is not only do they have important things to say, they assert their right to say them, and seek to say them in the most creative ways possible. The central importance of personal autonomy for superwomen are very clearly seen when their relationships are considered. In many of the texts, the main female character begins by being overly dependent on the affection and approval of their parents. Latterly, she realises her personal autonomy when she goes out of her family. In *Everything Good Will Come*, Enitan's eyes opened when she meets her neighbour, Sheri. In spite of the pain and hurt superwoman feel, she develops the inner strength. Superwoman realise that nothing must be allowed to compromise her self-respect. The major female characters eventually come to realise that the fathers they hold in such high esteem actually have feet of clay in case of Enitan in *Everything Good Will Come*, it is the historical infidelity of her father. Superwoman from relatively wealthy homes like Enitan continually struggles against the constrictions of their social class as they rebel against its greed and hypocrisy.

**Reversing the Dynamic of Patriarchy**

To create a nurturing place for her in a society where none has been prepared, the superwoman's main strategy of operation is that of reversing patriarchy's dynamic. Many of them considered to the notion of women as sex objects designed to gratify Men's sexual desire, designed to complement them by cooking their meals and bearing their children, otherwise massaging their delicate egos. Atta demonstrates the manifestation of the stereotype in various ways the casual infidelity of men, which conveys their assumption that women are to be enjoyed, the praise of feminine beauty and the corresponding denigration of female intellect. Other manifestations are the continuous emphasis on wifehood and motherhood. People must be changed these kinds of assumptions. Atta's *Everything Good Will Come* conveys the notion of reversing patriarchy's dynamic. *Everything Good Will Come* is an optimistic reversal of the traditional curse which roughly translates as nothing good will happen to you, in the novel it is aimed at a woman who ultimately realises those Enitan posses the capacity to turn the curse into a blessing.

**Insight and Foresight**

To become who she is, the superwoman has to develop an insight into exactly how her society functions and acquire the foresight that is needed to exploit that knowledge to the maximum. Women have served all these centuries as looking-glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size by Woolf. Insight and foresight are the two main characteristics that show the superwoman of being different from other women. They are the reasons why she can be born female in a male-dominated society. Atta seeks to create a picture of strong, and determined woman with a will to struggle against the conditions of her present being Davis. Enitan in *Everything Good Will Come* painfully learn that a hypocritical attention to propriety can take clear notions of right and wrong: thus, the appearance of happy marriage is more important than the reality of a happy marriage. As a superwoman, she is necessarily a nonconformist; she is exceptional because she is an exception to the rule.

**Trajectory of Becoming**

The superwoman's trajectory of becoming refers to the progressively greater stages of self-knowledge that she undergoes the transformation from woman to superwoman. It is self-discovery, self-evaluation, and self-renewal, and it incorporates physical experiences, dreams and intuition, chance
and accident, and conscious planning. The significance of the trajectory of becoming is especially clear when it is considered in the context of *Everything Good Will Come*. Enitan’s discovery of her body is precisely that- a discovery. Her surprise is actually the shock of true self-knowledge for the first time; she is looking at herself as an autonomous entity. It is the first of a series of enhanced views in which Enitan becomes intimately acquainted with herself the insights she gains help her in the journey of finding out who she is. Enitan’s journey to ultimate self-acceptance is regularly interspersed with occasions of self-forgiveness, as she tries to from the errors of life.

Self-awareness for Enitan comes gradually as she encounters a different experience that constantly forces her to re-evaluate her perception of herself. It makes her more conscious of herself in opposition to authority figures like her parents; some events help her to see unknown aspects of her personality, such as the capacity to love, her acute sense of betrayal, and her inner strength; other events reconcile her to the challenges of Nigerian life. These experiences provide a context within which she can acquire a better understanding of who she is. As she informs her boyfriend Mike I'm one of those women who want to trust somebody Atta, 2005, P.89.

Enitan’s lack of trust fills her with guilt, and negatively influences her strained relationship with her mother, as well as her father and Mike, both let her down However, she eventually realises that her sceptical nature is a defence mechanism that protects her from the disillusionment of disappointed expectations. Thus from wanting to be one of those girls chosen for our annual beauty pageants p.50, she understands that Prettiness could encourage people to treat a woman like a doll, to be played with, tossed around, fingered, dismembered, and discarded (p. 109). Such changes of perspective crystallize into profound an insight that demonstrates the extent of her self-awareness. She observes that, a woman was used to the humiliation by the time she reached adulthood. She could wear it like a crown, tilt it for effect even, and dare anyone to question her (p. 172). The consequences of this familiarity with humiliation are all around her: In my 29 years no man had ever told me to show respect. No man ever needed to. I had seen how women respected men and ended up shouldering burdens like one of those people who carried firewood on their heads, with their necks as high as church spires and foreheads crushed” (p. 190). She won’t starve but is starved of affection. She is offered a painless illusion when she would prefer painful honesty. Self-acceptance represents Enitan’s hard-won realisation that no social obligation, family commitment should ever take precedence over the need to be true to herself and faithful to her ideals, no matter how unconventional or improper they are. It is ironic that this realisation is brought home by her experience of childbirth, a phenomenon that is often used to lock women into stereotyped gender roles. "From childhood, people had told me I couldn't do this or that, because no one would marry me and I would never become a mother. Now I was a mother" (p.330). As she tells her husband, Niyi: “I’m not the same” (p. 330). After years of following other people’s prescriptions “about how best to behave” (p. 11), she has finally realised that only she can take responsibility for what she makes of her own life, and by implication, the quality and worth of her contributions to the advancement of her society: “How terrifying and sublime to behave like a god with the power to revive myself. This was the option I chose” (p.337). This is why she decides to leave her husband; after years of being told what to do, she has come to understand that she can no longer tolerate it, even from the father of her child: “My husband asked why I was leaving him. ‘I have to’, I replied. Three words; I could say them. ‘What kind of woman are you?’ Not a word” (p.336). Enitan may not be quite certain of the kind of woman she is, but she is sure of the kind of woman she does not want to be. Her decision is made even more imperative by the fact of motherhood because she realises that she must ensure that her daughter’s life is not constrained by the same forces that circumscribed hers.
Conclusion

This paper attempts to evaluate how Sefi Atta, Nigeria’s a contemporary Female novelist seeks to portray the female character that is different from those created by her predecessors. Further this paper argues that Atta depicts character whose life represents a coherent response to the challenges of life in a postcolonial African nation. The African landscape is witnessing an increasing number of women whose rise to the growth of superwomen. Their rise to prominence despite the cultural, institutional, and other obstacles in the way of women’s full realisation of their potential attests to the validity of the portrayal of Sefi Atta.

References
Abstract

Postcolonial literature often addresses the predicaments and consequences of decolonization of a country. Chimamanda Ngozi Adichie is a Nigerian author who explores racism. This research looks at Ngozi’s speech on “The danger of a single story” about labelling a person by a single phase. She mentions that stereotype construction makes a single story of a person irrespective of race, colour, caste, and even status stop the humankind to change the perspective on a particular community or a single person. In this regard, the author highly condemns stereotypes that make others to be the risk and spread critical misunderstanding of a person. In the story “The danger of a single story,” she brings forth several stories of representation with the intent of enlightening and informing the human about the proper understanding of the ‘other’.

This is an attempt to vindicate the problems of imposing a perspective or perception on the whole community which creates stereotypes. Over a few decades, colonization brings forth the predicaments of people who suffer out of race, skin colour, accent, and even blonde hair and blue eyes. In this story, Adichie shares her own story that shows stereotype works. A single story or a conception of a particular community may affect the whole cast and crew of the society which highly focuses on humanity and equivalence. Human lives and their cultures are composed of many overlapping stories. A single voice on a selected gender, race and culture will bring the risk of misunderstanding and misconception. Adichie mentioned that Africans are used to foreign narratives.

Ngozi Adichie projects her as a storyteller, and an early writer. As a storyteller she would like to tell us a few personal stories to make people be clear about that what ‘the danger of the single story’ is. She conveyed how she grew up on a university campus in Eastern Nigeria. She told that she has started to read British and American children books in the age of two, though four is the age for true practice. As a writer, she started at the age of seven with the crayon and pencil, but it reflected the characters with white skin, blue eyes and apple eaters, who were playing in the snow and often talking about the weather and how beautifully the sun was coming out. She sarcastically shared her experience of drinking ginger beer because the characters in the British books drank, but she never bothered about the fact that she had no idea about the ginger beer.

A Story of Catastrophe

Chimamanda Ngozi Adichie states that she was from a conventional and middle-class family from Nigeria. She narrates a story of a small boy called Fide who visits Ngozi’s house often to do the domestic
help. Fide hailed from a rural village without basic needs for his daily life. Ngozi Adichie’s mother sent yams and rice and also used clothes to his home to help his family from starvation and basic needs. Whenever Ngozi tried to waste food, her mother instructed her to finish the food properly by reminding Fide’s family’s poverty. That made the author enormously feels sad and pity Fide. Then one Saturday, Ngozi Adichie, and her family went to meet Fide’s family. Fide’s mother showed a beautifully patterned basket made of dyed raffia that his brother had made. Adichie and her whole family not only wondered about his talent but also got startled. She realized that anybody in his family could make something which had some values. At this juncture one has to bear in mind that Ngozi Adichie knew only about Fide’s family was that they were poor.

After Chimamanda Ngozi Adichie grew up, a few years later she joined a university in America. She left Nigeria and migrated to the USA at the age of 19. She had an American roommate who was shocked by a girl of African nationality, who differs from her variously. The American girl was confused and astonished by English speaking skill with a perfect accent; she was also amused by knowing that a Nigerian girl did not know how to use a stove. Adichie’s tape of Mariah Carey but not the African tribal music made the American girl consequently disappointed. What made Adichie feel bad was that the American girl was prejudice against the author’s quality of thoughts and attitude. She was indeed wonderstruck while coming to know that an American had a default position just because of the label that she was an African. It is so transparent that she had a single story for her African roommate.

She admitted that if she had grown up by seeing popular images of Africa, she would have had the same image as a land of grassy beautiful landscapes, wild animals, incomprehensible people, fighting senseless war, dying of poverty and AIDS, unable to speak one word for themselves and might be waiting for the fair hands to save the blackheads without realising the many stories of the people of Africa.

The vision through words, that one often hears is Africa is a poor, dark, dirty, dry, rural landscapes with terror and barbarians living in the centre of wild animals. The single version of Africa has had this view for over many years. This usual story of Africa by non-African is a catastrophe. There is no possibility of Africans being similar to them in any way. A person from Africa should be treated with pity become the strong single story. This single story kills the possibilities of connections with other human beings. The humanistic values of Africans are highly devalued in the western literature by exposing the needy status of the country. Devaluing the whole country with the single story should be considered as humiliation. When the law of the universe teaches us that nothing is stable, then why not the single story of the human and his country? We must learn to unlearn these perpetuated stereotypes to allow ourselves to know many stories. According to the author

"The problem with stereotypes is not that they are untrue. But they are incomplete. They make story become the only story"

Adichie experienced the danger of a single story both as a victim and witness. She has explored the value of building different stories with various values. The single story being taught to the world again and again and until that becomes what they meant. We were all humans until race, religion, politics, wealth separated. A particular race and community are to recognize; they should not discriminate against the other who has no similarities with them.

The images what people see and read will not define everything. Every human has his/her own stories which have values. As Albert Einstein said, “Try not to become a man of success but a man of values.” Narrow-minded people should allow their mind to see the new. Even a coin has another side with a different symbol. Single story not paves the way for racialism and marginalization but also keeps up the single view of the world.
Ethnic reinforcement instead of transcending will never bring changes in the society. Chocolate skin, kinky hair, and deserted soil are differences in creation. “IF” has a greater value in a human’s life especially for people who long for a change. If Chimamanda Ngozi Adichie had seen the other story of fide’s family, she would have encouraged them to make more quality raffia which would help them to become rich. If the American friend had known the other stories of Adichie, her regrets would have turned into a greater vision of wisdom. If it had been known to the other countries around, Africa is a country with English as their official language; they work on over 40 clean energy projects across developing countries, third generation authors’ started to reveal many stories of the country, their approach would have been different. To Adichie, stories matter. Many stories matter. “Stories can break the dignity of the people, but stories can also repair that broken dignity” (TED talk) Stories had been used to dispossess and to malign, but it can also be used to empower and humanize. Stories are not meant for the erosion the human values but to empower and elevate the humankind.
RESIDENTS’ LOSS OF IDENTITY AND TRIBULATIONS IN KIRAN DESAI’S THE INHERITANCE OF LOSS

Abstract

Literature is a reflection of society. The Greek term ‘Diaspora’ was originally coined to describe the experience of the Jewish people after the Babylonian captivity of 586 B.C. Diaspora writers live on the margins of two countries and create cultural theories. The main objective of this paper is to discuss diasporic people’s loss of identity. Diaspora is a cultural phenomenon which describes the situations of the immigrants and circumstances of people who disperse from their original homelands to foreign countries. In the novel The Inheritance of Loss, the protagonists are the retired judge, his granddaughter Sai, their cook and Biju, the son of the cook. This paper analyses the novel The Inheritance of Loss from the perspective of loss of identity of these protagonists and their sufferings in another land.

Keywords: Disperse, Reminiscence, Discerning, Adroitly, Ostracized, Tribulations.

Objectives of the Study

- To analyse the immigrant people’s loss of identity and their problems portrayed in the select novels of Kiran Desai.
- To present the immigrant people’s survival in another land.
- To suggest ways how immigrant people to overcome these problems and protect his own identity.

Introduction

In the last decade, Indian diasporic writers have been at the center stage because of the theoretical formulation being generated by their works. When these writers seek to locate themselves in new cultures, they are pre-occupied with the elements of reminiscence. In the Indian context, the migratory movements are governed by historical, political, economic reasons including higher education, better prospects, and marriage. In our Indian community also, we have shown the greater sense of adjustments, adaptability, mobility, and accessibility. In diasporic writings, the chief characteristic features are the hunt for identity, uprooting, re-rooting, insider and outsider syndrome, nostalgia, a nagging sense of guilt.

Kiran Desai was an Indian American women writer. She was the winner of the 2006 Booker prize. She was the daughter of the prominent writer Anita Desai who was thrice shortlisted for Booker prize. At the age of 14, Kiran Desai and her mother moved to England. Her first novel Hullabaloo in the Guava Orchard was published in the year 1998. Kiran Desai received many rewards for this piece of work. Her second novel The Inheritance of Loss also was acclaimed. Her work The Inheritance of Loss, made Desai as one of the most discerning novelists. With this mesmerizing gem of a novel, a prodigious effort of almost eight years, Kiran Desai has joined the ranks of literary stars like Jhumpa Lahiri, Arundhati Roy, Rohinton Mistry, Vikram Seth. She received the 2006 Man Booker prize, 2006 National Book critics fiction Award in 2007 and the 2006 Vodafone Crossword Book Award. Desai is the youngest female writer to win the Booker prize.
Discussion

The present paper is intended to examine the loss of identity. Even though Kiran Desai was a woman, she was adroitly able to expose male psyche unless to portray the female psyche and characters as protagonists. In India, every woman faces this diasporic experience. The novel begins with a teenage girl Sai. She lived with his grandfather Jemubhai who was a retired judge in the town of Kalimpong on the Himalayas. Though they lived in India, they thought that west was superior and more civilized than India. Jemubhai was the son of a man who supplied false witness to appear in the court. Jemubhai’s father decided to give English education to Jemubhai with the aim for I.C.S. Examination. He went to England; he was ridiculed by the white people for his color and accent. He felt ashamed and ostracized his heritage, his culture and the color of the skin. He passed in the exam with lowest marks. He lived there for five years. After he returns to India, he hates India, culture and his family members. The transformation of the judge has alienated him in three aspects mentally paralytics, emotionally blocked and spiritually dead.

Identity Crisis is one of the most important conflicts that individuals experience during development. It deals with the quest for individual identity. This travesty of the journey begins with Jemubhai Patel who leaves for U.K to fulfill his dream of passing the I.C.S. exam. His father has a modest business of procuring a false witness to appear in the court. Being lowest in the court, he dreams of making his son a high court judge. With a dowry received from his father-in-law, Jemubhai leaves to Cambridge. In order to gain high social status, he moves from his original homeland to another land.

While studying at Cambridge, he feels himself as a stranger in another country. He is ridiculed by the white people for his yellowish brown color and his accent. It shows that there he loses his real identity. He can’t stick to the identity. He wants to keep his accent behind the mask of silence. He wants to maintain the false pride throughout his life by ignoring his real identity at all. The acceptance of cultural hierarchy leads to some enduring personal dilemmas resulting in an identity crisis. He follows British culture blindly. Jemubhai studies hard to get more acquainted with the western culture and tries to adopt the British standards in his daily life. Though he holds a highly prestigious position like ICS, he has to work only to reinforce the domination of Britain. It shows that he hides his real identity to survive in another country.

The situation becomes more pitiable when Jemubhai returns to India. He remains an outsider even to his family members. The members of his family are confused because of his odd behavior and some even mock at him. He does not know whether he follows British identity or his own identity. If one who loses his real identity, he follows these kinds of problems. The feeling of identity crisis has trapped his mind. Then Jemubhai expresses unusual love and affection for Mutt which conceals his complete alienation from his original roots, environment, and people especially his abandoned wife Nimi, whom he neither loved nor despised. He suffers a lot because of the identity crisis.

After retirement, Jemubhai leads a lonely life. Sai Mistry is a young girl. When she is orphaned, she is sent to live with her grandfather who does not want her. Grown up in a convent school, Sai is influenced by western culture and impressed by her grandfather’s use of better English than Hindi. She also thinks that western culture is superior to Indian culture. “Cake was better than laddoos; fork, spoon, and knife better than hands; ...English was better than Hindi” (Desai, 37). In her grandfather’s house, Sai lives like an outsider. Then he insists her to follow the English manner at home. It is hard to follow his identity. She cannot be able to come out of her identity.

Sai’s lover Gyan is a well educated, sensible, young man. He belongs to the Gorkha community. In The Inheritance of Loss, Sai, and Gyan both attempt to define their sense of belonging by comparison.
Both Sai and Gyan argue about the nature of Indianness. Gyan shouts at Sai, “Why do you celebrate Christmas? You are Hindus” (Desai, 163). At first, Sai loves Gyan who is her tutor. But at last... it soon becomes complicated by Gyan’s involvement with the Gorkha National Liberation Federation. Gyan hates the company of Sai and her grandfather with the fake English accent. After changing his identity, he loses his love towards Sai.

The story of Sai is different from that of Biju, the cook’s son who is an illegal immigrant. He is trying to find work and a better life in New York. When Biju is in the U.S. embassy for a visa, he tries hard to prove himself as a British man because he wants to impress the U.S. Officials. To get the job in the foreign country, he also hides as well as loses his identity. Though he works in America, he refuses to give up his religion. “One should not give up one’s religion, the principles of one’s parents and their parents before them” (Desai, 143). Biju spends his early days as a waiter in New York. But he is frightened to see a lot of immigrants. Like a fugitive on the run, he had to switch from one job to another. He faces many problems because of losing his identity.

Like Biju, there is another character in the novel which is Father Booty. He also faces this kind of alienation after a certain period in exile. Father Booty, a Swiss national who has been living at the foot of Kanchanjenga about forty-five years with a desire to lead a peaceful life for the rest of his life. He opens a Swiss-style daily and produces cheese, curd and chocolate cigars for the entire locality. He has never thought himself as none but an Indian. When he has to leave his property and home, Shuktara and back to Switzerland, he one way or another loses his faith and discovers himself as an alien for the first time in his life in a foreign land. It is the crisis moment in Father Booty’s life when his ideology has started to be changed. He becomes nostalgic and strongly feels for his homeland, Switzerland.

In The Inheritance of Loss, all the characters long for identity, love and acceptance in an alien land. At last Jemubhai loses his dog, the only object of his attachment to this material world. Both Sai and Gyan lose their love. Biju loses all that he saved in his life in exile, and his father loses his imagined space. In this novel, there are different types of displaced people. Some Characters are experiencing the pain of exile in America. Then few persons are enjoying the pleasures of being immigrants in the subcontinent.

Summation

The personal identity of each character is revealed. Almost all the characters have encounters with the west. From all these characters, the theme of identity crisis or the loss of identity has to be proved.

References

Abstract

There are many renovations perceived, in the earliest decade of the twenty-first century, particularly in the field of issues related to the strengthening of woman’s position in the fast-growing and fast-changing society. The questions of identity, liberty, economic freedom, have become the subject of the past. Woman’s empowerment is the main subject of theorists, writers, critics, and scholars. They are eager to present different ideas related to the empowerment of woman in the society where nothing is enduring. The writers are in search of different options which force to put back the notions of identity related to womanhood, after the postmodernism. Marriage, divorce, motherhood and above all, womanhood has become ineffective provision as far as new choices are anxious. Here, one thing must not be mistaken that women are hoisting their mottos now for the sake of revolution next to manhood. Women are at present searching their new alternatives in to fulfill their desires by showing a strong sense of separation from the traditional norms specified for the continuation of this universe.

Manju Kapur shows her individuality in her look for different options. Manju Kapur tries to find out alternatives. Kapur makes her woman characters are individuals who have strong likes and dislikes. Her characters like Virmati in Difficult Daughters, Astha in A Married Woman, Nisha in Home, Nina in The Immigrant and Shagun in Custody are some of the bold characters in the context of feminism. Their way of living always put them in the milieu of divergence in which their individuality, identity, recognition, and independence as a human being are tested.

Manju Kapur’s fourth novel, ‘The Immigrant’, she mostly talks about the theme of feminism. Through this novel, she presents the female body as a physical site which has to live between the conflicts of mind-body dualism. She explains how society demotes woman to a secondary position by recognizing the woman with the body and with the mind. The central character Nina trusts the superiority of the life and the mind but it makes and compulsory to feel insufficient and insecure and relent to the patriarchal demands upon the body though Nina is financially self-reliant, yet like all other Indian daughters, she is a burden on her mother. She is an archetypal Indian daughter who represents the liability, or a responsibility. Her mother would like to arrange her marriage and fulfill her responsibility. In India, daughters suffer because of this mind set of the parents who would like to free themselves by performing their duties by marrying their daughters as soon as possible.

Nina’s mother, at last, finds out Ananda is bridegroom of her daughter who is a dentist in Halifax. He does not like Indian girls in Canada. He is also searching for his life partner. Finally, Ananda selects Nina as his life partner. Nina accepts the marriage with Ananda. Before the marriage, both of them have
sexual relationship. On the time of relationship they do not remember they are not married yet. They enjoy their sexual relationship. Both Nina and Ananda are too grown-up to have sexual fulfillment.

Their marriage fixes in December. Nina is very much fascinated to go to Canada. Both of them do not interest in the rituals of marriage and not believe that. So their marriage is performed simply. K.K. Singh rightly observes that,

In the era of globalization, it is quite beyond the imagination for a man living abroad to think about an arranged marriage. The immigrants are very selective in their approach towards the institution of marriage they begin to dislike Indian marriage system for many reasons altogether (98).

In the bridal night, Ananda does not fulfill the sexual needs of Nina. This dissatisfaction leads to remember Rahul, who is her boyfriend in the college days. He talks about sex endlessly. Ananda becomes physical abnormality. He is not able to satisfy Nina’s sexual needs. Nina’s life in Halifax seems to be totally hell. She is in complete anguish and dilemma because of her emotional void. She does not want to lead on this kind of life for a longer period. Her sexual crisis with Ananda also seemed to increase her problem more. In the house, she is weary, and in the outside, she did not feel accommodative. Manju Kapur writes this juncture,

Eventually lying in bed become boring, she must explore, she must examine her territory in private. Boldly she strode about in her nightie, the shape of her breasts visible, as was the shadow of her pubic hair. No servant, landlord, landlady, neighbor or mother was there to see. After years of night and day protection against the eyes of the world, it felt strange to abandon the shield that had defended her modesty. (The Immigrant 22)

Nina lives an unhappy life, and there is no mental satisfaction in Canada. She begins to question the hope of her arranged marriage. She thought and thought above her position as a wife of the immigrant abroad. There is physical and material wealth for her but because of her sexual unfulfilment, she was always in a dilemma to consider over her place. Thus, both Nina and Ananda become immigrants in Halifax, Canada. They are educated and well versed in speaking English which is the tool of victory abroad. They are in Canada because for them; there is not a money-oriented problem at all. But their main problem is to adjust in new environment. It is very hard for them to adjust in a new tradition leaving behind the great cultural loads. In the West, there are different social values, social tradition, and morality. It seems very difficult for the immigrants to adjust in a new system. Naturally, they are divided between what they want and what they do. Manju Kapur writes about this problem faced by the immigrants in these words:

Certain Indians become immigrants slowly. They are not among those who have fled persecution, destitution, famine, slavery and death threats, nor among those for whom the doors of their country slam shut the minute do they leave its borders. (The Immigrant 24)

These immigrants are always in two minds. On the outside, they adjust well. Educated and English speaking, they allow deceptive suppositions about a heart that is divided. Both Ananda and Nina try to realize each other, try to share the same bed, try to resolve their troubles and try to come out from the cobweb of modernity. They are in a foreign country for superior vision in their lives. But their association is not usual for the reason that Ananda’s inability to satisfy the sexual needs of Nina. Gradually, Ananda begins to understand his problem as well as his role in Nina’s life. He understands that without physical fulfillment, his relationship. He decides to meet with the medical consultant for improvement in his sexual power. Nina and Ananda do not only this problem but, also they are immigrants, so they adjust and accept the new type of culture and environment. Dressing sense is the big problem with aboard. Mostly, men’s clothing has low variation from their motherland but woman’s clothing style is varied from the Western clothes. K.K. Singh rightly remarks that,
The immigrants have faced many problems because of different system and different surroundings. Food, clothing, atmosphere, etc. everything is quite different. They have to adjust in entirely new condition. Especially for women, clothing puts many problems before them. They find new types of clothing which is not adjustable for them. They have to wear new type of clothing. (103)

Not only Indian women have adjusted clothing, but also they have to adjust at many points abroad. They feel clash with the tradition and convention. It is not easy for them to come out from that cobweb. Since there is no one to support them in abroad apart from their husbands, they are bound to follow each and every word of them. They do not show their own perception and it seems to be one of the fundamental causes. Nina experimented with the Western clothes. She would like to transform her in new way. But her dilemma is obvious in her decisions. Maithra aptly observes that,

The psyche of an immigrant constantly interacts with the traditional culture of the natural home and the culture in an adopted alien land and brings about a change in the inherited tradition and culture of the immigrant. Cultural disparity which the immigrants are subjected to is dealt with primarily in this novel. Immigration compels them to adopt the contrasting culture of a foreign country breaking down the native boundaries. Migration no more leads to separation but may be seen as rebirth, reinvention in a new place, city, country marked by a new culture. The baggage of the past never sheds but carries with him and he starts to interpret and recognize the contemporary alien experience. (403)

External happiness does not affect Nina because she is mentally disturbed by her husband. Her hopes and desires are collapsed by her husband's lack of physical power. In spite of many attempts, Nina does not become pregnant. She feels childless life is insecure. Indian woman thought that after marriage getting child is very important one and it fulfills their life. Nina and Ananda feel uncomfortable with each other, especially at the time of the physical relationship. So Ananda goes to America for sexual treatment without knowing his wife Nina. But there is no use for that treatment because she does not show any interest her husband's new outlook in sexual relationship. This is badly affects Ananda. So he finds Mandy is the substitute for Nina. Nina chooses Anton to fulfill her sexual needs. Both of them enjoy their illegal relationship. Nina gets more pleasure with Anton relationship. K.K. Singh observes that,

Nina semed to get full pleasure during her physical relationship with Anton. It seemed that for the first time in her life. She enjoyed such type of sexual pleasure. (107)

Nina leaves the relationship of Anton for his unwanted attitude with her. She is dejected. Her life is not easy in Canada after the death of her mother. She finds herself out of any kind of responsibility after her mother's death. She would like to adjust things in her own way although it is not easy for her. Ananda blames Nina because of her ill-temperamental behavior. He does not understand her wife’s condition. She bears all these things because she is an immigrant. Nina does not get any type of consolation in Canada

Manju Kapur writes about the problems faced by the immigrants in abroad. The problems are totally different from woman to men. Women suffered the attitude of her husband. They compel to tolerate the torture of her husband. There is no way to escape from that because she is an immigrant. Women have adjusted and accept more and more. They are far away from their homeland and the traditions and conventions substance much for them. They have to adjust in new circumstances which are not favorable for them all the time. In the nineteenth century, the problems of the immigrants were commonly money-oriented.

In the twentieth century, the problems faced by the immigrants are psychological. They are abroad for better hopes and a better life. They would like to enjoy a happy and wealthy life. But they suffer from emotional distress. They have failed in their approach. Their problems have been complex than the
other. Women have also become the victims of men in a foreign country. Men settled abroad come to their motherland to select the bride who might help them in their career and business. They cannot endure abroad without money. The pump and show of the abroad also lure the immigrant woman to become the Victims of their cobweb.

Nina’s life journey of herself from poignant collapse takes her away from her fanciful husband to Anton but the moments of delight turns upsetting as Anton cruelly Nina’s self-pride and body by physically harm his senility on her and term the physical sadness into an emotional shock. Nina embellishes the betrayal of Ananda, and this violates of dedication outcome in its arrangement of companionship in marriage; she gathers her freedom by throwing away her marriage. At the moment of crisis, she overwhelms the trouble of mind and leaves the connection behind. She now hikes her body and sensuality and looks forward to reinvent her body as site of self accomplishment. Astha in *A Married Woman*, Nina is also in look for of a substitute of fulfillment. But the difference between Astha and Nina is quite evident. Astha has been fascinated in the companionship of Peeplika as a woman whereas Nina goes in the lap of Anton, a man for her physical fulfillment; in both cases the clash between mind and body in search of substitutes is fairly visible.

Finally, Nina arranges for a job interview at the University of New Brunswick, and it is irresolute if she will return to her Halifax life or not. It feels, though, as if she is now ready to take control of her destiny. The bewilderment of Nina goes on, and the pattern of the stability for immigrant people like Nina endures from the alienation and the quest for identity in shaping individual identity. The conflict between Indian culture and Western influence results in the emotional predicament for the people.

Kapur’s works remind the readers of Showalter’s third phase of the feminist writing-tradition, i.e., the female phase. She is of the opinion that the recent women writers portray women as dissatisfied with their cultural values and so they resolve to defy and defile the norms and values of their culture and come out to lead the life of independence. They challenge their conventional beliefs which, they firmly believe, relegate them to the secondary status in the society and not allow them to be treated on par with men. They show their protest against the unfair treatment and finally attain liberation in life.

**References**

LOSS OF IDENTITY AND ROOTS IN ALICE WALKER’S NOVEL
THE COLOR PURPLE

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Abstract
Alice Walker is one of the most influential Afro-American writer. My paper based on Alice Walker’s “The color Purple” which portrays the oppressed black women’s identity in their miserable life. This Novel won the Pulitzer Prize. This Novel focused women status in America. Thus, this paper is meant to discuss the Loss of Identity regarding Celie’s experience of oppression and also racial discrimination. This paper focuses on how women are struggling for their identity under the oppression of men. The Novel “The Color Purple” which demonstrates the identity loss and abuse of women among others by using the example of Celie, the protagonist. In this novel, Celie forced to live under the dominance of Men. Celie abused by her step-father and by her husband physically and mentally. Celie shares her abusive experiences with “God” by writing ‘letters’. Then she started to against the people who are dominating her after so many abusive and bitter experiences. She declares herself as a Powerful and Independent Woman in the society.

Keywords: loss of identity, racial discrimination.

The Novel tries to show the struggles and problems faced by a young Afro-American girl, Celie. Celie is abused and raped by her step-father. In her lonely world, she cannot find anybody to trust and share her pain and despair. In this novel, Celie finds her only solutions to share her hopelessness by writing ‘letters’ to ‘God’.

The novel is in the form of Epistolary. Celie addressed her abusiveness to God and then to her sister Nettie by writing letters. Letters become the only key for readers to have a better and deeper understanding for Celie, the protagonist. Celie becomes the mother of two children at a very young of 14 by her step-father. Her children were abducted and sold by her step-father.

Through the novel, Celie gets married. She used to do the works of her husband. In this novel, Celie is just a servant looking after her husband, Albert. He always abuses Celie physically and mentally. She does not know about her identity. Albert thinks that he has the right to beat and abuse his wife. She does not know how to against the men around her.

In the meantime, Celie experiences some changes. As a result of these changes, the novel turns that the story is not only about the struggle, oppression, pain, and despair but the story also shows the confidence, self-esteem, hope and ultimate victory gained by Celie. In middle of the novel, Celie changes from a young girl who is abused by men around her, Celie starts to realize herself. She frees herself from her husband’s suppressive control.

Celite improves herself by her friendships with other women, especially Shug Avery, Albert’s mistress. She gets to know about her real identity and womanism. After that, she declares her Identity as an Independent Women. Being an independent woman Celie decides to leave Albert and moves to Memphis.
She toils her identity as a tailor and embroiderer. People started to recognize Celie as an independent woman entrepreneur. She gets out from her fear about the male-dominant society. She improved her clothe business and her financial standard of living.

Shug Avery supports Celie in all the ways. Albert’s rebellious daughter-in-law Sophia gives a lot of emotional support to Celie’s progress. Sophia helps Celie to realize her dreams in her life.

In this novel, it is Celie new understanding of an acceptance of herself that eventually leads to Albert’s evaluation of his own life and reconciliation to Celie. When the novel ends, Albert and Shug sits with Celie and eagerly waiting for the arrival of Celie’s sister Nettie. We understand that with the progress of Celie’s experience Albert also changes and develops his character. He begins to ask Celie’s opinions and give importance to her. Seeing the changes in her husband, Celie writes a letter about her husband. This shows us that in the course of time they develop a good friendship.

Alice Walker’s “The Color Purple” shows us the role of male dominance, abuse of black women, struggles of black women for their identity freedom and Independence.

Celia’s early life experiences pave the way for her to shape her future life. First Celie’s step-father rapes, beats and abuses her. Then she writes letters to god about her bad experiences since she had no one to share all these around her. But at the end of novel, Celie starts a business and earns money to support herself. After declaring her female identity by supporting the family with the money, the female voice becomes dominant instead of male domination like Albert or any other men who give harm to Celie in any way.

Alice Walker’s “The Color Purple” is a story of people who realize that oppresses blackness and femaleness, they are not required to be willing participants in the cycle of victory.

“The Color Purple” presents a good example of loss of identity and roots. We see the male domination over the women in every part of life. In the course of time, women want aware themselves about their own identity and abuses of man.

Women become independent in the society. They succeed in their aims and we see the traces of female domination in the name of Celie, the protagonist.

If a Women is courageous and have the belief to make a better life for herself, then it can be possible for her to start an independent and beautiful life.
DIASPORA AND FEMINISM IN CHITRA BANERJEE DIVAKARUNI'S
ARRANGED MARRIAGE AND MAYA ANGELOU'S I KNOW WHY
THE CAGED BIRD SINGS

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Abstract
Diaspora, in a sense is a condition of being and becoming a different way to live with sameness and solidarity. Chitra Banerjee Divakaruni’s Arranged Marriage and Maya Angelou’s I Know Why the Caged Bird Sings are two different genres which deals with difficulties of the feminine diasporan. This paper is a comparison of three characters Sumita, Maya Angelou and a young girl, who as women faces many challenges in life. They also wanted to find an identity for themselves through their marriages or love life. But it is made clear that diasporans has to undergo some challenges throughout their lives. Furthermore, the identities of the coloured women could be a result of individual choices. Diaspora as such, appears as a site of various cultures, which can both empower or disempower the women.

The word “diaspora” comes from the Greek verb ‘speiero’ which means “to scatter” and the preposition ‘dia’ means “over”. Diaspora refers to the dispersion of a group of people from a centre to two or more peripheral places and the collective memory and trauma involved in such dispersion. Diasporic members often feel a sense of hatred or alienation in the host country because of systematic racism and socio-economic exclusion. Diasopic culture involves socio-economic, political and cultural transnational exchange among and between the separated populations of the diaspora.

The Indian Diaspora is now a vital and inseparable part of American life, culture and literature. Indian-American writers have made a simultaneous and substantial contribution to both Indian and American literatures. As Prof. Jasbir Jain writes, “Expatriate writing occupies a significant position between cultures and countries. It generates theory and defines positions as it constructs a new identity which negotiates boundaries and confines and relates to different temporal and spatial metaphors. Cultures travel, take root or get dislocated and individuals internalize nostalgia or experience amnesia. Writers living abroad live on the margins of two societies and cultural theory are today being created by people who live on the margins” (Jain 11).

Chitra Banerjee Divakaruni, a prolific and versatile writer is an acclaimed Indian-American writer. She has won several prestigious awards for her poetry, short stories, essays and novels. She writes for both children and adults and her fiction covers multiple genres - realism, history, magic realism and fantasy. Divakaruni's works deals with two problematic areas of contemporary post-colonial theory - 'diaspora' and 'feminism'. The Indian diaspora is caught between a sense of homelessness on the one hand and a sense of networking and solidarity on the other hand, in a virtually endless attempt to bridge the gap between native and adopted cultures. This paper focuses on few of Chitra Banerjee Divakaruni’s characters from the first popular collection of short stories Arranged Marriage (1995).

Mrs. Sumita Sen, a young girl from Calcutta is married to Somesh, a store-manager in California. Sumita testifies that marriage in India is the centre where girls are forced to embrace the unknown and where marital rape is accepted by the society. She is relocated in an alien country where everything
goes on well. But soon she finds an ugly side to life in America after the death of her husband. She decides to stay back in the country hoping to recover soon from her husband's death. Clothes play an important role from exquisite sarees from India to bold dresses from America which symbolizes the strengths and weaknesses of each culture. Sumita is confused about what to wear after her husband's death. Colors like red, orange, pink which shows new beginnings on one hand and white which symbolizes widowhood on the other hand. Finally, she decides to live her life in her own heroic way. She yearns to go back to her native land but still she says...

... I cannot go back, I don't know yet how I'll manage, here in this new, dangerous land. I only know I must. Because all over India, at this very moment, widows in white saris are bowing their veiled heads, serving tea to in-laws. Doves with cut-off wings. ... I tilt my chin, readying myself for the arguments of coming weeks, the remonstrations. In the mirror, a woman holds my gaze, her eyes apprehensive yet steady (Arranged marriage 33. All quotation from the text will be cited as AM along with the page numbers)

This shows how an Indian widow is treated or even ignored sometimes in her own country, by her own people. Thus the concept of “diaspora”- living in an alien country and wanting to go back to her native makes her life further complicated.

The next character is from the fourth story of Arranged Marriage, it is a young girl who is born and brought up in Calcutta but a PhD scholar in US. The story depicts the emotional conflict in the mind of the young girl. She is caught between the love for her widowed mother who has worked hard to make her successful and the love for her boy friend that has lost his parents at a very young age. She is horrified to break her relationship neither with her affectionate mother nor with her passionate lover. Finally she reveals her live-in relationship to her mother as a result of which her mother disowns her.

Surprisingly life gives her a twist; she is also abandoned by her lover. Now she is in a state where she can neither return back to India nor live in US. When life seems to be miserable she stays strong and still wants to live her life. Finally she decides to live a life for herself not for her mother or for her lover, neither the Indian society nor the American way of living for both treats women as an object to be controlled or enjoyed as she says...

...Surely there’s another choice. .... your new life, the one you're going to live for yourself. And a word comes to you out of the opening sky. The word love, You see that you had never understood it before. It is like rain, and when you lift your face to it, like rain it washes away inessentials, leaving you hollow, clean, ready to begin (AM 70-71).

On exploring both the characters it is clear that people face many difficulties being located in an alien country especially women. Her both the women fight hard to find an identity for themselves. It was not that hard when they where under the identity of their husband or lover. But once they were abandoned by their partners, it was necessary for them to have their own identity to lead their lives. Chitra Banerjee clearly brings out the conflict in the minds both the characters. They neither wanted to go back to their native fearing the rejection as a window and abandoned girl nor wanted to stay back in the alienated country.

Afro-Americans also referred as Black Americans are an ethnic group of Americans with total or partial ancestry from any of the Black racial groups of Africa. In past there have been events and issues such as slavery, racism, reconstruction development of the Afro-American community participation in the great military conflicts of the United States, racial segregation and the Civil Rights Movement. Black activists became play wrights fuelling the Civil Right Movement with their representations of black life on the stage. This paved the way for Afro-American literature. Afro-American literature is the body of literature produced in the United States by writers of African descent.
Maya Angelou was an Afro-American poet, memoirist, novelist and Civil Rights activist. The publication of Angelou’s novel *I Know Why the Caged Bird Sings* in 1970 explores the representations of the black women in diaspora. The novel deconstructs some of the typical notions of “blackness” and “feminine” which are propagated in the idiom of the colonizer. The novel explores how marginality is created on the axes of race, gender and class. It is pertinent here to highlight some of the issues involved in diasporan and gender studies. Colour plays an important role Maya’s life. She was humiliated, molested, betrayed even neglected in front of everybody because she is black. Even the institution of Law was not supposed to be respectful to the black women. When Mrs. Henderson was called in the court to provide information about the man who took refuge in her store, she was called “Mrs” by the judge mistakenly, because a black woman was not supposed to own the store. The judge had really made a gaffe calling a Negro woman Mrs. But then he was from Pine bluff and couldn’t have been expected to know that a woman who owned a store in that village would also turn out to be coloured. The whites tickled their funny bones with the incident for a long time, and the Negroes thought it proved the worth and majesty of my grandmother. *(I Know Why the Caged Bird Sings)* 48. All quotation from the text will be cited as CB along with the page numbers

Like every black girl growing up in diaspora, Maya suffers from intense depression and frustration at her black skin and unattractive body. Furthermore, growing up in a racist community was a trauma for every girl like Maya because the standard of beauty was ‘white skin’ and the sense of belonging to her race could be affirmed by ‘black skin’ only. Consequently, Marguerite had developed a split personality where she desired to be white but loved the black people. Her black skin consequently becomes a symbol of her confinement by a specific set of laws, which results in a lesser self-esteem.

“Because I was really white and because a cruel fairy stepmother, who was understandably jealous of my beauty had turned me in to a too big negro girl, with nappy black hair broad feet and a space between her teeth that would hold a number two pencil.”(CB.3)

Diasporean experience makes the protagonist more aware of her own body and sexuality. Her mother gives her the courage to speak out of her private parts which she would not dare mentioning in Arkansas. “Ritie, do you mean your vagina? Don’t use those Southern terms. There’s nothing wrong with the word “vagina.” It’s a medical description.” *(CB.275)*. Marguerite exercises a self-imposed control over her sexuality, which originated partly from her brought up according to the orthodox black values, and partly because of her rape in a tender age. Her grandmother had always taught her to close her legs. “Keep your legs closed and don’t let nobody see your pocketbook.” *(CB.73)*. When she is located in diaspora, she tries to define her identity by having sex with a man.

What I needed was a boyfriend. A boyfriend would clarify my position to the world, and even more important, to me. A boyfriend’s acceptance of me would guide me into that strange and exotic land of frills and femininity. *(CB.281)*

The genius of Angelou lies in the fact that she represents diaspora as a space where multiple identities of the women are contested placing her in the subject and object positions.

As a result of exploring both the short story *Arranged Marriage* and the autobiography *I Know Why the Caged Bird Sings* it is clear that they are in search of an identity. Whatever countries they belong to women are in need of an identity. In all the cases they find marriage as a solution for their problems. While comparing all the three diasporic characters Sumita, the young girl and Maya they have one thing which is similar, fear; fear of rejection, fear of failure. It becomes true in all the characters, their marriages end in failure. At the same time they stay strong and decide to live their lives and create an identity for themselves.
References
CULTURAL ALIENATION IN JHUMPA LAHIRI’S SHORT STORY
THE INTERPRETER OF MALADIES

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Abstract
Cultural Alienation has been one of the worst nightmares for those who are caught between two different extremes. Often people are stagnant between the process of adapting and adjusting themselves to fit in to a form, at the cost of losing their identity. This identity crisis is more prominent in Lahiri’s works. Some of the characters in this short story have been through an ordeal in life as far as their identities are concerned.

Keywords: Alienation, Double identity, caught up between tradition and modernity.

Jhumpa Lahiri’s short story Interpreter of Maladies aims at displaying the identity crisis by which the central characters are affected with. The combination of both the western and Indian cultural influences is seen in the characters Mrs and Mr. Das. It is evident that they coerce themselves to be physically Americans but in reality they are mentally Indians in the subconscious level. They undergo some kind of loneliness and they are trapped under cultural conflicts and displacements. Ironically, the couple is dominated by the influence of western culture in terms of their dress-sense and the way they speak with the American accent. It is clear that the Das family wanders with “double identity” and it is hard to establish themselves either as Americans or as Indians. The way they appear in India is more of an American and the way they appear in America is more of an Indian. They are dilapidated in America as well as in India.

Mr. Kapasi a traditional Indian tourist guide who takes them to the Konark temple sees them in a very different manner. Being a tourist guide he is able to identify tourists who belong to different cultures and traditions. In the beginning, Mr. Kapasi finds the Das family a bit strange but the “Indianness” of the family which plays peek-a-boo now and then entertains him. Although the couple is born and raised in America they are not recognized completely as Americans. The American born couple Mrs and Mr. Das had been constantly trying to cultivate the western culture in order to accomplish themselves as Native Americans. As a result of it Mr. Das calls his wife by her first name which is a typical American thing. Mrs. Das for her part has cropped her hair short and had dressed exactly like an American woman.

There is a huge difference between people who visit India as people who belong to the other part and people who visit India as the place where they belong to. People who pay a visit as a foreigner have some specific purpose for their visit but in the case of Mrs and Mr. Das, they visit India neither as tourists nor as natives but as ‘distant Indians’ who live abroad. Some of the instances Lahiri point out displays this feeling vividly. When Mr. Kapasi takes the Das family to the Konark temple, the children shout out “Monkeys” with excitement but Mr. Kapasi corrects them by saying Hanuman. He says “we call them Hanuman” [Mr. Kapasi, Interpreter of Maladies]. Through this particular incident one could understand that the Das family is considered as distant Indians.
The quality of being Indian or the Indianness in them is not totally dead at the same time Mrs and Mr. Das are super conscious in hiding their Indian trait but the more they try to hide the more visible it gets. While the Das family is prone to cultural alienation both in India and America the kids undergo a relatively less trauma because of the exclusive fact that their parents are born Americans whereas in the case of Raj and Mina (Mrs and Mr. Das) their parents are born Indians but later settled in America. Cultural Dislocation is seen too, when Bobby, the youngest of the two boys asks his father, seeing Mr. Kapasi steering on the right side of the car, “Daddy, Why is the driver sitting on the wrong side of this car too”? [Bobby, Interpreter of Maladies]. So whenever the kids question about their duality in terms of culture both Raj and Mina prefer not to answer them, not because they feel irritated but they are ignorant of it.

Mr. Kapasi relates his life with that of Mrs and Mr. Das who also seem to have an unhappy marriage. He feels his isolation is equal to that of the isolation that Mrs. Das shared with him. It is evident and clear that Mr. Kapasi has had a very unromantic life with his wife. When Mrs. Das has seen something romantic in Mr. Kapasi being an interpreter of people’s diseases his perspective about the way he sees himself changes. This compliment particularly from Mrs. Das enthrals him. This is seen when Mrs. Das says about his job which had appealed to her in an unusual and a romantic manner. “But so romantic” [Mrs. Das says dreamily]. The idea of ‘interpreting’ rings a bell for Mrs. Das who had always wanted someone to whom she can open her heart.

Mr. Kapasi started to enjoy closeness with Mrs. Das, despite her being a married woman. At the same time he notices that Mrs and Mr. Das act more like that of an elder brother and sister to their kids than that of parents. Throughout their journey Mrs. Das was self conscious of her looks and she didn’t care to bother about her husband and children. The word romantic stated by Mrs. Das, repeats in Kapasi’s mind and he was “feeling grateful that he had chosen the gray suit that morning and not the brown one” [Mr. Kapasi]. Although Mr. Kapasi knows that no Indian woman behaves as Mrs. Das does with him, he is convinced of the fact that she is American too.

The concept of marriage in India is separate from that of the American concept; unlike Indian marriages the couple could express their contempt for their marriage and are free to part their ways. It is a matter of just two people there, whereas in India it is the matter of two families and sometimes a matter of society. Though Mrs and Mr. Das live an unhappy married life, they didn’t think about parting their ways from one another since they were raised in the Indian culture. But Mrs. Das couldn’t help herself of her loneliness and has an illicit affair with a Punjabi man out of which she gave birth to her very own son Bobby, who is ultimately not the son of Mr. Das. This she confesses to Mr. Kapasi when they have a private talk.

After her confession about her dark side of life, Mr. Kapasi feels disappointed. He not only feels disappointed but loses interest over Mrs. Das. The intimate feeling which Mr. Kapasi enjoyed from Mrs. Das, in no time disappeared. This sudden feeling of disgust could be seen, when he asks Mrs. Das, ‘but why have you told me this information?’[Mr. Kapasi].

Lahiri attempts to show the cultural alienation is not only seen outside but inside the family also, more particularly within self and this could be seen through the character Mina who feels irritated to be called as Mrs. Das. When Mrs. Das confessed about her extra marital relationship Kapasi sees her as a woman who is guilty rather than a woman who was desperate and longing for love. “Is it really pain you feel, Mrs. Das, or is it guilt?” [Mr. Kapasi]. This could be because Kapasi was born in such a place where a woman has to suffer even if she couldn’t suffer anymore.

The Das family as whole suffers from a great malady called “cultural alienation”, but Mrs. Das suffers double the sufferings of the family, because of the fact that she could not say out loud that Bobby
is the son only born to her, but not to Mr. Das. Bobby on the other hand disrespects Mr. Das and does not obey to his commands. The father-son bonding is not of a very good rapport which was like any other son who is not in any way connected to his father emotionally. One of the reasons for the gap between the parents and the children in this short story is because of lack of communication. This ‘communication breakdown’ is the outcome of their loneliness’.

Apart from cultural displacement the theme of unhappy marriage is also a striking factor that results from lack of understanding and intimacy between the couples. In the case of Mr. Kapasi it is the death of his son that brings out an irreparably awkward gap between his wife and himself; whereas in the case of Raj and Mina their relationship deteriorated in the progression of time. Pathetically, it is the life of Mrs and Mr. Das that is pitiful because they were in love when they got married. Mrs. Das feels that the spark between them was gone once she gave birth to her first child. The irony is that Mr. Das does not even care to find the difference between Mina before the birth of their first born child and after the birth of their second born child.

Throughout the short story Lahiri makes us see how the characters suffer from some of the postcolonial syndromes such as identity crisis, cultural dilemma, isolation from the society and infidelity. Although the characters are deserted by both the cultures, the characters are unable to withdraw themselves completely from neither of the cultures and traditions. The narrator thinks that though the couple Mrs and Mr. Das are Americans in terms of citizenship, their real root lies somewhere in south Asia.

References
REVOLT AGAINST TRAUMA IN ANITA DESAI’S
FIRE ON THE MOUNTAIN

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Abstract
A feminist reading involves a close examination of the female characters and portrayed in a work of literature as
the feminist critics consider literature to be an important tool of socialization. A woman is constructed by the society
and from a young age, she is molded to behave as the patriarchal society expects her to. This silently leads to gender
oppression especially when the woman is not able to speak for herself or realize that she is being denied of her rights.
Gender oppression cuts through all other forms of domination and exploitation in human societies. In particular, it
does not only extend beyond class conflicts, but it also cuts through all collective social realities – ethnic, national,
religious, local. It is closely linked to the private sphere, individual and daily life. Fire on the Mountain is seen as a
feminist perspective, and Anita Desai has given high position for the female characters. The novel starts with Nanda
Kaul living alone at Carignana, joined by Raka, her great granddaughter and Ila, her friend. The novel ends with the
rape and murder of Ila. The three protagonists are all women of substance who face their life with grace and dignity.
They are all the feminist would not mind as role models for the society. The novel was published at a time when
feminism considered to be an important theory in literary criticism in the west.

Paper
The term feminism is an ideology in the making. According to the Oxford English Dictionary, the
term ‘Feminism’ was first used in the latter part of the 19th century and it has the qualities of females.
The meaning of the term feminism has been gradually transformed and it means a theory of political,
economic and social qualities of the sexes. 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 feminist consciousness in the consciousness of
victimization. As a philosophy of life, it seeks to discover and change the more subtle and deep seated
causes of women’s oppression. It is a concept of “raising of the consciousness” of an entire culture.
Present day feminism is a historically specific movement, rooted in French English tenement thought
and in British liberalism and consequently wedded in deeply critical style to notions of truth, justice
freedom and equality.

A feminist is one who is awakened ad conscious about women’s life and problem, and feminist
consciousness is the experience of certain specific contradictions in the social order. That means that a
feminist apprehends certain features of social reality as intolerable as to be rejected is one is to
transform the society for a better future. The concept of woman is of central importance in the
formation of feminist theory. But as a concept it is radically problematic because it is crowded with the
over determinations of male supremacy, invoking in every formulation, the limit construction other, or
mediated self-reflection of a culture built on the control of women. Recent theorists resist the universal
sing tendency of cultural feminism and highlight the difference between women and men in a way that
undercuts arguments for the existence of an overarching gendered essence.
Anita Desai is a very distinguished and distinct woman novelist. In her novels Indian English has acquired a depth which it seldom had before. Anita Desai has written large about women characters. She is pre-occupied with the theme of incompatible marital couples. We across different kinds of women characters in her novels.

A woman is constructed by the society and from her young age, she is moulded to behave as the patriarchal society expects her to. This silently leads to gender oppression especially when the woman is not able to speak for herself or realize that she is being denied of her rights. Bhasin. K points in his book *What Is Patriarchy* that “it is used to refer to make domination, to the power relationships by which men dominate women, and to characterize a system whereby women are kept subordinate in a number of ways” (3).

Women’s oppression takes place in a variety of ways, which include: caring, nurturing, playing a status enhancing role for the husband, not being able to make their own decisions, self-sacrificing and many more. The other theme in this novel is miscommunication and lack of understanding in married life. Nanda Kaul lives in an age when most of the women failed to express their feelings. They welcomed the belief that an ideal woman should play the role of a perfect hostess.

Nanda Kaul is suppressed by her husband and she accepts it, peacefully doing what her husband wants her to. Later, she realizes that she is tired of being a good, typical wife. But instead of fighting her condition she escapes it all by moving to live in isolation. The novel *Fire on the Mountain* throws light on the psychological effect of oppression on a woman.

*Fire on the Mountain* conveys the message that running away from human contacts or one’s kin is not a desirable proposition. Nanda Kaul played her role as the wife of an ex-vice-Chancellor with grace and dignity that almost everybody envied her. She clearly remembers the veranda of their house where in she sat in her cane chair, instructing the servants and surrounded by the wives and daughters of lecturers and professors of the University who whispered. “Isn’t she splendid? Is not she like a queen? Really, vice Chancellor is lucky to have a wife who can run everything as she does and her eyes had flashed when she heard, like a pair of black blades, waiting to cut them” (18).

But Nanda Kaul’s relationship with her husband was an unhappy one. She led her life, as wanted her to live, out of a sense of duty. Yet, she could never consider his house as her own. Now, she is reminded of the house that never really belonged to her and mentally she walked through the rooms of that house.

Her life as the Vice Chancellor’s wife though crowed and full of social activity, was essentially meaningless and unsatisfying. There had been too many guests coming and going all the time, leaving little privacy for her. The old house of that period of her life when she was the Vice-Chancellor’s wife and at the hub of a small but intense and busy world had not pleased her. Although Nanda Kaul’s busy schedule lacked warmth and understanding, she carried on because of her obligations to her husband.

Emotional deprivation is at the roots of Nanda Kaul’s disillusionment with human bonds. Her husband did not love her as a wife. He treated her as some decorative yet useful mechanical appliance needed for the efficient running of his household. She played the gracious hostess all the time and enjoyed the comforts and social status of the wife of a dignitary. But she felt lonely and neglected. Her husband carried on a life long affair with Miss David, the Mathematics mistress. This had been a source attachment to be the preface of a new betrayal and all socialization as fake. It creates in Nanda Kaul such a sickness of soul, that she distrusts all attachments and affairs.

After the death of her husband, Nanda vacates the Vice-chancellor’s house and come over to Kasauli. She identifies her self with the lonely pine tree. She likes the ‘bareness’, the emptiness of the garden of Carignano. The first intrusion that comes into her sequestered life is the postman’s letter informing her that Tara’s daughter Raka, her great grandchild will come to spend her holidays at Carignano. The letter
comes as a threat to Nanda, as if Raka would bring her back from the postman and thanks him in a voice of suffering. Carignano is presented in this novel as a contrast to the life of the city. Nanda Kaul's dislike for the city results in her escape to Carignano. She has no interest in the big family that she has to manage or to be the Vice-Chancellor's wife simply to entertain guests. Asha in her letter to Nanda mentions about the heat of Delhi and the dust storm in summer. Asha thinks it would be very nice for Raka to stay at Carignano for the speedy recovery of her health.

The garden of Carignano is a projection of Nanda Kaul's yearning for loneliness and privacy. The fresh fragrance of the flowers refreshes her as she walks across the lawn. She enjoys the sight of the phlox bloomed in a border edging the lawn. They are close, white and fresh giving out a scent of freshness and cool. The garden of Carignano is also a projection of Nanda's self that is bare and empty. She does not wish to plant a tree in it like any other owner but enjoys its bareness. The garden is as lonely as its owner. Through age and experience the garden has arrived at a state of elegance and perfection like Nanda. The garden is exact and beautiful in its present state and needs no addition. Nanda does not want any addition to it as she does not wish to add to her own. Nanda is surprised to discover that Raka has the gift of disappearing suddenly and silently for hours together. Solitude never disturbs Raka. She never asks for anything. She is very different from other children. She has come to Carignano for nothing else but to be alone. Her intense love for Carignano makes Nanda think that Carignano belongs to none but Raka.

When Ila Das telephones Nanda and informs her of her arrival in Carignano, Nanda becomes distracted for some time. She babbles on the telephone and Nanda turns her head the other way in an effort to escape but she finds a white hen dragging out a worm. Nanda feels here self like the worm. The boys tease Ila Das like langurs. They swing about her long arm and hoot at her little grey top knot and wobble on top of her head.

These acts of violence at last culminate in the rape and tragic death of Ila Das by Preet Singh, who is very angry with her as she tries to prevent him from selling his daughter to a rich land owner, attacks her. In the evening when Ila Das comes through the forest path, Preet Singh behaves roughly with her. Violence looms large over this novel.

The figure of Preet Singh emerging from the rocks is a ghastly sight in the still hillside. But nobody comes to her help. The fingers of Preet Singh tighten and Ila Das lies dead. “Crushed back, crushed down into the earth, she lay raped, broken, still and finished” (167). The news of the tragic death of Ila Das shatters Nanda Kaul's world of reverie into pieces. The illusory world which she had created as an emotional shelter completely breaks down. “She had dropped the telephone, with her head still thrown back she gasped. “No” no it is all lie! No, it cannot be. It was a lie! Ila Das not trapped, not dead she had lied to Raka, lied about everything” (203).

The novel deals with the tragedy of Ila Das. Her life symbolizes the tragic life of a woman in our society. This incident suggestively paints the condition of women in our society through different characters. Nanda's sense of identification with the pine trees suggests her desire for absolute stillness and withdrawal from life. They may even be unconscious death wish in desiring to become a tree. R.S.Sharma points out that "her withdrawal stands quotation to be given as next paragraph for emotional staticity, a kind of psychic frigidity that refuses to take note of any movement around"(118).

She holds the child's limp hand firmly and insists on being accepted as a friend or a relation. For Anita Desai the childhood impressions are enduring as they shape the personality and attitudes of an individual. She also maintains that even in adult life one may undergo a traumatic experience that can obstruct the process of growth or harmony. Anita Desai exploits the situation of Ila's rape-murder and
Nanda’s death to present problems that confront women in a male dominated society Ila Das, Nanda Kaul and Tara all suffer in one way or another at the hand of men.

Though Ila Das is unable to look after herself properly, she shows unending concern and love for the poor. Her struggle to reach home through the dark, lonely area is symbolic of her fight against the dark forces of life. Her journey symbolizes her courage and optimism. Her tragic death at the hand of Preet Singh is symbolic of the irony of life. Ila Das and Nanda Kaul represent involvement in and detachment from the emptiness and meaninglessness of life. When police officer gives Nanda Kaul the news of Ila Das’s tragic death she stunned and shocked. Ila Das’s involvement in the welfare of people makes her realize the worthlessness of her self centred and isolated life. She tries to defy the horrible death of Ila Das so that she may bridge the gap between the sordid reality and the illusion of noble life. Thus, when Raka returns home, setting fire to the forests, she finds her sitting. Nanda Kaul dies on the “stool quotations to be given as next paragraph with her head hanging, the black telephone hanging the long wire dangling” (121).

Raka’s act of setting fire to the forest is symbolic of her revolt against the cruelty and violence rampant in our society. The novel Fire on the Mountain is the revolt of the new generation of women against a world dominated by harsh and cruel men. Raka is the symbol of the new generation, like the fire on the mountain. The novelist spreads a burning awareness of women’s condition in our society. Anita Desai suggests that the myth of masculine superiority is preserved in the area of physical strength. This novel shows Ila Das’s rape and Nanda Kaul’s life compromises her conscious awareness of woman’s position in society this is the only link of relationship between modern feminists.

References
JOB SATISFACTION AMONG TRANSGENDERS:
A CASE STUDY OF KOCHI METRO

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Introduction

Job satisfaction is the situation where an employee is completely satisfied with their job. Salaries which can meet their wants, increments, working environment, social status etc. are some of the basic factors of job satisfaction. It has not only psychological aspects but also economic and social aspects. The increased job satisfaction will definitely result a rise in production and profit.

The job satisfaction is different among genders. Especially in unorganized sector, men and women are treated differently. Most of the time, the wage and other monetary allowances, and the working condition are unfavourable for women employees. There exists another gender in the society,- Transgenders.

Transgender people are two types, male to female (M TO F) and female to male (F TO M). The male dominated society avoided them for centuries but now they are coming in front of the society. To provide equality, we have to give the support to satisfy their basic needs.

The first metro in Kerala - Kochi Metro Rail Limited (KMRL) had appointed TGs in metro stations. It is in the first time in world history that a Public Enterprise is giving Job opportunities for transgender people. They appointed 23 TGs through Kudumbashree units. They were appointed in two sections; Ticket Counter and Housekeeping section. People having degree were appointed in ticket counter and others were appointed in as well as housekeeping section. KMRL has given a very wide platform for transgenders to develop their talents and it gives opportunities to interact with the society. It may help to overcome the social stigma of them and there would be a chance to change the attitude of society.

The study is very relevant in the current scenario. First of all the study deserves special importance in the context of Kerala as it is relating to time of job satisfaction among a marginalized community in Kerala that is TGs. Thirty Transgenders are appointed in Kochi metro on contract based work by Kudumbashree and KMRL. But many of them had resigned their job for various reasons. The study is relevant in another way as it is a pioneering one relating to the issue of TGs. This type of studies will help the government in formulating suitable policies for enhancing the living standard of TGs in Kerala.

Objectives

- To examine the level of job satisfaction among Transgender employees in KMRL.
- To analyse the major problems faced by TG employees in KMRL
- To suggest remedial measures to enhance job satisfaction of TG employees in Kochi Metro.
Methodology

The study is both descriptive and analytical in nature. The study employs both primary data and secondary data. The secondary data are collected from resources like various journals, government publications, and websites.

The primary data are collected through interview method by making use of a properly structured schedule. On total of thirty transgenders working, out of this fifteen were selected by using random sampling method. The researcher collected information regarding the employee’s general information, monetary aspects, nature of working environment, leave policy, relation with their superiors etc.

The Primary data collected were analysed using simple statistical tools like percentage and graphical methods.

Literature Review

Portland state university published an article regarding the greater job satisfaction for transgender people. They sometimes feels that their co-workers are treated them as other. It may have been affected their performance as well as their attitude towards job. “The importance of being me”- an article published by Larry Martínez at Portland State University also agreeing with the same.

According to vroom (1964) Job satisfaction is the most essential component for motivation of employees.

Based on the definition by Hoppok and spelled, job satisfaction is the set of conditions which includes psychological pathological and environmental conditions. They give emphasise on the workplace in determining job satisfaction.

Arnetz (1999) argue that in organizations can be observed that mostly employees have problems with their supervisor also show harsh behaviours to employees due to which they are not comfortable to share good and innovative ideas with their supervisors.

Arnold and Feldman promoted factors such as temperature, lighting, ventilation, hygiene, noise, working hours and resources as part of working conditions. The worker would rather desire working conditions that will result in greater physical conditions that will result in greater physical comfort and convenience.

Basheer and Amoako (2011) said about the motivational factors( the nature of work, the sense of achievement from their work, the recognition that is granted to them, and opportunities for personal growth and advancement) enhance their attitude and commitment towards job.

Another study by Castillo and Can (2004) on the job satisfaction among faculty members of college showed that if we are paying keen attention on interpersonal relationship, recognition and supervision, the job satisfaction level will definitely improve. Chandrashekhar (2011) argue that an organization needs to pay attention to create a work environment that improves the ability of employees to become more productive for increasing the profits for organization.

Analysis of Data

Table 5.1 General information

<table>
<thead>
<tr>
<th>No.</th>
<th>Gender</th>
<th>No of workers</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Male to Female</td>
<td>14</td>
<td>93.33</td>
</tr>
<tr>
<td>2</td>
<td>Female to Male</td>
<td>1</td>
<td>6.66</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>15</td>
<td>100</td>
</tr>
</tbody>
</table>

Source: Primary Data

The transgender employees of Kochi metro are basically from two type of gender called male to female and female to male. There are 14 male to female transgender and only 1 female to male transgender. It is clear from the table that 93.33% were belongs to male to female and only 6.66% belongs to the other.
The employees can be further classified on the basis of their educational qualification. Based on their educational qualification can be divided into five groups—Below matriculation, higher secondary, degree, and professional courses. Out of fifteen, three of them included in each group, which means, 20% included in each group. The professional course includes LLB, Btech, and MBA.

### Educational Details

**Table 5.2 Educational Details**

<table>
<thead>
<tr>
<th>No.</th>
<th>Educational Qualification</th>
<th>No of workers</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Below matriculation</td>
<td>3</td>
<td>20</td>
</tr>
<tr>
<td>2</td>
<td>Up to matriculation</td>
<td>3</td>
<td>20</td>
</tr>
<tr>
<td>3</td>
<td>Higher secondary</td>
<td>3</td>
<td>20</td>
</tr>
<tr>
<td>4</td>
<td>Degree</td>
<td>3</td>
<td>20</td>
</tr>
<tr>
<td>5</td>
<td>Professional course</td>
<td>3</td>
<td>20</td>
</tr>
</tbody>
</table>

*Source: Primary Data*

The transgender employees of Kochi metro are from different parts of Kerala most of them are avoided by their parents, siblings, relatives etc. so they live independently in hotel rooms or in rent houses. The metro authorities said that they should provide a shelter home for the transgender. The government provided accommodation facility is situated in Kakkamad. It is a strict hostel runs by nuns. Any of them couldn't adjust with the hostel management. Out of 15, 4 of them are from home and others are living in shared homes or renting homes. It constitutes 26.66% and 73.33% respectively.

### Place of Residence

**Table 5.2 Place of Residence**

<table>
<thead>
<tr>
<th>No.</th>
<th>Place of Residence</th>
<th>No of Workers</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Living in the home</td>
<td>4</td>
<td>26.66</td>
</tr>
<tr>
<td>2</td>
<td>Living in rented home or shared rooms</td>
<td>11</td>
<td>73.33</td>
</tr>
</tbody>
</table>

*Total* 15 100  

*Source: Primary Data*

### Nature of Work

**Table 5.5 Nature of work**

<table>
<thead>
<tr>
<th>No.</th>
<th>Nature of Work</th>
<th>No. of Workers</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>clerical</td>
<td>8</td>
<td>53.33</td>
</tr>
<tr>
<td>2</td>
<td>Housekeeping</td>
<td>7</td>
<td>46.66</td>
</tr>
</tbody>
</table>

*Total* 15 100  

*Source: Primary Data*

The works assigned to them were of two natures. Clerical and Housekeeping. Out of 15, 8 of them were doing clerical job, it constitutes 53.33% of the population, remaining 7 people were doing housekeeping works it constitutes 46.66%.

![Nature of work](source: primary data)
Sources of Salary

Table 5.6 Sources of Salary

<table>
<thead>
<tr>
<th>No.</th>
<th>Sources of Salary</th>
<th>No. Employees</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Salary from KMRL</td>
<td>6</td>
<td>40</td>
</tr>
<tr>
<td>2</td>
<td>Inheritance</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3</td>
<td>Other sources including Salary from KMRL</td>
<td>9</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>15</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

*Source: Primary Data*

The table below shows, the sources of earning of transgender employees. Out of 15, six people were depending upon KMRL salary only. Nobody had any kind of inherited assets. Nine of them were depending on other sources includes stage shows, fashion shows, dance performances, road shows, sex work and begging in order to have an earning. Majority of them revealed the fact that they were doing sex work for meeting their basic needs.

Nature of Working Environment

Table 5.7 Nature of working environment

<table>
<thead>
<tr>
<th>No.</th>
<th>Indicators</th>
<th>Not At All Satisfied</th>
<th>Somewhat Satisfied</th>
<th>Moderately satisfied</th>
<th>Very much satisfied</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Clean and safe drinking water</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>2</td>
<td>Separate toilet facilities</td>
<td>5</td>
<td>2</td>
<td>0</td>
<td>8</td>
</tr>
<tr>
<td>3</td>
<td>Transportation</td>
<td>13</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Cleanliness of work space</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>5</td>
<td>Availability of technology and equipment essential for work</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>6</td>
<td>Canteen facilities</td>
<td>15</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

The given table indicates their opinion on working environment. It has six indicators including clean and safe drinking water, separate toilet facilities, transportation, and cleanliness of work space, availability of technologies/equipment essential for work and canteen facilities.

Eight of them are very much satisfied with clean and safe drinking water while four of them are not at all satisfied with it. Two of them are moderately satisfied and only one was somewhat satisfied with it.

Eight of them were very much satisfied with the toilets provided by Kochi metro. Five of them were not at all satisfied with it and one person is somewhat satisfied with it. Actually, there are no separate toilet facilities for transgender community. They were using the toilets of physically challenged people. And it was not open in every time. 53% of people were satisfied with it where as 33.33% were not.

In the case of transportation facilities 13 persons were not at all satisfied. They were facing so many difficulties to reach their respective stations. The metro authority didn’t provide any kind of transportation facility for their employees. One person was somewhat satisfied and another one was very much satisfied and comfortable with it.86.66% were not at all satisfied.

Except one 14 were satisfied with their cleanliness of working environment. Only one employee was moderately satisfied with their working environment. They said that the KMRL stations are very clean and neat. 93.33% were very much satisfied with it.

Except four, eleven were very much satisfied with the availability of technologies and equipment for their work. It constitutes 73.03%. Other 26.66% lies in not at all satisfied and moderately satisfied groups.

KMRL doesn’t provide canteen facility for their employees. 100% employees were not at all satisfied about it.
Figure 5.7 Working Environment

Source: Primary Data

Nature of Grievances

Table 5.9 Nature of grievances

<table>
<thead>
<tr>
<th>No.</th>
<th>Nature of grievances</th>
<th>No. of workers</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Salary</td>
<td>6</td>
<td>54.54</td>
</tr>
<tr>
<td>2</td>
<td>Leave</td>
<td>1</td>
<td>9.09</td>
</tr>
<tr>
<td>3</td>
<td>Bonus</td>
<td>2</td>
<td>18.18</td>
</tr>
<tr>
<td>4</td>
<td>Job security</td>
<td>2</td>
<td>18.18</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>11</td>
<td>100</td>
</tr>
</tbody>
</table>

Source: Primary Data

The above table shows the nature of grievance or the causes of grievances. Only 11 out of 15 were responded to this question. Out of 11, around 54.54% people that are 6 people had complained about their low salary. Only one person complained on leave policy. 2 people had made grievances on the job security and bonus related issues.

Conclusion and Findings

The main objectives of the study were to examine the level of job satisfaction among Transgender employees in KMRL, to analyses the major problems faced by TG employees in KMRL, to suggest remedial measures to enhance job satisfaction of TG employees in Kochi Metro. On the basis of analysis of survey results, the researcher has arrived at certain conclusions. They are mentioned below.

Major Findings

The appointment of transgender employees in Kochi metro became international news. It was an attraction to the public to visit Kochi metro and the government used it as a tool for their publicity. The government had provided job opportunity for them to uplift their conditions in the society. They were arrested and attacked by the police for begging in the train. And they requested the police to give a decent job. Therefore, they were appointed in Kochi metro.

In truth Kochi metro is a wide platform for transgender community to develop themselves and to uplift from their conditions. If it was properly implemented, the level of discrimination could be reduced. But as the researcher’s point of view, the implementation of the program was not in the right way. First of all the attitude of the authorities were discriminatory. They didn’t give any kind of special treatment to their transgender employees. They deserved special treatment. The authorities were not
much cooperating with their special needs. The facilities includes, better salary, accommodation, travel, etc. are not yet to be in the concern of management.

**Major Problems of Transgender Employees of Kochi Metro**

1. **Salary** – The KMRL provided very cheap salary to their employees. It’s around 10000/month. But the monthly expenditure in Kochi is minimum 20000 to 25000. The employees couldn’t meet their expenditure with this little amount of salary. So they engaged in other works including sex work. Apart from the salary, they hadn't received any kind of monetary benefits from the authorities.
2. **Leave policy** – The leave policy of Kochi metro is unacceptable for transgender employees, they didn’t get any off day after the tiresome night shifts. And their salary would be cut if they took a leave.
3. **Relation with their higher authorities** – The metro authorities and workers are not in good terms. Most of them had faced several kind of discrimination from authorities. They were not considering the transgender employees as individuals.
4. **Work status** – The employees were appointed on the basis of their educational qualification. But most of them were unsatisfied on the basis of distribution. It affects their level of job satisfaction.
5. **Accommodation** – many of the transgender employees were living in rent rooms. At first the government had provided a hostel facility for the employees in ‘JyothisBhavan’, Kakkanad. But it didn't match with their work and it was a typical hostel with strict rules to follow.
6. **Lack of facilities** – The Kochi metro didn’t have separate toilet facilities for its transgender employees. They were using the toilets of physically disabled people. The metro stations hadn’t canteen facilities for their staffs. It also lacks the transportation facilities for its employees. It negatively affects their job satisfaction level.
7. **Lack of proper grievance cell** – there was no grievance cell in the Kochi metro stations. The complaints of the employees were filed to station master or their department head and it solved rarely.
8. **Nature of the job** – The job is on the basis of contract of one year. So they didn't get any kind of pensions, or other monetary benefits. It also seriously affected their level of job satisfaction.

**Suggestions to Improve the Job Satisfaction Levels**

As per the analysis of data, the researcher has put forward some suggestions to improve the level of job satisfaction among transgender employees of Kochi Metro. They are mentioned below:

1. To increase the minimum salary as 20000
2. The transgender employees should be appointed as the permanent staffs of KMRL.
3. Provide equal working conditions for the transgender people.
4. The government should provide quarters for the transgender employees of Kochi Metro.
5. The authorities should ensure transportation facilities for its employees to reach their work station and to home at appropriate timings.
6. The government should provide separate toilet and restroom facilities for the transgenders.
7. The authorities should conduct cultural programed for its employees to increase the harmony among them.
8. The authorities have to modify the leave policy and make it in to the favor of transgender employees.
9. To establish a grievance cell in the metro stations and should monitor its working.
10. The government should conduct awareness classes for all employees of KMRL to overcome the social stigma and the attitude of the society.

11. To give promotion to the workers who excel in their work.

12. The authorities should be easily approachable to its employees.

The study reveals that nobody was satisfied with this job and now, only 6 transgenders are working in KMRL. Others were resigned due to various reasons. To increase their participation in the economy we should provide them special preference. A job can build confidence and self-esteem. The job should help to reduce the disparities and discrimination. So providing better employment opportunities will definitely help to uplift the transgender community. But it should be a transgender friendly one.

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THEME OF GENDER SENSITIVITY IN ANITA NAIR’S  
LADIES COUPE AND LESSONS IN FORGETTING

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Manonmaniam Sundaranar University, Tirunelveli

Abstract
The history of feminism in India can be divided into three phases, the first phase beginning in the mid 19th century, initiated when male European colonists began to speak out against the social evil of Sati. The second phase from 1915 to Indian independence began, when gandhiji incorporated women’s movements into the Quit India movement and thereby independent women’s organisation began to emerge and finally third phase, post independence, which has focussed on fair treatment of women at home, in the work place and right to political activity.

In the post colonial era, feminism has become an important ideological – political force. The contemporary women writers are sensitive to feminine issues and they give a new language and new idiom to articulate feminine sensibility. They challenge the unjust and exploitative gender based social constructions and radically change the general perception of women’s place in society. Anita Nair, an eminent modern novelist frankly exposes the inhuman injustice done to women and the hypocrisy underlying the obnoxious patriarchal order through her major novels. A deep study of Nair’s novels makes it clear that women have been living in pain and silence for ages as victims of gender bias and male dominance.

Introduction
Gender discrimination is the foundation for structural inequality between men and women by which women suffer sympathetic social injustice and the inequality between the sexes is not the result of biological necessity, but is produced by cultural construction of gender differences. Traditional gender roles cast men as rational, strong, protective and decisive; they cast women as emotional, weak, nurturing and submissive. These gender roles have been used very successfully to justify inequities such as excluding women from equal access to leadership and decision making positions in the family as well as in the society, paying men higher wages than women for doing the same job and convincing women that they are not fit for careers in such areas as mathematics and engineering. This kind of gender classification promotes the belief that women are innately inferior to men. This belief in the inborn inferiority of women is a form of what is called ‘biological essentialism’ because it is based on biological differences between the sexes that are considered part of our unchanging essence as men and women.

Feminism therefore distinguishes between the word ‘sex’ which refers to our biological constitution as female or male and the word ‘gender’ which refers to our cultural programming as feminine or masculine. In other words, women are not born feminine and men are not born masculine. Rather, these gender categories are constructed by society and that has to be known as ‘social constructionism’. So the ultimate aim of feminism is to promote gender equality.

Gender Stratification
In the Indian context, a woman has to face the problem of gender discrimination from the moment she enters this world. Female foeticide and infanticide is the ugly and earliest manifestation of
discrimination against women. This is one of the major issues Nair deals with in the novel Lessons in Forgetting. When Shanta, the daughter of Chinnathayi, a midwife, gives birth to a girl child, the remarks are very sharp from her mother-in-law. She says,

“We don’t need girls in our family. Let someone else have them. As far as I am concerned, they are trouble, just trouble.” (LF-351)

Nair exposes the cruel practice of this unearthly evil that still exists in some of the remote villages in Tamilnadu. Nair comes out with a warning to the society when she points out,

“Despite the laws and regulations, women still find a way of discovering the sex of their unborn babies. If not the women, their families. They abort the foetus, if it’s a girl. Soon there may come a day, where there are no women left” (LF-320)

The patriarchal society in India generally shows cultural bias against women. Girls are considered as liability until they are married off. Any kind of investment in girl’s education is considered as investment in failed enterprise. Their physical security is an added responsibility to the family. Practice of dowry puts extra burden on the parents and all these result into general preference for son. In Ladies coupe the disappointment of Prabha Devi’s father at the time of her birth is revealed through his words.

“Has this baby, apart from ruining my business plans, addled your brains as well? If you ask me, a daughter is a bloody nuisance” (LC-169)

In Ladies Coupe, the protagonist Akhila becomes the saviour of her family after her father’s death. She has become a useful instrument, a faceless provider. Eventhough, she is an income generating source, she is denied social independence. Akhila has to seek the permission of her younger brother to go out for a trip just because she happens to be a woman.

Meera (LF), a writer of cook books, has been content to stand in the shadows of her family. One day, when she is deserted by her husband Giri, she finds herself amidst wilderness. This is because she has been dependent on Giri so much that she no longer has her own identity. she feels emotionally paralysed.

Men have been using sexual violence and rape as a means to wield control over women from time immemorial and across cultures. Smiriti (LF) works as a sociologist and her plan is to fight against the evil practice of female foeticide. But, while executing her plan, she falls into the trap and is physically abused by a group of men. At the age of nineteen, smiriti has been reduced to silence lying poleaxed. Again, Marikolunthu (LC) falls a prey to sexual violence. The gloomy phase of her life begins, when she is deflowered by Murugesan, a man of aristocratic society. Constrained by the innate fear to voice out the injustice caused to her, she keeps quiet. But her pregnancy brings everything to light. For no fault of hers, the society expects her to feel ashamed and to bear the consequences.

**Gender Sensitivity**

Being sensitive to patriarchy is the very first step women need to take towards the path of liberation. Even though Nair’s female characters seem to suffer from the clutches of patriarchy, they are increasingly aware of the discrimination they have to face in the society and develop the urge to create a milieu for the full expression of their emotions and thoughts.
Akhila (LC) towards the end of the novel, emerges as an independent woman, going in search of her own self. Getting fed up with her multiple roles, she decides to go on a journey that will satisfy her hunger for life and experience. Meera (LF) transforms herself from being a weak passive woman into a more confident woman, thanks to a series of experiences she gains within her family and in the company of JAK, a professor with whom she optimistically begins the second innings of her life.

Marikolunthu (LC), after enduring a great deal of hardships, comes out as a new woman, taking a positive turn in her life as the mother of her son Muthu. Smiriti (LF) is a type of woman that the revolutionary Tamil poet Bharati dreamt of. Smiriti is silenced by violence, but she refuses to die and stays as a reminder of atrocities and exploitation against women in a society that adores the female deity in the form of Durga, Saraswati, Laxmi and several others. Smiriti may be destroyed, but not defeated. Her success lies in the unbeatable courage and indomitable spirit that she shows to abolish the evil practice of female infanticide.

Conclusion

From the foregoing study of the two novels, it is clear that most of Nair’s women characters turn to be sensitive to the problems around them and they stand up to fight against it and assert their way boldly in order to attain a state of self realization. From the state of passive acceptance, they move to one of active assertion. Without succumbing to societal pressures, these Characters succeed in being individuals. When women are getting aware of the problems raised by gender hierarchy, it will certainly be a positive move towards emancipation. Here, it is apt to conclude with the words of Nair.

“Empowerment has to come from within” (LF-123)

References
**Introduction**

"Anyone who knows anything of history knows the great social changes are impossible without feminine upheaval" these conspicuous words of Karl Marx are much enough to vividly reveal the significance and scope of women in every "now and then" world. Woman, a long served powerful and ambivalent patriarchal symbol, which is heavily over determined as an expression of the male psyche, is always an apex of debates and discussions throughout the world. That's why the world's most criticized and outraged ideology is habitually bagged by "Feminism". A collection of movements and ideologies aimed at defining establishing and defending equal political, economic and social rights for women is commonly known as feminism. And when these movements traversed the borders and sprouted across the world, a new global idol, “Transnational feminism” was dawn in the sphere. The platform of transnational feminism networks, on which the modern feminists started to exchange various perspectives and collaborate across the nation-state borders, was erupted from the United Nations conference held in the 1970's.

This study will aim to determine the considering upshots and consequences of gender and its fatal injuries on transnational feminism for decades. As a secondary aim, the study will also discuss some of the conflicts regarding the gender at feminist's angles. And the final phase discusses some of the challenges and crucial pressures of gender inequalities and the remedies to tackle its evil effects.

**Gender: Definition, Approaches and Feminizing Aspects**

In simple terms, gender can be defined as the socially constructed roles, responsibilities expectations, norms and stereotypes accorded to men and women. It is determined continuously, defined and redefined throughout the evolution of individual's life. Gender is not a mere social function that exits in a vacuum. Caste, class, ethnicity and race impinge on gender and form a complex matrix. Gender differences are mostly based on the concept of gender, which frames the socially and culturally defined differences in men and women. In contrast, sexual differences are the sole outcomes of the biological differences between males and females.

Feminists in general have clearly delineated the difference between sex and gender in effect to dissociate the physical cognition of sex from its cultural implications. They relentlessly opposed the act of naturalizing the gender gaps.

Feminists always criticize the act of portraying gender as a simple case of sexual difference, rather than considering it as a series of hierarchical power relations cleverly disguised to hide the way in which it is imposed by force. Meanwhile they claim that gender has a social cultural origin, which is ideological in purpose and must be seen as quite distinct from notions of biological sex and sexuality.
Economists who espouse feminism are of the view that, gender is a crucial issue of development effectiveness and not just a matter of political correctness of kindness to women. They put forth several evidences to demonstrate that, when women and men are relatively equal economies tend to grow faster.

Indeed, gender is a universal and yet very sensitive issues because of its impact on personal identity and ultimately power values which are culturally determined. Feministic stand on not tolerating any form of discrimination against women or equity grounds or unjustified in terms of social efficiency, has a significant blow on this universal issue.

Gender; To Emanate Conflicts and Mask the Rationales

Adding gender to the conflict is same as discovering veritable atom bomb ticking away ready to explode. Conflict linked to gender in this context is an evolving term, as its manifestations and textual ties keep changing from place to place, from one folk of women to another, from one political and historical platform to another. It covers a broad spectrum of people, issues, tensions and incidents, starting from the birth of the girl child till the day she dies within a patriarchal society.

The tie up between gender and conflict encompasses a wide landscape ranging from the individual to the group, from the personal to political, from the local to the national and then conducive to the international, and so on.

Gender inequality is one among the most important componen
t of conflict regarding gender. It refers to the unequal treatment or notion of individuals based on their gender. It arises mainly from the differences, which were asserted in socially constructed gender roles and biological factors such as chromosomes and genitalia. Patriarchy, male supremacy and diverging gender roles are the crucial verdict of gender inequalities portrayed by the feminists.

Feminists are of the perspective that, gender inequality and discrimination are the root cause of sprouting poverty and vulnerability in the society. Even though the dilemma of gender inequality is demonstrated in certain stuffs, it has wide cynical impacts on concerns like freedom of expression, distribution of health and education, ownership, employment and earning, etc.

Radical Feminism and Grudges of Gender

Among the various assortments of feminism, radical feminism has a direct ally on gender. Radical feminism is an idol or perspective within the feminism, which focuses on the hypothesis and grudges of patriarchy as a system of power that organizes society into a complex of relationships based on the assertion that, male supremacy and hegemony suppress women. The advent of radical feminism is considered to coincide with the dawn of the second wave of feminism around 1960-1970.

As the liberal feminism predominantly concentrated on tackling the conflicts of sexual oppression, sexual division of labor and economic class structure, radical feminism discovered new spaces to mitigate the premises of patriarchy and male supremacy. Radical feminists always demand for a radical reordering of society. For establishing the true gender equality, they claimed to evade and eradicate the roots of subordination such as, biological family, hierarchical sexual division of society and sex roles.

Some of the pivotal issues depicted by the radical feminist where:
1. Evaluating and dismantling traditional gender roles both in private relationships and public policies.
2. Demonstrating rape as an expression of patriarchal power.
3. Taking off the historical centralization of patriarchal power in religious and government institutions.

4. Freedom for women in the making choices to give birth, abort, get sterilized, etc. Tools like organizing public protests, conducting art and cultural events, operating actively all the service sources, installing gender related workshops and intellectual hubs, etc. were effectively utilized by the feminists.

**Gender Sensitivity: Objectives and Relevance**

The modification of behavior by raising awareness of gender equality concerns in all policies and programs in society, through which women and men benefit equally and inequality is not perpetuated is known as gender sensitivity. Gender sensitization is a primary obligation for the normal development of any individual. Without being sensitive of the needs of a particular gender, an individual can’t understand the opposite gender and its urgencies.

**Measures in Sensitizing Gender**

**Make Education Gender Sensitive**

Education is always considered as an inevitable factor to transform mankind into productive human resources. Several reforms have been made to improve the access to education for girls which had typical effects on the society. But if the improvement in the gender sensitivity is not considered, than all these reforms in respect to education will be meaningless and void.

**Mother Empowerment**

Rather than confining women in the shelters, they should be provided with opportunities and spaces for their self empowerment and to prove their valuable existence in this world. Only then the woman can play a vital role in building and nurturing an effective and efficient future generation.

**Giving Appropriate Value for Women's Work**

Both unpaid work in the home and external employment of a woman should be properly valued by providing equal wages for the efforts and better authority for a reliable working environment.

**Terminate Child Marriage and Sexual Harassment**

The cruelty of drifting the sprouting female lives, which have vibrant motives for education and self cultivation, into the clutches of conjugal burdens and family responsibilities should be ceased from the society. Meanwhile the brutality of sexual harassment, which dramatically wrecks the peaceful psychological stability of the women's life, should be wiped off.

**Revamping the Black Lash**

When women trespass or indulge in spaces which were previously completely male dominated there is often a penalty imposed by the collective interest. This will definitely bring down the pace of women's entry to several sectors or opportunities. So there is an urgent call to alter this black lash.

**Conclusion**

Gender reform feminisms settled the theoretical groundwork for the second view feminism. Most of their maneuvers are practical and perhaps the most suitable way to redress the gender related turmoil even in the modern age. Even though the fight for equal legal status, political representation, autonomy in making procreative, sexual and marital choices are all constituted for the well being of women, still
there exist numerous sorts of barbarities which demolish the women’s life. Engrossment of efforts and revolutions in certain strata alone is the vital cause for this. Social construction and postmodern feminism have begun to translate the theoretical and linguistic destabilization of the gender order into politics or praxis. As same as this, there are multiple voices in this world, to alleviate the conflicts regarding gender and women. Supremely all this moment should figure out how to ensure that every voice can be heard in the production of knowledge, culture and in the power systems of their societies. Only then, all these movements and motives can accomplish its absolute missions.
COLLECTIVE CONTEXTS ON REPRESENTATION OF
WOMAN IN LITERATURE: MYTH AND REALITY

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Abstract

In present scenario Women are the polestar. Whether the polestars are utilized or handled the way they have to be is under question. For the trend to speak on women and the auto fastening terms like: marginalize, suppressed, voiceless, subalterns, double marginalized and other are there in world worthlessly. Simon de Beauvoir’s The Second Sex, is considered the Bible of Feminism written in 1949, find it difficult to bring a change in the attitude treating women. One who is not capable of treating women as women includes disrespect and inhuman are highly illiterates. This paper adapts the title Myth and Reality from Simon de Beauvoir, attempted to portray the state of women in few texts which is never changeable. An assurance cannot be given on the transformation in the condition of women will attain equality even in future.

Keywords: Women; Contexts; Literature; Myth; Reality; Feminism.

The new definition of literature can also be, is a hall of mirror. Literature aids a person to grow through the facts it possess within. It is through Literature the true phase of society is exhibited. Often it is believed the depth of learning in literature takes place through Classic Literatures. It expresses the flashes of lightening in the minds of learners. On that note through every depiction of Literature writers hold the respectability to be a social scientist. There arises a question whether the present literatures deliberate the truth to readers? It is as Vladimir Nabokov in his Lectures in Literature tells that:

Literature was born not the day when a boy crying wolf. Wolf came running out of the Neanderthal valley with a big grey Wolf at his heels: literature was born on the day when a boy came crying Wolf, wolf and there was no wolf behind him. That the poor little fellow because he lied too often was finally eaten up by a real beast is quite incidental. But here is what is important. Between the wolf in the tall grass and the wolf in the tall story there is a shimmering go -between that go -between, that prison, is the art of literature.

Likewise portrayals of women in literatures have to be discussed. Women are addressed in Literature as a weaker sex, other, subaltern and oppressed. On this context Literature tells the truth about the status of women in society. This paper would flash light on the collective contexts of women. It would depict the myth and reality. While the discussion falls on Women, without bringing the notion of Feminism the idea would not be completed.

It was Charles Fourier, a French Socialist coined the term Feminism in the early 19th century. Feminism is the combination of French words femme and isme which conveys social movement and political ideology. It soared in the world with three waves. The first wave from early 1830’s- 1900’s where women fight for equal contract and property rights. Notable feminists of those wave were Jane Addams, Marie Bashkirtseff, Sarah Grimke, Clarina I.H. Nicholas, Vigina Woolf and Victoria Woodhull. The second wave from 1960’s- 1980’s which broadened the debate on work place, sexuality, family and reproductive rights. Notable feminists of those wave were Simone de Beauvoir, Lorraine Bethel, Oprah Winfrey, Susan Faludi, Betty Friedan and Kate Millett. The third wave feminism from 1990’s to present
day which focus on the micro politics of gender equality. Notable feminists were Gloria E. Anzaldúa, Margaret Atwood, Melissa Benn, Susie Bright and Bell Hooks. Though the feminist movement emphasis on the liberation and the way woman has to be treated on, there are certain Myths on women which have to be viewed in realistic eyes. This paper seeks examples from Literature to differentiate the myth and reality. First example is Nora from *A Doll's House* by Henrik Ibsen. The play tells that Nora Trovald was treated like a Doll by Trovald in the family. She takes care of the family in a well mannered way by managing the economical need. When Nora purchased gifts for the Christmas Eve Trovald called her as twitting bird who is innocent and spends more on buying repeated thing on that eve. While she had macrons, he showed of the care o her teeth and questioned her that why she hided that from bringing to his knowledge. the true nature of Trovald was revealed during the third act of the play, while he happened to read the letter by his friend Krogstad. For, Nora stood still while he enquired her about the forgery signature of her father. Nora justified that she did it for the sake of him. Trovald take it for granted spoke on Nora, similarly the way he spoke on Krogstad's behaviour. When Trovald talks about the cheating of Krogstad he blamed that children resembles their mother. Nora replied:

> When I look back on it now, I seem to have been living here like a beggar, from hand to mouth. I lived by performing tricks for you, Trovald. But you would have it so. You and Father have done me a great wrong. It is your fault that my life has been wasted. (Act: iii 114)

These words of Nora conveys woman depends on her father and then on her husband. By treating her in an extreme protective way, men underestimate their power and values. Woman is capable of handling her own whims and fancies. The efforts of woman and the selflessness are undervalued. Nora takes the decision of moving away from her family life. *A Doll's House* was published in 1879 during the first wave feminism, where women fight for property. In case of Nora she relinquished her everything. Ibsen has broke the stereotypical womanhood, for Nora is not revolutionary too. It is to be questioned whether Nora's decision is emancipation or intentional flaw towards women by male writers. Elaine Showalter's view on male writers in "The New Feminist Criticism: Essay on Women" will be a right quote: In its earlier phase, feminist criticism concentrated on exposing the misogyny of literary practice: the stereotyped images o women in literature, abuse or textual harassment of women in classic and popular male literature and the exclusion of women from literary history. (5)

Ibsen says that the characterisation of Nora is from the real life incident which happened in his childhood days. The myth on woman is stereotyped and sensitivity towards life. Reality is woman takes up her own decision which can also be ideal. Sujatha the modern powerful mother in Mahaswetha Devi’s *Mother of 1084* classic character such as in literature would break the myth and take women in reality stream. Shashi Deshpande in one of her interviews says: Oh Yes! That and for me the book *The Second Sex* by Simone de Beauvoir. That was also like a flash of light. Fortunately, I read those books were like a sort of confirmation (73). To conclude the collective contexts of woman in literature brings out the otherness in other.

**References**

MILITANT TEXTURE OF DALIT EMOTIONS IN THE POEMS OF TOUCH BY MEENA KANDASAMY

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Abstract

Dalit literatures in India are revolutionary, or structurally substitute to the models prescribed by traditional Hindu aesthetics because they are literatures of sociological subjugation and economical abuse. It challenges age-old dictums, and the views of the world. Its secular and political designation gives justice to the artist’s intentions which may have been ignored for centuries. It is an aesthetics of pain, and a prolonged longing; a powerful aesthetics of resistance from the dominant class which has oppressed them for a long time. The poems in Touch by Meena Kandasamy, amplify, illustrate, and carry on this struggle for power and autonomy to establish an identity of the oppressed class. It also tries to strike an emphasis to institute a separate voice for the oppressed. Meena Kandasamy’s poetry is at best in echoing the personal sensibilities of the oppressed class. She has yoked herself to the world around her, a world distinguished by ecstasy and pain, love and despair.

Dalit literatures in India are revolutionary, or structurally substitute to the models prescribed by traditional Hindu aesthetics because they are literatures of sociological subjugation and economical abuse. Dalit literatures are essentially a shock to traditional Literature, as it speaks of the people who were never cared and not even considered as human beings. They are an attack to the anthropomorphic practice of casteism in Indian social convention. A sound piece of Dalit literature is a militant texture and aggressively blunt and blatant to the readers in the dealing of issues. It challenges even linguistics as the writings earlier have a specific mode for the upper class. It also echoes the dominant mood and the discriminating powers of the caste Hindus in India.

Dalit literature challenges those assumptions. It challenges age-old dictums, and the views of the world. Its secular and political designation gives justice to the artist’s intentions which may have been ignored for centuries. It is an aesthetics of pain, and a prolonged longing; a powerful aesthetics of resistance from the dominant class which has oppressed them for a long time. The poems in Touch by Meena Kandasamy, amplify, illustrate, and carry on this struggle for power and autonomy to establish an identity of the oppressed class. It also tries to strike an emphasis to institute a separate voice for the oppressed. Meena Kandasamy’s poetry is at best in echoing the personal sensibilities of the oppressed class. She has yoked herself to the world around her, a world distinguished by ecstasy and pain, love and despair.

Meena’s book of poems Touch was published in 2006. It is a collection of fervent poems dealing with oppressor-oppressed a doublefold conflict. Kandasamy realizes that a politically alert poet has to be blatant to her so as to be a dependable voice of dissent and resistance. In the title poem of her debut volume Touch, she talks about various shades of touch during particular moods and activities like meditation, distractions, at rising of Kundalini and touch of tongue. The poem is like an ode, addressed to the upper class. The concluding lines expose the bare realities about the life of the untouchable by the upper class.
Touch contains a ‘Foreword’ by Kamala Das where the renowned poetess writes, ‘Older by nearly half a century, I acknowledge the superiority of her poetic vision’. Meena follows the psychological tradition of Sylvia Plath and Langston Hughes, a ‘fabric rare and strange’. She explores a variety of subjective possibilities and relates them to her own identity and sociological formulation. Her poetry arises not out of reading and knowledge, but out of active engagement in real life. Touch is rich with varied dexterity that investigates the states of mind and genuine feminine sentiments. Meena has honed her sociological awareness of what it means to be a woman in the caste-ridden, social groupism of Tamil Nadu. Her poems search in the darkness to identify her emotional root proclaiming it as her heritage. This becomes a source of energy for the poet’s journey. Her confessional mode is not as radical as we find in Mamang Dai, Archana Sahani and Kamala Das. Her myriad faces in Touch exemplify the powerful screams and asserts her as a dalit. Her poetry arises not out of reading and knowledge, but out of her live participation in the challenges and pain which prevails in the society. Touch is rich with varied dexterity that unearths the states of mind and the genuine oppressed sentiments.

Meena’s poems record the age-old class hierarchy in Indian society. Her poem, ‘Becoming a Brahmin’ records the aggressive mood which exemplifies her thirst to change the caste system. It whips the society with a militant power.

1. Take a beautiful Sudra girl
2. Make her marry a Brahmin
3. Let her give birth to his female child
4. Let this child marry a Brahmin
5. Repeat steps 3-4 six times
6. Display the end product. It is a Brahmin.

Here words are like powerful arrows carrying with them the traditional suppressed sense. In her verse magic, music and in the beauty of combining visual and auditory sensations, that her lines surpass modern Indian poetry in English.

Meena’s poems have despondency and haunting sense which makes her mark very singular. It may be found in Immanuel.

Now, if there be any mourning
Let it be for our heroes
Yet to die, fighting...

Meena’s lines seem to have poured from life itself, from the places of loss and vacuity in her sociological repression in a class-stratified Tamil society. She has deeply pierced the inner pores of the dalit psyche and manifests the strength and power of life. She surfaces the persistent hate imbibed in the psychic of the society. It is documented in her Touch.

But, You will never have known
That touch-the taboo
To your transcendence,
When crystallized in caste
Was a paraphernalia of
Undeserving hate (lines 36-40)

Meena gives a new literary form and a new sense of personality, attaching value to the image of man. She raises her confessional traits to the level of a specific universal appeal. Her quest for identity is
not the spiritual Odyssey; it is a human journey, a sociological journey that dignifies the reader in her Prayers:

Caste, yet again authored a tragedy
He, disease wrecked, downtrodden.

In the poem *Take This for an Answering*, Meena records her voice of protest:

You press me into answering
When and why and where and how
I could start to dislike you.

Casteism is a traditional old social evil which is used to conquer the lower stratum of the hierarchal social structure of Indian society and to uphold discrimination as well as gain unfair advantage over the ‘others’, the marginalized. Earlier Varna system was based on karma, but later on, it began to be identified by birth. Thus an individual's identity is dogged by caste and not by karma. The marginalized groups of India such as dalits or untouchables, Adivasis, and nomadic tribes were made to lead dehumanized and utter degraded lives. These people have been denied the basic fundamental rights by the stratified rigid caste system. They are expected to lead pathetic life, doing inferior works like sweeping, cleaning the houses and the streets and toilets besides, working in fields etc. and remain servile to the privileged class. It is also noticed that their houses are away from the people who are their masters. In *Touch* Meena Kandasamy focuses on the sufferings, frustrations, humiliations, suppressions, anguish and revolt of the ill-fated marginalized sections of our society.

Meena in her poem *Eklaivan*, takes up the episode of the Mahabharata, where Ekalavya was debarred from learning the art of archery by the great Guru Dronacharya, and had to face heavy penalty for being a low caste. He possessed the noblest soul and the exemplary character. He had to part with his thumb only to satisfy the will of a guru who had not taught him rather humiliated him by debaring from learning archery. His right thumb was amputated so that he would not become better archer than a boy of upper caste. The poem runs thus:

You can do a lot of things
With your left hand.
Besides, fascist Dronacharya’s warrant
Left handed treatment.

Also
You don’t need
Your right thumb
To pull a trigger
or hurl a bomb. (1-9)

The poet raises a question—Was Droncharya just amputating Eklavya’s right thumb or amputating the rights of the dalits?

Meena Kandasamy recaptures the famous massacre of Karamchedu which took place on July 17 in 1985 in Andhra Pradesh where six Madiga (lower caste) men were killed and three Madiga women were raped by the Kammas (upper caste men). The massacre followed when a Madiga woman resisted and voiced against the washing of buffaloes by the Kammas in the pond where the dalits take water to drink and cook. Here Meena writes:

Buffalo Baths.
Urine.
Bullshit Drinking Water for the Dalits
The very same Pond.
Practice for eons.
A Bold Dalit lady dares to question injustice.
Hits forth with her pot. Her indignation Is avenged.
Fury let loose.
Violence. Rapes. Killings..... (1-9)

Kandasamy raises another point - Is it justified to silence the voices of the marginalized for raising genuine demands? Instead of providing justice and take steps to address their genuine grievances they are silenced through brutally and suppressed by might. Through this poem the poetess represents the authority of the privileged and the pitiable plight of the dalits. She poignantly records the miseries, humiliation, and brutalities experienced by the oppressed in Touch. Her poetry is an onslaught on the social evils hovering in our society such as caste system, untouchability, oppression on women, and cultural hegemony. She registers a strong protest against the hierarchy of castes, race, tribe and gender showing the value of human liberty. She champions the cause of the marginalized and pleads for their liberty, equality, fraternity and justice so that they can live with honour and dignity.

References
Abstract

South Asian writers derive a special attention among the diasporic community. Almost the writers made their homes or shifted to North America in the post 1965 – which has been called as ‘Immigrant Era’. These writers do not dissolve the mainstream narratives or literature whereas they offered a distinct in a way unique voice. Particularly Divakaruni- represents the shift from one culture to the other without compromising themselves or in a way they remained themselves.

Divakaruni’s texts focus the female subjectivity and national identities. Their writing captures different aspects of the cultural encounter. Meena Alexander, in New York and Divakaruni from San Francisco reconstruct personal and national histories as a historical intervention and master narratives imposed upon them by the dominant/ popular culture. One could witness the conflict between the old and new country. The Diasporas projects the discontinuous / unavoidable bondage between India and America- the Indian national identity and Western Nation space- described in the diasporic writings.

The stories collected in the volume The Unknown Errors of Our Lives, are moving account of the dreams and despair of those who are settled in the corner of American subcontinent. The aforementioned work projects the inner conflict of characters, challenges in multiculturalism, dilemma of personal relationship, clash between native western values and challenges of acculturation.

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The stories collected in the volume The Unknown Errors of Our Lives, are moving account of the dreams and despair of those who are settled in the corner of American subcontinent. Divakarui presents the three generations of Indian Bengali expatriates to America who came to America to escape political or economical difficulties of their native land, or to study or as Professionals “as part of the brain drain”. The aforementioned work projects the inner conflict of characters, challenges in multiculturalism, dilemma of personal relationship, clash between native western values and challenges of acculturation.

The intensity of passions revealed in these stories exposes her concern for the drama of one’s common human existence. In dealing with the experiences of immigration, she avoids the romantic
nostalgia of homeland but constructs the experiences that brings isolation and terrible mental agony in the life of those who have taken shelter in the land of adoption. The nine stories collected in this volume provide a fine synthesis of innovative narrative art and uncompromising human sympathy.

It critically analyses how the multi-cultural society influences the one's family, culture, and seduction of memory also represents the tales of journeys and returns, of error, of loss and recovery, all resound with the writer's unique understanding of the human spirit. And the women are striving to create new identities while gracefully incorporating the old.

Divakaruni admits that in unfamiliar cultural surroundings, women immigrants are the worst sufferer because they have to resist the gender bias and also the apathy of culture. Mrs. Dutta, an elderly widow from an Indian Bengali family visits America visits America to seek comfort and consolation in the family of her son, settled in America. When she migrated to her son's house, even her habitual practices like her early morning rise she uses her old alarm clock which was condemned as old and obscure in America. As a young bride she was taught that "a good wife wakes before the rest of the household" (2). Soon she finds herself trapped by the restrictions. Sagar directs her,

Mother please don't get up so early in the morning. All that noise in the bathroom, it wakes us and Moli has such a long day at work...(4)

Though her son has been given an image of an obedient Indian boy is conscious of his mother's physical comfort, he simply ignores his mother's mental crisis. He tries to comfort his mother saying,

We want you to be comfortable, Ma. To rest That's why we brought you to America.(3).

A letter from Mrs. Basu kindled her lost homeland memories. Her concluding interrogation in the letter makes her feel dejected. She reflects how American life is intolerable and the custom like children's closing of doors against their parents, hurts her moral consciousness. Even Mrs. Dutta and her daughter in law stands like polaric oppositions. This gap can be defined in terms of "rejection" and "acceptance". Shyamli modifies her habits because in her immigration she seeks the possibilities of assimilation. On the whole this story focuses on the emotional crisis of Mrs. Dutta and the fragmented consciousness of the immigrants.

The second story "The Intelligence of Wild Things", Divakaruni retains the emotional intensity born out of the quest for personal relationship along with the desperate realization that the geographical distance creates unsurpassable barriers which alienates himself from native cultural heritage. Divakaruni makes efforts to establish balance past and present, native and alien, pragmatism and human values and the temporal and the timeless. The narrator of the story is a young married lady who tries to recall her past through the story of her brother Tarun who was migrated from India and is now seeking roots in Vermont in U.S. The geographical distance alienates him from cultural heritage. The sympathy for his native soil, realization of commitment to ailing mother, longing for adventurous childhood, the sensibility for Indian moral values has become one of the dead past. This indifference to the root culture and the adaptation in the new one creates a sense of agony and disappointment in the life of the narrator.

I hated this change in myself, this shrinking of sensibility, this failure of intelligence. But I didn’t know what to do about it. Did anyone else suffer from such a disease? (43)

Divakaruni focuses on the dilemmas of personal relationship in diverse cultural surroundings. When Tarun’s sister visited him she understood her efforts to make him understand the deep agonies of
her dying mother in India has gone waste. And she found her brother’s secret relationship with a white girl which she could accept as it is against her native Bengali culture.

The sanctity of personal relationship has become the central motif in the story “The Lives of Strangers”. The story is about a pilgrim party in the from Kolkata to the Holy Cave of Amarnath which was organized by the chief narrator Leela. Through Leela’s narration Divakaruni records the sensation and excitement of those pilgrims. Leela shares the agony of Mrs.Das whose husband died just two years after her marriage. In America after this tragedy, she was cursed as “an unlucky star” an was forced to take up a job. She left India in the hope of maintaining her position as a researcher in America. In America, she develops her relationship with Dexter another programmer which ended up with her suicide attempt. Dexter complains her saying“ You’re like one of those spring creatures that live at the bottom of the ocean”(60).With such experiences Divakaruni develops the aesthetics of loss and gain. It emancipated a kind of loneliness and insecurity which made her to return India where her aunt Seema preaches her of “Red Idia” and “Spiritual India”. Leela’s memory dwindles between past and present. The whole story portrays the emotional longing of Indian Immigrants.

The story “Love of a Good Man” specifically exposes how the geographical shift creates unsurpassable barriers in personal life. Dilip’s mother asks why he had been fascinated to America by visions of gleaming glass and steel. However she looks at her father of the past and his present relationship with his son, she has a vague vision of confrontation, accusation and tears from her father. This story evidently constitutes the emotional crisis.

The fifth story “What A Body Knows” is a pathetic and psychological account of the sensation of a young married lady who desperately tries to come out of the trauma of immigration. The reconstruction of feminine psyche in context of the pregnancy and childbirth.

The story “Forgotten Children” where a young girl who faced trauma of negligence of parents. Her family was constructed with insecurity, uncertainty, lack of belongingness. She develops hostility for the father because he used to change jobs and places without caring the expectations of his children. Divakaruni justifies that relationship have no absolute significance but their commitments change according to the situation.

The story “The Blooming of Cacti” shares a sensitive Indian Mira who plans to visit California nurtures the dreams of fanciful scenery. She starts viewing her new geographical space will redefine her own life conditions. She pours out her immigrant dilemma.

I felt myself growing into all the words my sister- in –law had shouted as I packed my things in her Dallas name two days ago. Selfish yes. Ungrateful yes. Following only my own pleasure, I would be all that.(168).

Inspite of emotional longing for homeland, Mira was fascinated by the lifestyle of U.S. and she was attracted by Ajith whose manners are typically American. Both of them share distinct sensibilities, Mira accepts sexual perversion as a method of compensation for the personal loss just as she adopted her immigration to California as a compensation of her loneliness. The complexity of emotions governing the immigrant’s life and sensibility is the central motif of the story.

The agony of immigration in this short story collection depends on the level of education and the motifs behind immigration. Neither the dislocation nor can the assimilation be total. Most of the women protagonists of The Unknown Errors of Our Lives are the victim of these kinds of cultural shocks. According to Christine Gomez,

Expatriation is actually a complex state of mind and emotion which includes a wistful longing for the past, often symbolized by ancestral home, the pain of exile and homelessness, the struggle to maintain the differences between oneself and new unfriendly surroundings as assumption of moral
and cultural superiority over the host country and a refusal to accept the identity forced one of the environment. The expatriate build a cocoon around himself/herself or refuse from cultural dilemma and from the experienced hostility or unfriendliness in the new country. (242).

Divakaruni records that the landscape, geographical locations and cultural dynamics play a significant role in modifying the commitments of relationship. Sometimes the immigrants are able to absorb the best of both native and the foreign culture. The diasporic people who originate from Asia but live in Western countries provide an interesting example for the new hybrid culture. The central characters include Mrs.Dutta, Tarun, Leela, Monisha, Mira and Ruchira represents the duality of cultures, the East and West. The East- West conflict gives way to the conflict between the male rational approach in facing life's realities and the female view based on faith and sentiments. Against this backdrop the writer presents an unique love- hate relationship with America. The immigration implies not only a desire for social and cultural conglomeration but also a desire on the part of the immigrant for transformation into a new personae. The immigration and transformation becomes the key factors in constituting the American experience. One could witness from the characters that are caught between two worlds, two cultures, two identities, hoping that the hoping ends would meet. Homi Bhaba in The Location of Culture argues that that migrant subjects are constituted by cultural indeterminacy and hybridity which reject fixed identity. On the whole Divakaruni’s stories lay bare a powerful collage of experiences of the “dislocated” and resettled intertwining the social and personal, and fashioning to show how he transplanted live in the new land. The dislocation is an inescapable physical and geographical reality. This leads to an envisioning of the diasporic culture in the light of new sensibilities.

References
CULTURAL ALIENATION OF MARGINALIZED PEOPLE IN THE GYPSY GODDESS BY MEENA KANDASAMY

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Abstract

Alienation is described as a condition in which they are dominated by their own creation. Karl Marx is a first one to introduce the concept of alienation. It means that the separation of individual from the important aspects of the external world accompanied by a feeling of powerfulness or lack of control. A person may feel alienated from the society or by themselves. An alienated state is which a person feels detached from the outside world and sometimes from his/her own feelings. An alienation stage of a person or group of person is due to powerlessness or lack of control, financial problem etc. The self alienation is due to consequences of being a mechanistic part of a social class. This Paper focuses on Marginalized people were alienated from their own native place itself. Even the native place becomes hell to Some people due to this caste system. The Gypsy Goddess novel focuses on the real life incident that happened in 1968, in kilvenmani village, in Tanjore District of Tamil Nadu, south India. 44 landless agricultural laborers including women and children were locked inside a hurt by a group of landlords and burnt alive.

Keywords: Alienation, Marginalized, Powerfulness, Control, etc

Introduction

Dalit literature occupies a pride of place, actually born out from the horrible system of untouchability and caste discrimination that have been practiced in India for past millennia. The caste system was one of the great separating forces that divided human beings into higher class and lower class people. This separation among the human being was based under work done by them in the society. The problems of untouchability and caste discrimination were starts over from that point.

People who was doing good and some decent job in the society, they were considered as the high class people and they impose some stereotype images on the people who are doing some indecent job like as menial labourers, landless farm workers and peasants, and forced into various other menial labour such as washing clothes, collecting human faeces, beating drums, washing clothes, cutting hair, etc.,

In modern times, Dalit poetry and writing by social and political activists have taken centre-stage amongst the educated activist community. Dalit literature was originated in 1960’s. It was first started in Marathi language, Later soon it was soon appeared in other languages such as Hindi, kannada, Telugu, and also in Tamil. Dalit literature was developed and narrated through the works like poems, short stories, novels, plays and auto biography. Most of the Dalit literature works are written in the auto biography, because through these genre only a Dalit can portraits about reality, caste discrimination, and sufferenings which was they faced from their childhood. Due to this horrible treatment on Dalit, makes a life in earth as a hell to the some of the people in their own land itself.

Cultural Alienation of Marginalized People

The novel “The gypsy goddess” by Meena Kandasamy, she portraits about the sufferenings of Dalit farmers, that they were struggling a lot to get a extra half measure of paddy from their land owners,
Dalit people were only, the farmers in the field. The novel portraits about the real life incident that happened in kilvenmani village at Tanjore District in 1968.

Dalit people were to work hard to cultivate paddy. Dalit were not fighting for extra money or to reduce the working hours or for the various facilities. They were arising their voice for food only. The food is the very basic need for all living being. But at the end they would not got extra measure of paddy from their land owners. At last 44 Dalit farmers were burnt alive by their land owners in a hurt including women and children were also includes in these 44 farmers. The only reason was arising their voice against them. This real incident was happened in Kilvenmani village, Tanjore District, Tamil Nadu in 1968.

We were proudly talking about much development in science and technology in India. But even though some group of people were still struggling a lot for their food. There was only the outside change in our country, but inside the mind of some humans never they changes had happened. Even today also the caste system was followed in some villages in India.

It was both a novel about a true –life massacre and a novel about the impossibility of writing a novel a novel about true life massacre. The novel trending the line between powerful fiction and fearsome critique. The author leads us to through a rapid modernizing India and along the ways she points out injustice of privilege, hypocrisies of authority and the unforgiveable politics of turning a blind eye.

Conclusion

Meena kandasamy `s works strongly counter that Marginalized people were not only voiceless but also lifeless. Dalit people were alienated from the society through politically, economically and socially. Meena Kandasamy work skillfully portraits the life of Marginalized people. In generally Dalit were treated as subordinate neither to the other community people nor to the society. They were even suffered for their Daily food and also to satisfy their own Daily basic needs to lead their life.

References
LONGINGNESS OF THE SELF IDENTIFICATION AND HOMELESSNESS IN THE NOVEL WIFE - BHARATHI MUKHERJEE

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Bharathi Mukherjee age of three, her contribution to the cause of feminism has been to build a professional career based on words in the form of lectures, essays and fiction. Bharathi Mukherjee has written more novels. ‘Jasmine’, ‘Wife’ ‘Holder of the world’ are the familiar novels by Bharathi Mukherjee. It discusses their longingness of the self identification and homelessness. In recent years has gained significant recognition because she voices identification experience, particularly that of the south Asian Diasporas in North America. She emphasizes the problems with cultural identity that immigrant face. She insisted the need for immigrants to choose their home by constantly, negotiating their relationship with the old homeland and she got success of writing of the immigrant experience.

Bharathi Mukherjee’s ‘Holder of world,’ ‘Wife’, ‘Jasmine’, discusses the suffering at home in homelessness. These three has its unique appeal of explaining the immigrant experience, her loneliness and fear. Her woman characters are tantalized by the possibility of passion, which they mistake for love and self-expression, in America which appears to be a free land, a veritable dream-land for all Indian girls. The new immigrant has to deal with people essentially different from herself. She has to learn and understand alien languages. She has to face unaccustomed problems. Bharathi Mukherjee creates the new voice and vision of the immigrant woman defining her to change the world around her.

The major themes reflected in her works are issues related to women, their self-actualization psychological transformation, problem of identity issues of gender and culture and most important problems and challenges faced by the Indian Communities especially by women in foreign countries. Ruthlessness and unreal existence are the main concerns of this expatriate novelist who has set out to make a deliberate distortion of Indian womanhood.

Her second novel ‘Wife’ (1975) presents the alienated life in immigration resulting in neurotic behaviour and her journey from marriage to murder. Through this immigration the women how she gets psychological strains and how it causes abnormal behaviour is discussed in this paper. The character Dimple Bass, who wants to relate her Indian Traditional values with modern American Culture. As a young girl Dimple Basu is expecting a handsome husband and he is the person who provided everything in her life. The desire of Dimple Basu is described in the very first page itself.

“Dimple wanted a different life an apartment in Chowringhee, her hair done by Chinese girls, trips to New Market for nylon sarees. So she placed her faith in neurosurgeons and architects.”

She married Amit Basu, a consultant Engineer. After marriage Dimple tried to satisfy every member in the family. Her husband Amit and her mother-in-law were changed the name of her and she also accepted her new identity when she came to know the news of her husband decided to go to America. She feels very happy and accepted. She thought that she could get liberty and freedom there. Dimple thought she would be liberated from all customs and traditions. She did not know that the problems to be faced by her in future. In order to fulfill her dream she aborted her child and she is not decided to
serve her old mother-in-law. Dimple understands that marriage and family are very central Indian life and to fulfill her dreams she has to continue her confirmative role.

In the mean time of her pregnancy Dimple's act a killing a mouse clearly reflects her mental disorder. Mukherjee writes, "and in outburst of hatred, her body shuddering her wrist taut with fury, she smashed the top of a small gray head".(35)

In one way she was killing herself because the mouse is also to be pregnant as herself. On the other hand it is a symbolic representation of attempting suicide herself because with the end of the mice. She finds great relief from internal tension that disturbs her day and night. Dimple is different woman discards the greatest gift of motherhood.

"She began to think of the baby as unfinished business. It cluttered up the preparation for going abroad. She did not want to carry any relics from her old life."(42)

During her pregnancy, her abnormal thoughts and act of self-abortion once again made readers about her frustration and made the readers to be confused. When she reaches America she becomes fascinated and attracted by each and everything: the language, culture, society, even the apartment where they are living. But in few days she realises the cloud arises and confusion rules her, she said.

“She was caught in the crossfire of an American Communalism she couldn't understand. She felt she'd come very close to getting killed on her third morning in America (66)”.

It was the place all her dreams are shattered and she is unable to analyse her own existence. This is the stage of her psychological transformation and her personality turns into disequilibrium.

Here, Dimple faced cultural encounter between India and America. She is not ready to decide which culture she has to choose. Dimple suffers from "a subterranean streak of violence. She is uprooted from her family and her familiar world is projected into a social vacuum where the media become, her surrogate community, her global village.”

When Amit is not able to find a job in America, Dimple wants to commit suicide in different ways. She suffered from interpersonal crisis, failure and self devaluation, inner conflict, loss of meaning and hope, She thrown herself headlong into the depths of despair. She tries to learn western culture, thoughts, activities, dresses but fails. After Amit Basu gets a job, She is left alone in the home all the day and from here her dilemma starts. Under these circumstances when Amit rejects her proposal for a job, she has to sit at home without any constructive work. She has to depend Amit for Economic and her emotional support leads her isolation. She starts watching TV serial crime stories. That made her to violent dreams and suicidal dreams. Her abnormal and aggressive behaviour is not noticed by Amit. Because of his work pressure he did not pay the attention towards her emotional and mental needs. Amit is busy in his daily duties. Dimple is not willing to share her emotional feelings with Amit. Dimples boredom and carelessness made here to kill Amit and leads her to be so violent.

“Her own body seemed curiously alien to her, filled with hate, an insane desire to hurt, yet weightless, almost airborne. She dug her chin deep into the depression, so deep that she squirmed in sleep with viciousness she thought inappropriate to her wifely status.”(117)

Dimple-Amit relationship, Bharathi Mukherjee has tried to raise the problem of compassion which involves the feeling of sympathy with and understanding of, another person’s feelings, middle class Indian as not only economically and socially dependent on their husbands but their emotional and psychological needs get satisfied in their husbands company. Dimple's increasing desires and inactive life bring her closer to Ina Mullic who is a vulgar and selfish woman. Dimple learns new culture from Ina but later she wants to get rid of Ina. From the friendship only she learnt the relationship of Milt with this we can judge the immaturity of age and incomplete education of Dimple. She was very much interested to get new objects and without understanding the reality of life.
The four important wishes that arise in our mind, security, new experience, response and recognition without taking any positive efforts she wants them together. As a woman, wife and immigrant she lacks to establish the important role for herself. Here incapability of facing and fighting with her psychological problems compels her to act in such a manner.

Mukherjee portrays the extreme case of women and Dimple's final act of violence is unconvincing on a realistic level, yet really is an attempt at trying out a mode other than realistic. The life and breath of the novel is found essentially in the tension and balance between the personal and the social, but not certainly is estrangement from society and dissociation from reality.

What comes out from this story with its proliferation of senseless acts of violence is a terrifying and pessimistic vision which denies females the will to prevail to love and to endure. Just as Dimple has symbolically returned to the inorganic state of existence by the silent operation of thanatos the narrative too has come to a final dissolution as a result of its internal necessities. The ending in this sense does not appear to be contrived. It is quite in the logic of the narrative to come to this end with a final explosive release of the pent-up-tension an experience which is anticipated and pleasantly felt by sensitive reader.
STRUGGLE FOR IDENTITY AND DIASPORA IN JHUMPA LAHIRI’S THE NAMESAKE

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Abstract  
This analysis of the paper appearance into the sense of identity and belongingness of the characters of the Indian origin who moved to the USA in the novel written by Jhumpa Lahiri. The mortal is that the best example to classify Diaspora because the term and its role within the gift era, the lifetime of 1st and second generation immigrants square measure well delineate through the plot and characters by Lahiri. The very fact is that Jhumpa Lahiri is that the kid of Indian immigrants once she migrates from European country (where she was born) to America makes her each a migrant and Diaspora author. She has written on the Indian Diaspora and narrated stories that reveal the inconsistency of the construct of identity and cultural distinction within the area of Diaspora in her works. Keywords: Indian Diaspora, identity, belongingness, immigrants, cultural difference.

The Diaspora has been a favourite topic in the world of literature for innovative literary outputs in recent years. It is going to be referred to as the literature of individuals United Nations agency have flown and tried to settle over the distant territories of the planet for varied reasons. They continuously realize in two conditions in the method of subsidence down. They are doing not flee from the settled assurance of home and that they cannot permit their roots being blown over the fragments of unsure securities of a far off land. Man has continuously implemented man to move from one place to a different. Such movements have been varieties of exile as dislocation from the country of origin was painful. The word “exile” has negative connotations but if it is self-exile, then it becomes ambivalent. A migrator belongs to a category less than that of an emigree. A migrator is somebody United Nations agency leaves his native country.

It is considerably appealing that Jhumpa Lahiri is that the kid of Indian immigrants once we think about literature on Indian Diaspora. She crosses borders once she migrates to England, her birth place, to the USA associate degreed becomes an American subject. The recurrent theme in Lahiri’s writing is the bitter-sweet experience of emigrant to America from India. Her characters square measure typically caught in a very cultural indeterminate state-excited concerning their new home. Lahiri belongs to the second generation of Indian Diaspora whose current look for identity never looks to associate degree finish. Her characters conjointly speak the glory of common life. She says, “I understand that my accomplishment is kind of normal. I am not the sole lady to hunt his fortune removed from home, and definitely I am not the first...As normal because it all seems, there square measure times once it’s on the far side my imagination”. In “The Namesake” Lahiri experiences of growing up as a toddler of immigrants fit that of her protagonist, Gogol Ganguly. In this novel, she reflects on the Indian Diaspora and creates a narrative that reveals the inconsistency of the conception of identity and cultural
distinction within the house of Diaspora. In associate degree interview Lahiri has admitted that,”I am unlucky that I am between 2 worlds.....I don’t really know what a distinct South Asian identity means. I don’t think about that when I write, I simply try and bring someone to life”. which is precisely what she will through her characters. Names square measure symbols of identity in life. Names facilitate individuals to speak with one another, they play a vital role for individuals to spot themselves. As identity becomes the core issue, the name becomes quite important. Indian tradition follows varied types of rituals and ceremonies of naming a born baby. Names play a awfully vital role in life. In literature, managing clash of cultures, countries and races, names emerge as identity symbols.

In Indian perception smart names represent dignified and enlightened qualities. Pet names are a unit generally pointless and silly. The title “The Namesake” reflects the struggle of author Ganguly, World Health Organization goes through to spot with uncommon name. The novel represents the expertise of an awfully specific community that has no name. The novel centers round the couple and community of Bengali origin who migrated to USA for varied reasons. They are the primary and their second generation of South Asian immigrants or South Asian Americans. Narrating the story of Ashok and Ashima Ganguly, Lahiri targeted on the cultural dislocation of a family, immigrants from city World Health Organization settle in Hub of the Universe to check, work and lift a family. The novel moves quietly across its cultural are from the birth of son to the death of a father. The good concern of novel is that author, the representative of community while not a reputation, is himself misnamed author. He struggles with a reputation he’s given by and a heritage either Indian or American he's unsure either. He wants to redefine himself as a born and brought of USA rather than to be identified from his parent's immigrant culture. So as to induce self definition, he abandons the name author and tries to become somebody else. The question if identity becomes crucial once someone is culturally displaced and he cannot co-relate with any of the two worlds during which he’s living. Whereas experiencing identity confusion from a modification of names .Gogol is withal able to outline his identity. Since author is born when his father survives in an exceedingly frightful train accident, his father sees the name author as a name as gesture of his rebirth. However, author doesn’t perceive however pregnant his name is once he’s young. Gradually, he starts knowing the uncommon nature of his name that creates issues along with his identity once he grows up. Author doesn’t perceive the emotional significance of the names. The name becomes a haul for author, as a result of he feels uncomfortable with the Russian name. It makes him to detach himself from his members of the family. Later on, author decides to use his legal name, Nikhil, as Associate in Nursing overcoat to flee from Indian culture. Though the name Nikhil brings him a lot of confidence, author is usually gift within him. “Without people in the world to call him Gogol, no matter how long he himself lives, Gogol Ganguly will, Once and for all, vanish from lips of loved ones. And so cease to exist. Yet his eventual demise provides no sense of victory, no solace, it provides no solace at all” (289). All his efforts pay him back with confusion about who is truly.

Ashima, Gogol’s mother arrives in USA with her husband Ashok, UN agency has no plan or dream of attending to an area known as state capital thus far aloof from his oldsters. However she agrees for the wedding since he would be there. Ashima often feels upset and homesick and sulks alone in their three room’s apartment which is too hot in summer and too cold in the winter. She feels emotionally dislocated from the comfortable “Home” of her father full of so many loving ones and years to go back. Ashima undergoes same section and she or he feels that living during a foreign land is sort of a long physiological condition. She clutches to her ethical and cultural ideologies of Bengali Indian. Ashima and Ashok Ganguly attempt to produce a little Bengal clutching to their roots and culture in America, removed from land of their birth and troubled for an identity within the land of opportunities and wealth. They realize several Bengali friends and take a look at to make their own community there. They
fight to revive their tradition by making ready Indian food, invitatory Brahmin for rituals and then on. This sense of alienation from the Western culture and also the land where they are born and they are perpetually being told regarding. Author and Sonia organize Bengali get-togethers; however they grew in hybrid culture, half Bengali, half American. Ashima tells author regarding Durga Pooja, she also makes him memorize four lines children's poem by Tagore. However a similar time she is aware of her kid being American student and makes him watch Street and also the utility so as to match with English he uses in school. So, author is usually sailing in two boats at the same time, one along with his oldsters reception speaking Bengali and living in Bengali vogue and alternative of American Indian.

Thus the novel “The Namesake” illustrates the lives of each initial generation and second generation Indian migrants within the USA. Alienation is that the part of expertise of the Indian Diaspora and even though folks square measure reception partially of the globe, it doesn’t mean that they’ll not become victims of the sense of alienation. The novel additionally shows however the immigrants face culture dilemmas within the foreign system. Lahiri has tried to answer of these queries in her own vogue through the search of identity of her characters. Diaspora is all regarding the creation of latest identities, resolution of conflicts and a brand new culture.

References
DETERIORATION OF HUMANISTIC VALUES: AN ANALYTICAL STUDY ON CURRENT ISSUES

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Abstract

Erosion of humanistic values is not a healthy sign to the mankind. This paper analyses some of the current issues identified with the deterioration of human values in detail. Some of the current issues are to be taken for the analytical study. S. Tashvanth, a twenty-two-year-old youth, sexually assaulted a seven-year-old girl Hasini. Another incident that happened in Kathua district in Jammu and Kashmir shocked the whole nation in the year 2017. Aasifa, an eight-year-old girl was raped and murdered by a gang. Madhu, a tribal man in Kerala was allegedly beaten to death by an irate mob on charges of stealing food from a shop. The victim’s mother had reported that Madhu, his son had been living in the forests for nine months. She added that he was not a thief. She held the locals responsible for the victim’s death. A video footage of a mob supposedly sixty-five-year-old woman, the wife of an ex-service man was lynched by a group of villagers at Athimoor village near Polur in Tiruvannamalai district. Many incidents could be quoted every now and then as proofs for the deterioration of human sympathy. When one traces the life history of a person he or she can understand where he does start acquiring all the good qualities. It is even evident when he starts losing human values. Apart from making a man humane by the enforcement of law, a government should also plan and execute some passive means such as counseling sessions and so on. It should be carried out very carefully by the experts. Once again, it comes near the point of uncorrupted government, because for exercising the above said plan, genuine politicians and government officials’ cooperation is necessary. The best way not to lose human values is practicing ‘Ahimsa’ preached by our great national leader Mahatma Gandhi. It is not only for the Indians, but also for the entire world.

The term Erosion is identified with various phenomenon such as soil, wind, coastal, skin, tooth, bone, bank, geological etc. Among these some may cause a positive impact atleast over a period, but the erosion of human values always lead to adverse effect. Erosion of humanistic values is not a healthy sign to the mankind. This paper analyses some of the current issues identified with the deterioration of human values in detail.

The socio cultural theory is found interesting and matching with the current incidents of physical violence against children. Gil (1970) enlists some five forces:

- Environmental chance factors:
- Environmental stress factors.
- Deviance or pathology in areas of physical, social, intellectual and emotional functioning on the part of care takers and/or the abused children themselves
- Disturbed intra family relationships involving conflicts between spouses and/or rejection of individual children
- Combinations of these sets of forces (135)

Here, the following are the current issues taken for the analytical study.

S. Tashvanth, a twenty-two year old youth, sexually assaulted a seven year old girl Hasini. He has stuffed the girl’s body in a bag and taken it to a desolate place near the southern suburb of Anakaputhur and burn it. The Times of India updated the news item on Feb 9, 2017.
Footage from security cameras in the apartment showed the child playing in the parking lot of the building complex...Hasini’s parents had gone shopping with her little brother because she was playing with children from the apartment,” the officer said, “After the other children left and the girl was alone, Tashwanth lured her to his flat.”

This particular incident shook the whole country. It proves Gil’s first and third point of his theory mentioned above, i.e. the environmental chance factor and emotional functioning on the part of caretakers.

When Hasini was left with the brutal murderer, he could not help his brutal instinct played upon the fate of the innocent girl. Emotionally he was weak and eventually those emotions had led him to the child abuse.

Another incident that happened in Kathua district in Jammu and Kashmir shocked the whole nation in the year 2017. Aasifa, an eight year old girl was raped and murdered by a gang. The local police had tried to destroy the evidence. Some local lawyers also tried to prevent the police from filing the charge sheet.

An eleven year old deaf and dumb girl was injected with an orange liquid or a cold drink with drugs by an elevator attendant to immobilize her. After that she had been tied a belt around her neck and raped again and again by other like complex’s security guards, plumbers and electricians. The sister of the little girl was blackmailed on the edge of a pocket knife.

These incidents have been reported within a short period of time. It raises a question of female children’s security. These are not only to deal with gender issues, but generally the erosion of human values. It is to be seriously analyzed where the entire human race march towards. Not only the rapists to be blamed and punished, but also the other officials who are trying to dilute the cases.

Madhu, a tribal man in Kerala was allegedly beaten to death by an irate mob on charges of stealing food from a shop. The victim’s mother had reported that Madhu, his son had been living in the forests for nine months. She added that he was not a thief. She held the locals responsible for the victim’s death. A video footage of a mob supposedly recovering a bag of stolen food items from Madhu has gone viral on social media. A young man, identified as Ubaid TV, had posed a selfie with the poor, tied-up victim. Ubaid’s profile states that he is a student of Calicut. When a literate is found to lose the human nature, one needn’t even question the level of illiterates.

A sixty five year old woman, the wife of an ex-serviceman was lynched by a group of villagers at Athimoor village near Polur in Tiruvannamalai district on Wednesday. The mob pulled out the woman and her relatives from the car and beat them up. The fury of the crowd did not subside even after the attackers witnessed Rukmani dead. Mistaken for child kidnapper, she was beaten severely and murdered.

In the above said incidents, mob psychology has played a role. As per many theories propounded by the psychologists and sociologists, the crowd is always emotionally determined. Mc Dougall described the behavior of the mob as follows:

A crowd is ‘excessively emotional, impulsive, fickle, inconsistent, irresolute and extreme in action, displaying only the coarser emotions and the less refined sentiments; extremely suggestible, careless in deliberation, hasty in judgement, incapable of any but the simpler and imperfect forms of reasoning; easily swayed and led, lacking in self consciousness, devoid of self respect and of sense of responsibility... Hence its behavior is like that of an unruly child or it is like a weld beast. (45)
Many incidents could be quoted every now and then as proofs for the deterioration of human sympathy. What are the reasons?

Man understands the fact that his life span is very short. Within this short period of time, he wants to enjoy all the treasures available in the world. Slowly he aspires to reach them as early as possible before the end of his destiny. This aspiration sometimes misleads him to violate the laws and reach those as quickly as possible. Though a human being is civilized to a certain degree when he or she finds an opportunity, he or she tends to misuse or exploit the situation.

Humanism is a psychological term that deals with the uniqueness of every individual. The humanistic theory is a kind of psychology which considers the concept that all human beings are good. To attain goodness every one should undergo some phases in life.

Abraham Maslow has designed a pyramid to show how people should go through the hierarchy of needs. It starts from physiological, then it goes to safety, belonging, esteem and finally self-actualization. Abraham Maslow opines that the apex of the pyramid is to be achieved only after the initial steps are experienced. Many examples could be given such as the case of Gautama Buddha, King Ashoka, Mahatma Gandhi and so on. Charles Dickens shows the fulfillment of all the levels widely in his novels like *David Copperfield* and *Christmas Carol*.

When one traces the life history of a person he or she can understand where he does start acquiring all the good qualities. It is even evident when he starts losing human values. It depends on an individual’s attitude whether he attains self-actualization by experiencing the basic deeds or losing the apex of the pyramid. Maslow says, while behavior is almost always motivated, it is also almost always biologically, culturally and situationally determined as well.

One can understand from Maslow’s theories that it is possible for a man to exercise good manners and behave considerably well throughout his life, but before it, he need to undergo some kind of self-training. When one witnesses the increase in the brutality of men, he is left with an impression that it could be controlled and could not be abolished entirely. The only possible measure is to strengthen the clutches of law, because it is practically impossible for a government to have an eye and check all the law breakers round the clock. When a fear of severe punishment sown in the society, people tend to follow the rules and respect the laws either by their own will or out of compulsion. However some born criminals are capable of bending the law according to their own wish. They neither have the fear of law nor punishment, pain and death. This would be prevented only by an uncorrupted government. It is not only in the hand of an individual but also the genuine politicians who are the inseparable part of the Indian constitution. It is a human tendency to violate the rules when he is not monitored or he is given an autonomy. It is said through the movie “Lord of the Flies”

A group of British boys are left in an island after a plane crash. They are roughly divided into two groups, one is “littius” and the other “beguns”. At first they form a culture similar to the one they left behind. They elect a leader Ralph, the genuine one who acts with the advice and support of Piggy (the intellectual of the group). He tries to establish rules for housing and sanitation. He also tries to bring in the discipline and decorum, but all his efforts end in fruitless results. Jack, a competitor wants to lead the group. He misleads the group by teaching them to hunt, symbolizing violence and evil. Finally the conflict between them lead to some tragic events. Thus who once were all civilized and disciplined are tempted by the diversions, foresee the opportunity of ruling the island, turn to be the savages and law breakers.

Apart from making a man humane by the enforcement of law, a government should also plan and execute some passive means such as counseling sessions and so on. It should be carried out very carefully by the experts. Once again, it comes near the point of uncorrupted government, because for
execercising the above said plan, genuine politicians and government officials’ cooperation is necessary. The best way not to lose human values is practicing ‘Ahimsa’ preached by our great national leader Mahathma Gandhi. It is not only for the Indians, but also for the entire world.

References
Badal Sircar is a reputed Bengali post colonial playwright. He is very well known for his versatility and literary genius. He has written more than fifty plays and also has written a novel. Badal Sircar has created his own dramatic theatre to enact his plays. It is called as the Third Theatre. Badal Sircar is a civil engineer by profession and he is an amateur artist who used to create theatre. While he is busy with his profession, he happened to come in close contact with the rural India. The desperate plight of the poor peasants and farmers has created a big impact on him and he resigned his job so that he could spend his full time in theatre to make the people aware of the injustices in the society and to find suitable solution to it.

Procession is a unique and intricate play by Sircar. In this play Sircar doesn’t seem to create well defined characters, plot or story line. The play is open-ended and the theme of the play is made significant through repeated representation of it. Sircar has made use of a collage technique through which he has connected or linked variegated scenes and different episodes that he has happened to see in the streets of Calcutta in a meaningful and coherent manner. Sircar is an innovative writer who always aims at creating an impact on the audience mind through his direction of the play.

Sircar feels that the usual way of writing a play with one particular story line will make the audience to think what is up next in the story? He means to say that a writer may not be able to make the spectators think critically and analyse the problem presented before them. So the technique of collage will make the audience think rationally. Sircar does not favour the usual proscenium theatre to enact his play. He always stands by the ‘Street Theatre’ which can also be called as Sircar’s ‘Third Theatre’. Sircar created the Third Theatre as a form of reaction against the proscenium stage theatre created by the British during their rule.

The play Procession can be analysed and studied in two points of views. One is on the basis of themes and the other is on the basis of techniques adopted and used by Sircar. Sircar analyses the socio-political issues like corruption, exploitation and violation of common people, based on class, influence of western culture and civilization, and the exploitation of the working class by the ruling class and the practice of ideology formed by it. Sircar deals with an issue of the disappearance of a young man named Khoka because of the brutal atrocities of the police is handling him as an accused just because of standing up obtaining for his basic fundamental rights. Sircar strongly focuses on the capitalism which is the root cause of all other socio-political issues in the contemporary society.

In the play, the image of procession is predominant and it means “Michhil” in Bengali. The setting of the play is in Calcutta. Sircar has chosen Calcutta because it is a city of procession. Sircar has employed this image both in positive and negative perspectives. Sircar has written the play not as a whole. He strung the scenes together which was written in parts by him as he had seen it in Calcutta streets, coffee houses, tea shops and in offices. In the play, the characters are not well defined and an old man
character in the play talks about the various processions that used to take place in Calcutta. “Michhils for food and clothes, Michhils for salvation, Michhils for the revolution, Michhils in military formation, Michhils for refugees, Michhils for flood relief, Michhils mourning, Michhils protesting, Michhils festive, Michhils with stars” (Sircar, Procession 8). The common people present the problems they face in the society and the exploitation and violation done to them and their resistance and rebellion against it.

Sircar has made a rich and abundant use of irony in the play. He does not want to show case the problems of suppression and oppression of the common people in the post colonial period directly. Rather he represents it in an ironical manner. Working class people are much exploited and violated by their masters. Sircar ridicules the cheap and cunning mentality of the modern man who belongs to the ruling class. It is evident form one of the conversations in the play.

O Master, we can’t bear it any longer.

THE MASTER. Take this. This is for you.

CHORUS. What’s it, Master?

THE MASTER. The elixir that will bring you oblivion.

THE MASTER leaves the bottle with them. They snatch at it from one another to have a sip.

. . .


It is also an example of alcoholism. The modern men of the ruling class are clever enough to make the exploited common people mindless by adultering with liquor and illicit drinks so that they can be on the safer side always. Manchi S. Babu is also of the same view. “The process of making people mindless, in the family and the society, is successfully effected through religion, fine arts, mass media, education, unnatural ideals and drugs” (101).

In the play, Master is a character who proclaims that communism is the worst enemy of the civilization. It is the religion of animals. Sircar believes that it is communism which could bring equal distribution of wealth among the people in the society. It is a boon to the downtrodden people in the society whereas the upper class people feel that communism is their only enemy because it spoils the existing hierarchy of social structure which is a greater advantage to them. The upper class people's opposition against communism is evident from.

THE MASTER: What is the greatest enemy of civilization?

CHORUS: Communism.

THE MASTER: Who upholds, preserves, and protects civilization?

CHORUS: You, Master!

THE MASTER: Rest assured, my children, I’ll keep you civilized. Communism is the religion of the animals. Keep in mind that you are not animals, you are men.

CHORUS: But Master, we’re dying.

THE MASTER: There’s heaven for you after you die, and heavenly happiness. Animals have no heaven. I bless you, you’d die as men, not animals. (23)

As it is already said that there is no well defined characters, Sircar represents the group of upper class people through Master. He fools the working class people and the downtrodden is the name of religion. Though Sircar is an engineer, he gives up his profession in order to raise his voice against the antisocial elements through his writing of plays. When the Procession was written in 1970's, the
Naxalite movement was at its climax in Bengal, because many young people were murdered by the police in public and as well as in a secretive manner. The common people who question the sudden disappearance of young men are not at all answered properly by the indifferent police officers at any cost. It has created a severe impact on Sircar’s psyche which has induced him to make the play with variegated scenes that take place in Calcutta. Sircar views that there are many men like Khoka who disappeared all on a sudden for which the common people couldn’t find any solution. Having analysed all these, Sircar comes to a point that capitalism is highly responsible for the division of people as upper and the lower class and the exploitation of the latter.

Under the capitalism, there is no equality in the treatment of people in the society. Capitalism can be defined as

... a social system based on private ownership of the means of production. It is characterized by the pursuit of material self-interest under freedom... capitalism is further characterized by saving and capital accumulation, exchange and money, financial self-interest and the profit motive, the freedom of economic competition and economic inequality, the price system, economic progress, and a harmony of the material self-interests of all the individuals who participate in it. (Reisen 19)

There is no equal division of wealth and power among the people of all classes. The wealth and power is wholly possessed by the rich and ruling class and the less privileged and under privileged people are devoid of even their basic needs and they are accused and even murdered for standing up for their rights. At this social inequality and the related issues havemade Sircar strongly believe in communism which can lend its hand to uplift the downtrodden and ban the capitalism.

Along with the theme of exploitation, Sircar also concentrates on the effects of colonialism. During the British rule, they paved the way for black marketing and corrupted the minds of the innocent native people and there by cultivate the practice of corruption. The capitalist system created by the colonizers served the privileged to develop more and more and to think of their own selfish needs and interests and not of the unfortunate and underprivileged people. Their own self interests and its fulfillment is the sole reason for the promotion of Black marketing and corruption.

Black marketing is the sale of goods, materials and services is an illegal manner by the rich people, landlords and the capitalists or the masters. In this illegal marketing, the common people are forced to buy the goods for the highest rate from what they worth. The capitalists also make innocent common men to sing the glory of Black marketing as they sing the glory of Lord Krishna who was born as an ordinary human being in the world to destruct the evil forces and evil men in the play.

Indian freedom struggle movement is an anti-colonial movement and it is important in the post colonial study. Some freedom fighters and patriots revolted against the British rule and had conducted many anti colonial, violent and non-violent struggles in order to obtain independence. Anti colonialism can be defined as, “... the point at which the various forms of opposition become articulated as a resistance to the operations of colonialism in political, economic and cultural institutions. It emphasizes the need to reject colonial power and restore local control” (Ashcroft, Griffiths, and Tiffin 14). In 1947, after many years of struggle, British accepted to give freedom with an agreement of dividing India on the basis of religion as Hindu and Muslim. The divide and rule strategy of the British colonizers had led to many communal riots, bloodshed, discrimination based on race, colour and religion etc. eventually it led to the partition of India after independence which again resulted in riots and bloodshed.

In the play, there is a scene where some patriots struggle with British forces and the scene is about the fight between the two. So the scene is full of action. It is evident form,
ONE. Free-ee-ee-dom!
TWO. Non-violence!
THREE. Non-coopera-a-a-tion.
FOUR. Satyagraha-a-a-a.
FIVE. The spinning whee-ee-eel!
ONE. Let Hindus and Muslims unite.
TWO. Quit India.
THREE. Do or Die.
FOUR. Karenge iya marenge (Do or die).
Five. British Imperialism, leave India! (Sircar, Procession 19)

The play ends with the union of the old alive Khoka and the young dead Khoka with the chorus that invites the audience to sing the procession of dreams. The play ends with a hopeful note that a real procession will show a way to the real peaceful home. Thus, Sircar has exposed how the colonial rule harmed the country immensely and how the people have got clasped in the clutches of the capitalism even after independence through his intricate play Procession.

References
Traditionally, marriage and sex for women entailed a most submissive feminine role. Although a woman ideally had power as a mother, as a wife, she is submitted to her husband and his family. Only recently, women in the dominant patriarchal tradition started to question aspects of this role, or decided against marriage altogether. Marriage is meant to provide comfort and strength through love and communication, and not through material possessions. It should be devoid of all secrets and firmly rooted in honesty and truth. Then only the marriage bond a strengthen itself and no incidents of the past destroy the future. Marriage does not allow either partner to be selective (Sinha 106-7). The Indian tradition considers the marriage ceremony as one in which the husband and wife become one. In India, it is understood that wife will merge her name, personality, life style and her entire life into that of the husband. In marriage, the husband is expected to be the authoritarian. He should dominate the life of the wife. Regarding the solemnity of marriage, Bertrand Russell in *Marriage and Morals* remarks:

> The essence of a good marriage is respect for each other’s personality combined with that deep intimacy, physical, mental, and spiritual, which makes a serious love between man and woman the most fructifying of all human experiences. Such love, like everything that is great and precious, demands its own morality, and frequently entails a sacrifice of the less to the greater; but the sacrifice must be voluntary, for, where it is not, it will destroy the very basis of the love for the sake for which it is made. (215)

Women experience freedom and try to improve their lot due to politico-economic, cultural and socio-psychological changes in the life patterns and attitudes of women. Education brings economic independence of women. Hence, the traditional concept of love and marriage as sacrament and sex as a taboo is fast losing its importance. Women begin to aspire natural companionship, respect, material comforts, satisfaction of emotional and physical needs in marriage. Women consider sex as a physical need because “the negative attitude to sex or that of condemnation has lost ground considerably and the positive attitude towards sex as one of the needs of every human being is emerging” (Kapur 220).

In marriages, sexuality is expected and experienced at the physical level. It has its own role to play whether the marriage is an arranged one or not. Love, acceptance, response, yielding or withdrawal, frigidity, aversion and self-hatred all come to rest on the point of sexual relationships within or without marriage. Even the struggle between the claims of freedom and the claims of the body comes to rest on this. Marriage is not a plain and simple contract. It is a part of the larger human relationship, which traverses through attraction, love, sex, sexuality, living together and a whole lot of other phases like parenthood.

In the novel of Ruth Prawer Jhabvala’s *Get Ready for Battle*, Gulzari Lal and Sarala Devi are a couple. They live a married life full of dissonance and disturbance. Sarla Devi is a so-called social worker. She has a desire to dedicate her life for the betterment and well-being of the pair. She does not live with her...
husband, who is interested only in making money and leads a materialistic life of his own. Sarala Devi is a stoic. Gulzari Lal is happy in his relations with the bewitching Kusum, the widow of major Mehra and grandmother. She pressurizes Gulzari Lal, who is also a grandfather to divorce his wife Sarala Devi, so that they could once again return to a conjugal life. In fact, Gulzari Lal has been tamed. He begins discussing the divorce proposal with Sarala Devi at her brother's house. The proposal for divorce is put forward by Kusum and Gulzari Lal to Sarala Devi and then to Brij Mohan. However, ironically Gulzari Lal is happy and contends to have a widow mistress in his house to perform the tasks of his living wife. And as a result, Kusum gradually enlarges her domain in Gulzari Lal's house by exerting her influence over Vishnu, Mala and the little daughter, Preeti. She accomplishes her task with adroitness and swiftness. So, when she conveys Gulzari Lal's desire for divorce is completed on Gulzari Lal's next visit to Sarala Devi, who unhesitatingly signs the papers that estrange her permanently from her husband. Later, she turns her attention to social work. So, she vigorously strives for promoting the cause of the poor slum dwellers for their permanent settlement on the land they have illegally occupied in the Bundi Busti colony. However, the irony is that the property agent who manages to get the orders for their eviction from that land is Gulzari Lal. So, before signing the divorce papers, Sarala Devi, instead of discussing with Gulzari Lal the more vital question of her life regarding the divorce, pleads with him for saving the poor encroachers of the land. She becomes pathetic when she learns that the slum dwellers had behind her back struck a deal with Gulzari Lal to accept some money and vacate the land.

Sarla Devi becomes the thread of Indian spirituality. Sarla Devi seeks to dissociate herself from marital life and worldly attachments, and immerse herself in religion. In a novel which focuses on the inequalities between the rich, callous business class represented by Gulzari Lal's properties, and the helpless poor in the slums of Bundi Busti who are being forced to move, the only European characters are a stray English girl and her father. The two are at a party thrown by Gulzari Lal. There are misfits in the orthodox set up where sexes are segregated. Jhabvala has her eye unfailing on both western and Indian attitudes in this situation, picking up the deficiencies of both positions:

The two of them provided the European element which gave a party like this a little spice and variety; they vaguely realized their special position and tried to live up to it by being lively and interested. The girl exchanged a few words with the Maharaja, which thrilled her, and then she was taken up by Gulzari Lal’s son Vishnu, whom she entertained with her impressions of India while he looked down at her with much charm and gallantry and wondered to himself at her flat-chestedness. (8-9)

Jhabvala through her detachment, picks up aspects of character which the two sides fail to understand in the other.

Get Ready for Battle also deals with the conflicts in a family setting. The characters once again belong to the newly-rich merchant class in New Delhi. Sarla Devi, the wife of Gulzari Lal, who is different from the usual women in Jhabvala’s fictive world, has not been developed fully in depth and intensity. In her battle for the preservation of Bundi Basti, a slum dwellers colony under threat of eviction, she could have emerged as a vigorous, enterprising Mother Courage. She is willing to accept divorce thrust on her, who accommodates her husband’s mistress and finds her to be faultless and good. This novel presents the disparity between the rich and poor that is a social, political and economic concern.

The excellent economical career of Gulzari Lal, Sarla Devi’s husband, is successful in life. His family background has been aristocratic. His forefathers “lived stately lives in large country houses and dispensed charity and justice to their villages” (33). He possesses ‘inbred courtesy’ and dignity that lend grace to all his relationships, including those of pertaining to his business and his wayward family. Money-making and self-sacrifice constitute a binary opposite idea. Gulzari Lal and Sarla Devi, estranged husband and wife, represent these two extreme positions. To Sarla Devi, Gulzari Lal is a person, who
knows only “how to make money, how to eat, how to dress (and) how to buy cars and furnish house” (50). Sarla Devi, on the other hand, is interested in a better life, purer life. Gulzari Lal represents the ordinary ethics of big business. Kusum, the mistress of Gulzari Lal, is concerned totally and exclusively with herself and her ambitions for status and dominance. Mala, the daughter-in-law of Gulzari Lal, is engaged conventionally in housewife concerns.

In *Get Ready for Battle*, Vishnu and Mala live a life of disagreement and tension. Mala is a frank, forward, and fashionable woman though she remains tradition bound. Vishnu leads his family life with Mala, from whom he has a daughter. But he betrays greater closeness to Sumi, a young unmarried girl from some rustic family. He is impressed by Sumi, who, compared to the lethargy of Mala, has something gay and free. Mala is a nice young woman, who is reserved by temperament and yet ready to perform the role of the loving wife and an affectionate mother. She is liberal, accommodative and respectful ever to her mother-in-law, but she fails to impress Vishnu. He secretly keeps flirting with Sumi because the latter is quicker and sprightly. Jhabvala is pessimistic about marriages of her characters – whether arranged or not. The marriage of Sarla Devi and Gulzari Lal in *Get Ready for Battle* has come to grief on their incompatible temperaments and Gulzari Lal has a mistress, a lovely passionate woman of a great strength of character.

Sex is a natural and a biological urge to procreate. Marriage is a social institution. Both sex and marriage are viewed together. In fact, the institution of marriage is based on the social system to satiate the in-born, natural urge of sex without which marriage becomes a void. The principle of marriage and its practices are based on free choices to be exercised by those who enter into it in the western world, but it is not so in India where custom and society intervene and erase the exercise of the free will and arranged marriages based on customs and rituals. Marriage in India is a sacred bond—a binding vine. It is not only a social domain but makes the mind and spirit of the two to go together. Now-a-days, the idea of marriage is also based on romantic love and personal freedom. There is a conflict between individual choice and the tradition of arranged marriages pertaining to caste, creed, clan, religion, and region and so on. There are also the cases of post-marital and extra-marital relationships. The portrayal of the bond between Gulzari Lal and Mrs. Kusum Mehra, the widow of an Army officer, is one such case. Kusum looks after the cares for the comforts and conveniences of Gulzari Lal. She shares his bed and actively indulges her in solving the problems of his family. But as a woman, she wants her relationship to be sanctified as she does not want to live merely as a mistress. Jhabvala portrays in her novels the sensuous and the romantic aspect of sex and marriage in different kinds of pre-conjugal, conjugal, post-conjugal and extra-conjugal relationships. Besides, she also presents the grotesque, bizarre and odd custom of marriage. In *Get Ready for Battle*, there are attitudinal differences between Gulzari Lal and Sarala Devi and that result in total separation. It sets in Delhi and they focus on the lives of one or two families. The same themes like arranged marriages love matches, sex conflict are repeated. It presents the already failed marriage between Gulzari Lal and Sarala Devi. Such is the conflict that one can find Jhabvala’s novels related to love, marriage and sex. However, her presentation is a realistic one with human passion, emotion and in some cases devotion.

References
SHAGUN AS A MODERN WOMAN IN MANJU KAPUR’S CUSTODY

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Abstract

In India, the post modern women novelists have inherited a new aspect to the Indian English literature. These literature emulates the reality rather than fantasy. Many post modern women novelists have project a light on the place and position of women in Indian patriarchal society. The extremity of women, her problems, her aspirations, her struggle, achievements, frustration, alienation, psychological turmoil etc are main elements of their writing. The Indian women novelists like Anita Desai, Bharati Mukharji, Shashi Deshpande, Sobha De and many more novelists have characterized the realistic portrayal of post modern women. These novelists have launched the women’s journey from bondage to liberation and tried to show that when a woman provokes she desperately fights for her own desires without bothering the social norms and ethics. This paper aims to explore the distress of the woman in her search of self identity.

Keywords: self identity distressed, alienation, frustration.

Introduction

Manju Kapur a familiar name in modern Anglo-Indian Literature is broadly known as the Jane Austen of India. Manju Kapur has a very sharped pen in portraying the psychological and social world of modern woman. The retired professor of English at Miranda House in Delhi University, Manju Kapur belongs to such tradition of women novelist whose prime overlay of writing is women issues. She has appropriately sketched the real woman of the post modern era, in all her published novels and became the amazing figure in the literary world. The inward and outward world of a woman and conflict in the process of being and becoming can be declared as the main string of her writing. Manju Kapur’s protagonist struggles, fights not only against socially differences but also face the psychological dilemma. Almost in all her published novels, Manju Kapur has sketched the different faces of woman on the shade of traditional patriarchal Indian society. She has detailed the struggle and suffering of women in the process of self fulfillment. Still there are many modern women novelist who have centralized struggle of woman but Manju Kapur has taken a step along from them.

In Manju Kapur novels self fulfillment of the character succeed than social ethics and morals. She has tried to break the image of Indian women as passive or ‘the other’ in male dominated society. Her women protagonists opposes being mere key dolls and tries to become independent, active, self-centered and wants to create own identity and place in the male dominated Society. Still she gets suffered in the action she never drops. Manju Kapur focuses on the man-woman relationships, female aspirations, longing, gender discrimination, conflict between psychological and social satisfaction, and so on.
Custody is the moderate attempt to have a look on struggle, frustration, and alienation of the modern women in the search of self fulfillment. It emulates the contemporary Indian female scenario through the protagonist. Set in the environment of globalization and financial liberalization the novel reflects the view, how materialistic world affects the psychological world. She also involvement about the issues like infidelity and infertility and its effects on the life. This paper will try to explain that how the language of silence converted into language of revolt. It will assess the protagonist Shagun’s distressed psychological state in the process of self fulfillment.

Custody depicts the world of four major characters Raman, Shagun, Ashok Khanna and Ishita. Raman, a marketing executive at a global drinks company and his wife Shagun, a beautiful lady with sparkling greenish eyes and their two children Arjun and Roohi. They are all enjoyed an extreme happiness in their life till Ashok Khanna, Raman's young and dashing, handsome boss entered in their life. Ashok also fascinated by Shagun's feminine charm and decides to have her at any cost. Here Manju Kapur has satirized the typical mentality of men towards women, who considers women as mere sex object. In this regards V.Geetha’s comment about the social attitude of men towards women is important to be consider. She comments:

Women’s bodies were often routinely viewed as object of male desire and lust, a fact that was particularly evident in media images of women. Women’s groups pointed to the range of sexual crimes that were directed at women-child abuse, incest, marital rape- to argue that their social existence was invariable sexualized and therefore not seen as worthy of equality or justice. The family and larger kin group, they noted actively aided this sexualization of women’s bodies by valorizing against women, they insisted, which secured the patriarchs powers, both at level of family and society (Geetha, 191).

The protagonist Shagun was leading a perfect and happy married life with her lovable husband Raman and two lovely children Arjun and Roohi until Ashok Khanna, Raman’s young dynamic boss entered in her life. She gets attracted towards him and fined herself unable to confront with her family duties and her new love. She feels suffocated with her married life and asks her husband to divorce. Here Manju Kapur has explored the hollowness or uncertainty of marital institution. After twelve years of happy marriage their relation become get worse. They become enemies of each other. They both even forget about their own children. John Stuart Mill in his The Subjection of Women refers to an ideal relationship in marriage:

What marriage may be in the case of two persons of cultivated? faculties, identical in opinion and purposes, between whom exists the best kind of equality, similarity of powers and capacities with reciprocal superiority over them- so that each can enjoy the luxury of looking up to the other and can have alternately the pleasure of leading and of being led in the path of development…I maintain with the proudest conviction that this, and this only, is the ideal of marriage (Mill, 235).

In Indian culture the marriage is considered as the pious and sacred bond which totally based on the tower of adjustments and sacrifices which mostly expected by the women. But Shagun wants to fly against the wind to gain her aspirations and self-identity. Shagun wants to lead luxurious and for that she becomes ready to leave her husband and children too. It was her dream since her childhood. Manju Kapur portrayed Shagun as new woman, yet confused about the concept of satisfaction. Though she was with her new lover Ashok Khanna, she feels a kind of frustration due to absence of her children. The situation of their children was not different; they were torn between struggle of father and mother. When Raman meets Ishita, a childless divorcee, the situation became more difficult for them. Though
Ishita loves a lot to the children, the children were torn between two mothers, two homes and two countries.

Shagun wants to get triumph over her ex-husband in all way. When Shagun learns about Ishita and Raman's relation she becomes fractured emotionally. Though she was living with her lover Ashok Khanna, yet she was unable to take happiness of Raman in her absence. Manju Kapur here comments the mentality of modern woman through character Shagun. She wants everything; luxurious life, happiness, her children. She wants free life on her own norms and for that she was ready to pay whatever cost. First she lost her husband and in battle of custody she lost her daughter Roohi. Shagun is portrayed as an over ambitious woman while Ishita is portrayed as a lovely and down to earth woman. But both the ladies are struggling with the uncertainties of their life. They become frustrated. Shagun's jealous and ambitious nature make her unhappy and Ishita's constant feeling of losing Roohi as she is not her won child, makes her depressed. The tension and uncertainties have major role in both of character's life.

The novel Custody throws a light on the growth of individual tendency in modern world. Everyone wants own happiness without bothering the social norms and ethics. The extramarital love seems common in modern life. The novel focuses on the hollowness of modern marriage institution, sufferings due to impotency and infertility, and importance of individualism rather than socialism. Though Shagun has extramarital affair she never bother about it, instead of feeling guilty she boastfully asks for divorce and fights a legal battle for custody of the children. She is portrayed as bold, zest for self satisfaction and freedom seeker. Manju Kapur has aptly described her nature.

She sank down next to him; she knew she would have a happiness she never had before. If she were to die tomorrow, it would be as a fulfilled woman (Kapur, 113).

The custom of Shagun is reflected in the above sentence. Manju Kapur has portrayed brilliantly the protagonist Shagun's self centered nature, over ambitiousness, her tension and frustration doing legal battle on the canvas of traditional society in modern age. Almost every character faces suffering at his owns way. Raman though has everything suffers from his wife's infidelity, Shagun possess everything but suffers because of her over ambitious nature and Ishita suffers because of her infertility. All the characters are young, educated but fails to lead peaceful life. The happy life seems to be mere an allusion to the characters.

To conclude, the novel Custody is the modest struggle to put forth the modern women in the contemporary society. Manju Kapur has explored desires and changed custom of the world of modern woman.

References
Shashi Deshpande was born in 1938 in Dharwad, India. She is the second daughter of the renowned dramatist and Sanskrit scholar, Shriranga. At the age of fifteen, she went to Mumbai where she graduated in Economics. She then moved to Bangalore, where she gained a degree in Law. The early years of her marriage were largely given over to the care of her two young sons, but she took a course in journalism and for a time worked on a magazine. Her writing career only began in earnest in 1970. Deshpande began her writing with short stories which later developed into writing novels. Her first collection of short stories The Legacy published in 1972 had been prescribed for graduate students in Columbia University. She is regarded as one of the most accomplished contemporary Indian women writers in English.

Women in most part of the world are exploited and oppressed. The social structure rigorously scrutinizes the women folk. The society lays a psychological pressure on women and forces her to accept the traditional principles in the patriarchal society. Shashi deshpande showcases her artistic talent in bringing out the complex human relationship and struggle of women folk in the society. She has also comes with a remedy to solve the problems and lead a happy life.

Shashi deshpande is a winner of the Shahitya Akademi award for ‘That Long Silence’ (1989). Her novels reveal the role of women in a patriarchal society with a deep insight of female psyche. Real life incidents are the main reason for her successful novels. Gender biased society and identity crisis became the main theme in her works. Through her novels Shashi deshpande unfolds the problems of women and uproots the bawdiness in the male dominated society.

Jaya is the protagonist of the novel ‘That Long Silence’. She is the symbol of most of the women in Indian society, who are unable to express their inner agony and feelings. Jaya's father, a Gandhian wanted to raise her as an independent women showered with victory although her life, so he named her ‘Jaya”. On her wedding day her husband Mohan, a traditionalist renames her ‘Suhashini’, wanting her to be always soft and placid. After the death of her father Jaya become dependent on her brothers. Her mother’s preferential treatment depressed and suppressed Jaya, which in later developed as an inner Silence after her marriage. Deshpande exposes the silence in Jaya as socio psychic in the novel.

Shashi deshpande portrays marriage to be the destiny for Indian women where a woman has no space of individuality. Mohan wants his wife Jaya to be like the mythological characters: Seeta,Savitri and Draupadi. His mother and sister Vimala always obeyed the words of their husband. He also wants his wife to be a Submissive homemaker. Jaya’s mother and Vanita mami go on hammering onto her that ‘husband is like a sheltering tree’, which means she should live in his shade. Jaya finds her routine life to be monotonous and toilsome. That even makes her long for a catastrophe that would provide her relief from her physical and mental agony. Deshpande portrays the reality and exact mindset of women, that make her character strong.
Jaya and Mohan moves to Dadar flat because of the malpractice done by Mohan in his work space. Now Jaya is relieved from her melancholic life. The greeny memories of her childhood bring her back the promising writer inside her. The loveless seventeen years of marriage life drives her towards extra-marital relationship with Kamat. Deshpande clearly depicts the marital life and family relation. It is considered sinful to talk about sex and women to express her feel for her husband. Jaya share only sex with Mohan not love.

Kamat though not handsome as Mohan, made Jaya feel individualistic and help her to regain her self confidence. Rather than Mohan’s wife and Rahul and Rati’s mother Jaya emerged as an artful writer. One of her novel won prize but Mohan condemned and criticized for the autobiographical content in the story. The death of Kamat and continuous torment of Mohan slowly diminished the writer in her. Here Deshpande subtly indicates the constraints of a women writer and also how a budding writer in Jaya is doomed to dwindle into a stereotyped society.

Deshpande signifies the battle of widowhood through Ajji and Mukta. Ajji, a shaven widow portrayed as a symbol of negativity, prohibited from auspicious rituals. She is made to sacrifice her luxurious life and spend rest of her life in memory of her dead husband. Mukta a skilled dancer and singer made to mute her talents after the death of her husband Arun who jumped from a running train. Mukta was made to fast for seven days of the week. Jaya pity her as she was rarely seen taking her normal meal. Nilima, her daughter is the only heal for Mukta’s worthless confinements. She is very bold and outspoken girl. She trashes those who criticize her as black. Through Nilima Deshpande discusses about the cumbersome issues of menstruation.

Women like Vanitha mami, Jeeja, Nayana and Kasam plays the role of a domestic wife and a childbearing machine. Vanitha mami and Jeeja could not give birth to a child, which is considered to be a conjugal duty of woman in an Indian society. Those childless women are considered to be a curse to the family. Deshpande rightly points out the superstitious practices in the society like fasting and painful offerings to God, which were considered to make a women bear a child. Sometimes a girl child is also not accepted in the society. Deshpande talks about the preference given to the male child that even makes men victimize women for not having male child.

This gives the privilege for the husband to marry another woman. It’s always a tormenting life for Nayana, a drunkard’s wife who was rarely seen without baby bump. Kusum is another victim who committed suicide because of being alienated by her family. Kusum suffered an unidentified disease, so her family isolated her, which led to her suicide. Jaya was also forbidden by Mohan to visit Kusum. Deshpande epitomizes these characters with the cruelties prevailing in the society against women. She also clobbers the concept of dutiful and silent wife.

Deshpande portrays ‘Silence’as one of the most important weapon used by Jaya to kill her agony against the cruelties of the society. She finds silence as her means of communication. Stream of consciousness is used by Deshpande when Jaya interrogates with herself in hard and confused situations. From the beginning of the novel Jaya maintain her silence, she never protests for her righteous reasons. In the final scene of the novel her silence break downs and condemns Mohan for all the mistakes committed.

Mohan’s separation makes Jaya self examine herself. Her interrogation made her realize that she was also responsible for the crisis created. Jaya should have opened up from her silence when needed. She felt sorry for accusing Mohan as a scape goat for her failure in writing. She joins in hands with Mohan and her children. Now Jaya and Mohan sees the world surrounding them in a new prospective.

Shashi Deshpande thus suggests women to protest to identify their true self. She says women in no doubt being victimized by the society, still they can find their own ways to break the barriers and cross
the perils with their strength and self confidence. Deshpande finally ends the novel with a theme that one person cannot be subjugated without their consent. She too wants her fellow girls to be brave and fight for their rights. And this is possible only by breaking the silence.

References
NAOMI WOLF’S ‘THE BEAUTY MYTH’: AN EYE-OPENER FOR MODERN WOMEN

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The primary assertion of The Beauty Myth is that as the modern day women get imparted with a good deal of social power and societal distinction, they feel extreme pressure to hold on to unrealistic social standards. In the light of acute commercial influences via the mass media, the pressure to maintain a good physique and to care for the external appearance has grown deep on women. The outcome of this pressure is unhealthy behaviors and an exaggerated emphasis on appearance in both sexes. Such preoccupation stalls to a greater extent the ability of women to be effective and acceptable in the society.

The Beauty Myth by Naomi Wolf has turned into a classic, making her a public figure of repute. It got republished in the year 2000. Let us see how Naomi finds a myth behind the beauty of every woman. Fashion is an ever evolving trend and is a cycle that promotes changes and changes alone. The very concept of ‘Beauty’ change from time to time. These changes mirror the societal views of the period. Standards of Beauty of the past do not apply to the present, and this vicious cycle keeps rolling, changing along with it the perspectives of the society.

In the past, skin color had been the primary discerning factor for beauty. The trend idolized women with fair skin and discriminated women with dark complexion. In 1900s, fair skin color and slim waist are the features that represented ideal body shape. This notion increased the number of plastic surgeries undertaken by women. But the notion has severely altered in the recent years. It is an indication that society time and again alters the socially constructed ideals and imposes them on women. The society leaves no space for the women but pressurizes them to adopt the prevailing trends and tendencies. The Beauty Myth by Naomi Wolfs comes as a solace to the women, who fall an easy prey to the inevitable societal impositions. The book is centered on Wolf’s ambitions for the future of the young girls of today. She, in her work, proposes the required guidelines for the women to combat patriarchal oppression. They aim at helping the women in the creation of a unique self-image and self-esteem. Wolf finds the fashion and beauty industries as exploitative of women. She also claims that it is difficult to avoid the beauty myth as it extends into all areas of human activity.

The Beauty Myth by Naomi is a bestselling classic that redefines the relationship between beauty and women. In today’s world, women have more power, legal recognition, and professional success than ever before. Today women speak up problems, act and make changes. Alongside this noticeable progress of the women’s movement, the obsession with physical perfection however traps the modern woman. It proves to be an inevitable kind of social control, which proves just as limiting as the traditional images of homemaker and wife. The beauty myth places them into an endless war with the society’s impossible definition of “the flawless beauty.”
In The Beauty Myth, Naomi Wolf tries to bring out changes in the mindset of every woman. Second-wave feminist, Germaine Greer claims The Beauty Myth to be the most important feminist publication since The Female Eunuch. Similarly, Gloria Steinem opines that The Beauty Myth is a smart, angry, insightful book and a clarion call to freedom. She suggests that every woman reads it.

British novelist Fay Weldon commented that the book is an essential reading for the women of the modern era. Similarly, Betty Friedan remarked in Allure magazine that ‘The Beauty Myth’ creates a controversy that could be a hopeful sign of a new wave of feminist consciousness.

There exists a general inclination to compare your wrinkles with those of other women on the subway or to spend your whole monthly earning at a beauty salon. These impulsions on rooted in culture and patriarchy. Wolf suggests a few ways for us, the readers, to take action against the Beauty Myth.

We (the women) are not the problem here. It is our responsibility that we identify ways to celebrate female culture without mixing it up in the repressive demands of patriarchy. We need to work out a way to make ourselves, and all women, feel beautiful.

We need to stop, as Wolf says, debating on the symptoms more passionately than the disease. The issue here is not if women prefer wearing makeup or don’t, gain weight or lose it, undertake surgery or renounce it, adorn our bodies and faces with works of art, sport elaborate designs of ornaments or ignore adornment altogether. The real problem lies in our choice. We need to stop imposing the concept of beauty on all women. Our judgment on beauty must necessarily surpass external appearance. There can be no reasonable exception to this rule.

It is mandatory that we, the women of today, evolve a strong sense of identity that has very little to do with physical appearance. We need to stand up against evaluation of women based on what they look like, wear, or weigh. We need to propagate to the wider world the destructive powers of the Beauty Myth. The Internet is the most powerful medium to achieve this. We need to resist the concept “age youthfully,” rather we need to embrace the attractive notion ‘40 is the new 20’. We need to evolve a culture, wherein we look directly at one another, and explore alternative notions of beauty.

We need to muster the power required to speak out against any superimposed images of the Beauty Myth. We must concentrate on developing and attending to our sexuality, rather than deriving it from these false images. It is time that we joined hands with other feminists to fight these conceptual battles. The prime evil of the Beauty Myth is that it pits us against each other and makes us afraid of aging.

The older one becomes, the less scary aging gets. The younger you are, the more you contribute. We need to see beyond the role models, forced on us by the media and look for real ones that can help us launch a conceptual battle against patriarchal values.

History makes it evident that women, regarded as paragons of attractiveness, are derided and taken less seriously as they age. They’re also frightened of growing older or plumper. We, the women, need to stop seeing each other as competition.

Wolf argues that beauty is the last and the best belief system that keeps male dominance intact. Somehow we’ve been flogged the idea that to be beautiful we have to look a certain way: thin, youthful, smooth-skinned, small-nosed, silky-haired, etc.

Wolf uses the phrase cultural conspiracy; it’s hard to imagine who the conspirators might be. Women who feel old and ugly get forced to buy things they do not need. For instance, an anti-aging cream, a blouse very little different from those they already have.

Wolf condemns the fashion and beauty industries of exploiting women. Wolf writes that women must choose to do whatever we want with our faces and bodies without being punished by misleading
ideology, economic pressure, and even legal judgments regarding women's appearance to undermine us psychologically and politically.

Wolf remains convinced that women were under assault by the "beauty myth" in five areas: work, religion, sex, violence, and hunger. Ultimately, Wolf advocates the relaxation of normative standards of beauty. There lies nothing in the external beauty. Beauty is always a myth behind every woman.

References
RAISING A FEMINIST SON – AN ANTIDOTE WITH REFERENCE TO
CHIMAMANDA NGOZI ADICHIE’S WE SHOULD ALL BE FEMINISTS

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Abstract

General awareness about raising boys, who are conscious of not only ways to respect women but also identifying
gender stereotypes and rising above them, is still a relatively unexplored subject. This paper argues for the adoption of
feminist epistemologies to unpack the role, nature and effects of gender (in) equality. And it ends with a call for greater
self-reflexivity to achieve a more just and equitable society, thus benefiting both women and men. The essay We should
All Be Feminists by the Nigerian born author Chimamanda Ngozi Adichie offers a unique definition of feminism for the
twenty-first century. It is her remarkable exploration of what it means to be a woman in the present day world. She
elegantly narrates by drawing incidents extensively on her own experiences and her understanding of the often masked
realities of sexual politics. The paper highlights Adichie’s reasoning behind why we should all be feminists which seems
appropriate and recognizes her idea of breeding a new generation of feminism. Through this paper, the researcher
enthuses the readers to dream about and plan for a different world - A Fairer World. The feminist debate will
transform what is so often a divisive, volatile and confrontational subject into a clear-headed, honest and beautifully
argued statement.

Keywords: feminist son, fairer world, gender stereotypes, gender equality.

Bell Hooks, one of the most celebrated feminist writers and theorists articulates ethics of love which she believed to be crucial to the discourse and praxis of feminism. It was Hooks who claimed in one of her seminal texts, first published at the turn of the twenty-first century, that Feminism is for Everybody (2015). We go further to say that feminism is for everybody who believes in the power of love (expressed both as an emotion and as activism) to free societies from hegemonizing patriarchal epistemologies, institutional structures, and policies which have proven detrimental to both women and men.

We Should All Be Feminists (2014) was adapted from Chimamanda Ngozi Adichie’s popular TEDx Talk of the same name. The talk was first delivered at TEDx Euston, which is held annually in Great Britain and features prominent leaders and thinkers speaking about issues relating to Africa. “Feminist is not a bad word” says Adichie. She says that everyone should be feminist. She starts with an anecdote about her friend, Okoloma, with whom she grew up. He called Adichie a feminist. She did not even know what the word meant at that time but understood that it was not a compliment. Okoloma was criticizing her. She never forgot this incident.

Many years later, Adichie published her first novel, Purple Hibiscus. It is about a Nigerian man who, though a public hero, has violent outbursts at home and beats his wife so mercilessly that she finally resorts to poison him to escape the abuse. When the novel got published, some Nigerian men advised her not to call herself a feminist, as feminists are all unhappy and they hate men. But this incident did not make Adichie abandon her feminism. Rather she embraced it. Adichie now refers to herself as a feminist, in part to defy these stereotypes.

Adichie tells her experiences growing up in Nigeria to indicate this point. She remembers the time when she scored good marks in a class test – an achievement which was awarded with the position of
class leader. Except that on that occasion, the job was given to the pupil who had managed the second highest mark – a boy. Adichie asked why, and the teacher replied the title was always going to be rewarded to a boy – the teacher had assumed this would be obvious to the students. “I have never forgotten that incident,” says Adichie. “If we do it again and again, it becomes normal. If we see something over and over again, it becomes normal. If only boys are made class monitor, then at some point we all think, even if unconsciously, that the class monitor has to be a boy. If we keep seeing only men as heads of corporations, it starts to seem ‘natural’ that only men should be heads of corporations.”

And, indeed many years later Adichie suffers a similar crushing experience when she tips a man in Lagos for helping to park her car, the man thanked her friend – again, a man. Because he assumes that any money Adichie has must come from a man. Sometimes, what Adichie thinks obvious may not be obvious to others, as when a male friend of hers fails initially to understand that the servant who thanks him for the tip Adichie paid for is being sexist. This shows the traditional Nigerian attitude towards gender and money. Men are considered to be the breadwinners, and as such men keep all the the financial power. These two incidents cannot be seen isolated. They both are the parts of the same systemic problem.

Adichie delivers an authentic version of feminism to our generation; evolved beyond the second and third waves of feminism. This new feminism is groundbreaking. Not because it recognizes and refutes gender inequality in a better way, but because it identifies the source of the problem itself. Adichie shows the origin of gender roles, and prejudice as products of society and social experiences.

Culture does not make people; People make culture. (Adichie, 2014)

The power to change a culture and societal standards lie in each and until that power are acknowledged, culture will not change. Adichie proves the relevance of feminism beyond how it has historically been defined. Feminism is not strictly a female phenomenon. With conviction and purpose, she gives concrete meaning to the abstract idea of why we should all be feminists.

Gender is not an easy conversation. It makes people feel uncomfortable. Men and women are hesitant to discuss gender, or eliminate the problems of gender. Thinking of changing the status quo is always a problem. “men feel intimidated by the idea of feminism,” says Adichie. This comes from the insecure feeling triggered by the way boys are brought up. She is not attacking men here but offends a society that is made up of men and women which brings boys up to think in detrimental way.

We stifle the humanity of boys. We define masculinity in a very narrow way. Masculinity is a hard, small cage, and we put boys in this cage. (Adichie, 2014)

Adichie focuses on the pay gap and the gendered nature of financial power. In Nigeria, women are expected to do the same work for less wages, and they learn not to express for themselves for the fear of being called hostile.

Adichie concludes saying that we do disservice to men and women by teaching them to stick to the stern gender roles. We must accept that there is sexism, and we have to fight to fix this problem. Adichie is repeating a message shared by others for generations – though rarely as calmly, concisely and convincingly. Yet, if all these were so clear there would not have been any need for her to give a TEDx talk. We Should All Be Feminists is a potent tour de force on the subject of gender equality. Adichie’s is not the language of warfare; it does not seek to rebuke men or set one sex against other. She feels that the society must change if equality is to be achieved.

In her new book Dear Ijeawele, or A Feminist Manifesto in Fifteen Suggestions (2017), Adichie gives instructions for raising a feminist daughter. She envisions ways mothers can nurture strong girls, from rejecting traditional gender roles to leading by example (by being ‘a full person’). On the contrary, a recent New York Times article, How to Raise A Feminist Son, reinforces the idea relevant to the current
discussion. If we want to build an equitable society, we need to give boys more choices. As the feminist trailblazer, Gloria Steinem says,

“I am glad we’ve begun to raise our daughters more like our sons, but it will never work until we raise our sons more like our daughters.” (New York Times, 2017)

That is because women’s roles cannot expand if men’s do not too. But it is not just about women. Men are getting behind in school and work because we are not raising boys to succeed in the new, pink economy. Skills like cooperation, empathy, and diligence – often considered to be feminine – are increasingly valued in modern-day work and school, and jobs that require these skills are the fastest growing. We should reverse course on how we raise a boy to build a society of man who respect a woman and treat her as his equal.

What the hundreds of heart-wrenching stories of sexual harassment and abuse have shown is that the onus of stopping this toxic culture should not be solely in the hands of girls and women, but shared among boys and men. Rape culture does not end by just shaming the predators; it ends by dismantling the educated behaviors that have enabled it. In our society, it is easier to show our child gender equality with mothers going to work and fathers sharing housework. Fathers are bigger role-models now with their share on parenting. This shift of the trouble of household responsibilities moving from females of the family to the males is a contributor to shaping the way our boys perceive women in society.

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PORTRAYAL OF THE CONDITION OF WOMEN IN THE POST-COLONIAL ERA IN MAHASWETHA DEVI’S BREAST GIVER

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Literature is the articulated influence of communities and the individuals in societies. Literature extents culture, beliefs, and attribute the necessary component for supporting how literature replicates and depicts communities. Certain works and words used in literature can help the reader comprehend and portray the sense of community being read in the story. Interestingly, in such narratives, literature also reflects the discrepancies/intricacies that subsist in social as well as individual relationships. In this accountability, literature becomes a commentary on inequalities in society. These social inequalities create disparity in many ways, affecting the lives of individuals. In addition, it is not uncommon for people to write about an imaginary community that is based on their own community.

Though India is politically free from the clutches of the British rule, women are subjugated by inequalities, gender discriminations, and exploitation. Even after seventy-one years of independence, Indian society is faced with structural inequality. This results in oppression, exploitation, and suppression of individuals or groups through misuse of authority, status or power. In such a situation, the oppressed are deprived of their basic rights and freedom and are forced to live in a miserable state. Such a situation has given rise to various notions, beliefs, and theories on the issue of inequality and oppression. This paper focuses on the condition of women in the post-colonial era with particular reference to Mahaswetha Devi’s Breast Giver.

During the Vedic times in India, women were quite highly esteemed. They were respected and honored equally. They were free to select their own life and life partner as they wished. They were equally given rights and opportunities like men to develop socially, intellectually and morally. It got deteriorated with the passage of time and the attitude of men towards women. Slowly the practice of polygamy, dowry system, female infanticide, harassment, crimes against women increased and gave rise to a male-dominated society.

Great leaders of India had worked a lot to again raise the status of women in the Indian society. Due to their consistent efforts, evil practices against women have been banned to some extent. The Government of India has implemented various effective laws regarding safety and empowerment of the women though these are not sufficient. Though the government has reserved 33% quota for women so they could enhance their status and fight for their rights, the condition of women is still pathetic. According to the National Crime Records Bureau of India, reported incidents of crime against women increased 6.4% during 2012, and a crime against a woman is committed every three minutes. There were 244,270 reported incidents of crime against women in 2012. In 2011, 228,650 incidents were reported. 7.5% of the women living in India live in West Bengal. 12.7% of the total reported crime against women occurs. Andhra Pradesh is the home of 7.3% of India’s women population and accounts for 11.5% of the total reported crimes against women.
65% of Indian men believe women should tolerate violence to keep the family together, and women sometimes deserve to be beaten. The International Men and Gender Equality Survey reported that 24% of Indian men had committed sexual violence at some point during their lives in January 2011.

The story of Mahasweta Devi’s *Breast Giver* is set in the northeastern part of India in the region of Bengal. In a small village on a popular religious visit route, we find Joshoda, a woman of great motherly beauty. Devi defines her as having “the heavy breasted, languid-hipped body”. An auto accident involving Joshoda’s other half Kigali and a wealthy family leaves him crippled, and Joshoda appeals to the family for work. She is hired as a wet nurse and nurses fifty children, an entire extended family together with twenty of her own children. Joshoda’s prolific motherly talents are considered to be divine as when the Bihari cattlemen tell Kigali “your woman is the mistress of the world.” The years roll on and Joshoda splits from Kigali. The turning point comes when Jashoda, too old to be a wet nurse any more, has her life explained, “Jashoda’s good fortune was her ability to bear children. All this misfortune happened to her as soon as that vanished.” Now reduced to a lowly servant in her master’s house, she becomes ill. The author describes the infection in her breast thus: “The sores on her breast kept mocking her with a hundred mouths, a hundred eyes.” Joshoda’s condition becomes worse and she dies of breast cancer in the hospital. In the end, Devi sums up Jashoda’s story with the final line, “When a mortal masquerade as a God here below, she is forsaken by all and she must always die alone.” Devi’s choice of the main character “is” the overarching theme of her story. Joshoda is the name of Lord Krishna’s mother. Her protagonist is also a brahmin, Devi uses the story as a reflection of culture of Indian and its social norms. Joshoda represents two major ideals. Jashoda is an Indian woman, whose devotion to her husband and love for her children. She tries to be the earth and feeds her crippled husband and her helpless children with a excessive harvest. She also represents the culture of India and its societal norms. She represents the idealized virtues of a wife. Devi portrays her character as India-incarnate when she gives an almost western style character analysis: “Joshoda is fully an Indian woman. . . . Devi uses Joshoda’s plight as a parable to India’s relationship with England and its cancerous nature.”

*Breast-Giver* can be read as a feminist manuscript. The text describes Jashoda as a typical Indian woman who has overcome difficulties and oppression in her life to do something important for others as well as her own family. While the text portrays some male-controlled views of the roles of women, Jashoda plays a vital part in reversing the readers’ views on women and their contributions to society. Though she is a woman in a patriarchal society can present challenges, Jashoda takes them in the challenge and makes something of her without being dependent on men.

References

THE ‘NEW WOMEN’ IN MANJU KAPUR’S CUSTODY

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Abstract

Manju Kapur (1998-present) is an internationally acclaimed Indian woman novelist and the author of six novels. She earned worldwide fame and recognition through her very first novel Difficult Daughters (1998). The novel also won her the Commonwealth Prize 1999 (Eurasia Section) and was a number one bestseller in India. Manju Kapur accounts the complexities of life, varied histories, cultures and diverse structures of values in her stories. Manju Kapur discloses the deviations, modernity is leading in our society, and the hollowness of modern life. Manju Kapur’s fifth novel Custody exposes the life of Metropolitan cities where people have become the victims of modernity. It is stimulated by globalization, privatisation and economic liberalization. The protagonists of Custody quite naturally have materialistic pursuits. The novel is about Raman, a developing marketing executive, his wife Shagun and another woman Ishita. It ultimately talks of exploitation, partiality, loneliness, suffering, victimization, and manipulation. Each character has a unique set of notions and ideas, reflecting the ‘modern virtues’ that we have been adapting. The birth of “new woman” in India is a reality, as the concept and position of womanhood have changed in the modern context. She is an assimilation of western influences as well as her native culture. She is a hybrid who despite all kinds of upheavals can strike a balance among diverse spheres of her life. This paper focuses on the emergence of new women in Manju Kapur’s Custody, who try to establish an individual place in the society as well as in their family.

Keywords: New woman, emergence, hybrid, liberation, individuality, tradition, culture

Indian writing in English is a relatively recent phenomenon as far as literature in India goes. Though one can trace writers in India to a century back, Indian writing in English has become prominent only in the last few decades. But recently, India’s most accomplished and remarkable women writers of postcolonial strand have brought a tremendous change in the trend of portraying women characters. Women writers such as Kamala Markandaya, Nayantara Sahgal, Anita Desai, Shashi Deshpande, Bharathi Mukherjee, Manju Kapur, Shobhha De, Gita Hariraran and the others have intuitively perceived the gender issues which upset women and present women as individuals who fight against suppression and oppression of the patriarchy. Women novelists unveil the hidden secrets and enfold the deliberate denials that are refutable in today’s context. They have been portraying woman as an individual rebelling against the traditional role, breaking the shackles of exploitation and oppression, awakening with a sense of identity, to assert her individuality. Their novels speak about women’s frustrations, refusals, retaliations, and their breach of conventional expectations.

Manju Kapur is the author of six novels – Difficult Daughters, A Married Woman, Home, The Immigrant, Custody, and Brothers. Her fifth novel Custody is mostly set in the mid-nineties in the thriving, upper-middle-class colonies of Delhi, against the backdrop of the early surge of foreign investment in India.

Raman and Shagun, a couple with two children, belong to the upper-middle class society, reap the monetary benefits and the accompanying lifestyle of Raman’s work at the Brand, a company that invests chiefly in the manufacture of soft drinks.
Into the picture comes Ashok, Raman’s boss at the office. Shagun develops an intimate relationship with Ashok and she finds herself struggling to define her roles as wife, mother, and lover. When she asks Raman for a divorce, he delves into anger and self-pity as his perfect life crumbles around him.

At the other end of the city, in a colony governed by far more traditional bonds, Ishita, a young divorcee, strives to find satisfaction in being independent and in doing social work. She is drawn towards Raman, the divorcee and to the temptation of familial fulfillment, which she has been yearning for all along. Amid the demands and hysterics of the four grown-ups in this tale of broken marriages, the children remain quietly in the background till the novel’s second half. It is then that we begin to see the disastrous repercussions of the fight for their custody, their trauma, and their life seems to have torn between two mothers, two homes, and two countries.

Kapur’s novel throws light on the uncertainties in life after marriage. The novelist describes with painstaking sincerity the wife’s sense of suffocation, the husband’s fear of loneliness and the frequent shifting of the children, like commodities, from one home to the other.

Although marriage is a well-trodden territory for Kapur, her possession of the subject here is complete. Custody becomes something more than just a social commentary because of its immense detailing, and Kapur’s tone of emotional restraint. This novel is true to the universal torment of modern marriage, with its burden of individualism.

The phrase “new woman” was coined originally by Henry James and intended by him to characterize American expatriates living in Europe. Women of affluence and sensitivity exhibited an independent spirit and were accustomed to acting on their own. The socio-political and economic forces brought about awareness in women who took up the new roles in the social, political and economic life.

The novel begins at the point where both Raman and Shagun have nothing in common, nor do they seem to possess any hope of a promising future which can guarantee a happy life. Their marriage had been arranged along the standard lines, she the beauty, he the one with the brilliant prospects. Raman’s practicality puts the marriage at stake. He spends long hours in his office working for a flourishing company that manufactures soft drinks. The country has started to march towards globalization, and rising Indian enterprises have started projecting their business all over the country and abroad. Raman is depicted as a stereotyped hard-working man who with his perseverance and handiness tries to establish himself in his office. At the beginning of the story, we see Raman in his traditional role as father and husband; as the head of the family who goes out to struggle and make money; as one who has to be taken care of when he comes back home, but also who does not bother much for his own wife or children. His professional career seems to have made his family life clouded with uncertainty. Shagun realizes that there is nothing promising in this married life. As a result, the marriage falls to unanswerable questions.

Daily both of them start their life disinterestedly with some complaints that do not mean to be heard and sensing the seeds of dissolution of their nuptial tie. In the very beginning of the novel, the marriage is revealed to be devoid of any zeal. Only an inconspicuous tinge of guilt is there in their minds.

“The woman left first; she believed that the spirits of the universe at the service of betrayed partners were tracking her movements, keeping of note of incriminating times and places.”

It seems as if Raman has already considered this impending separation as their destiny, a kind of fate that he does not even wish to evade. Perhaps the sort of work that Raman does, demands his attention more, and as such drains him of his interest in his wife. Both of them expect each other to initiate and understand their plight, but both fail. As a result, the breach keeps on widening. A desire to cherish the prime time of her life dawns on her and takes the shape of the clash with Raman when the
latter asserts that she should devote herself to their son. Her feminism expects her to lead her life in her direction without any other consideration. She even asserts this to Raman making him realize how lonely and a monotonous life she has to endure.

The kind of atmosphere she received from her mother ingrained in her a revolting instinct from the very beginning. She was deprived of what she wanted to be in her life. Her spirit, like that of so many other women, was different. She could never direct her life in her own way. Everything was decided by her parents, family, and cultural customs. She wanted to be a model, but her mother strongly opposed to a career that would allow all kinds of lechery near her lovely daughter. Her mother suggested that whatever she wanted to be she could be after marriage but then there had been a child quite early. Then the claims of husband, family, and friends make a career hard to justify, especially since money is not an issue. Shagun’s mother finds the tinge of the evil consequences of her violating the family norms in leading her life on her own. Even she warns her when she reveals her feminine assertions. Here at this point, the dilemma of an educated and professional woman who encounters competing ideologies of traditional femininity and empowered femininity has also been depicted. Shagun’s act of sexual violation celebrates female sexual self-assertion embodied in a new feministic assumption that woman is a desiring subject with an intense longing for sexual expression, satisfaction, and fulfillment. Shagun follows her heart, and seeks a divorce from Raman, and embarks on a new life with Ashok. Shagun does not want to sacrifice her own life and happiness. She wills to be a satisfied career woman and wants to build her space in the world.

A new chapter in Raman’s life begins with the advent of an unfortunate divorcee who comes into Raman’s path through his parents. Raman’s marriage is not the only one that has failed. Dissolution of Ishita’s marriage also gives new implications which become her misfortune. Her marriage collapsed because she could not have children of her own.

It is quite natural for Kapur to focus on the most significant aspects of a nation- its values, morals, and ethics. In *Custody*, parallel to Shagun’s story runs Ishita’s story in which she has been deprived of her rights. Kapur through Ishita’s life exposes the shallowness of marital life where a woman is alienated because of her infertility and the fact that she cannot carry forward the family name. She is subjected to cruelties and mental torture with no one to support her. Even her husband who declared his undaunted love for her takes his parents’ side. Raman’s mother behaves like the typical mother-in-law of the Indian patriarchal society where a daughter and a daughter-in-law are treated differently.

Ishita has an arranged marriage, but as soon as her husband and in-laws discover that she can’t conceive, despite the many painful and tedious medical treatments she undergoes, she feels small and psychologically distorted.

Life gives her a second chance as a social worker in Mrs. Hingorani’s NGO, and she even considers adopting a child. However, her psychological feebleness and her constant exposition to the subtle ideology that regards women as procreators and guardians of the family makes her hate herself and her sexuality: In her fiction, Kapur treats the gendered body as both empowered and disempowered, subject and object, a source of rejection and celebration in the socio-political culture. In her new life, Ishita tries to find some satisfaction and a sense of identity in social work, but she leaves it when she meets Raman. She believes she can be happy as a stepmother to Roohi. Perhaps this is the only option to render some meaning to her fragmented life.

Kapur succeeds in exposing how a daughter-in-law is treated with bias in the house and in the family. Ishita has to suffer tremendously because of her infertility. The theme of loneliness in marriage runs throughout the novel in every plot and subplot. Mostly it is the women who have to bear the burden of loneliness in life. Simone de Beauvoir concludes; “One is not born, but rather becomes a
woman.” The Woman has been reduced to a meek and docile animal today. The home is the crucial site of a woman's oppression. Kapur's Ishita is only a body, neither mind nor soul, for her relatives. Simone de Beauvoir in her *The Second Sex* argues that society only permits women to be "being-in-itself" an object, while men are "being-for-themselves". She states,

"Woman has always been man's dependent, if not his slave; the two sexes have never shared the world in equality. And even today woman is heavily handicapped, though her situation is beginning to change."

Kapur's *Custody* travels through a series of events and incidents with separation, divorce, remarriages of the four adults and with it follows a series of ugliness with the legal process or the custody battle with the emotions of the children at stake. The soreness and loneliness of the two children of Shagun and Raman are well portrayed by Manju Kapur. The story can be called as a legal drama of the Indian society. Kapur's women are bold and confident enough to face the unkind, ruthless and slow turns of the Indian judiciary and the way it functions. Manju Kapur's women are not confined within the four walls of the family and traditional values and they want to lead a life on their own. They try their level best to come out of the clutches of the conventional barriers and dogmas of the patriarchal society or the bonds of incompatible marriage. Kapur presents her brave women characters as real women of flesh and blood possessing emotions and sentiments. Her women also aspire to be a part of the intellectual movements of the day, trying to establish their identity.

Kapur doesn't hesitate to tell that women like Ishita who believe in showering love to family and remain happy being the guardian of other's children also exist in today's world. On the other hand, Shagun's character is projected as an independent woman who dares to stray for her lost identity. Kapur tries to bring both her protagonists from the marginal position assigned to them. They do not achieve liberation through occupations or feministic revolts but through deviantal behaviour pattern depicting a process of psychological and spiritual aspect.

Since the establishment of the society, the woman is stamped as the weaker sex, denied full justice, social security, economic liberation and political awareness. Kapur reveals the life of women, their struggle for basic rights, their quest for identity, survival and living a life of their wish and desire. Hence, *Custody* is entirely a representation of Modern Indian woman, who tilled the new path in the peripheral world. Self - boldness and sedition, the new woman is rising in modern Indian society. Kapur's novel divulges the unimagined suspicions of modern marriage occurring in present time.

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