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BHARATHIAR UNIVERSITY ARTS AND SCIENCE COLLEGE

(A Constituent College of Bharathiar University, Coimbatore)

Kanagamalai, Elumathur (PO), Modakkurichi (Via)

Erode District - 638104, Tamil Nadu, India

Ph.No: 0424 - 2333799, 2333399

PREFACE

India is a treasure house of language and literature. Indian Writing in English is an expression of Indianism and Indian sensibility. The root of Indian Writing in English was laid during the period of colonization in India. Now, it has been blossomed into an evergreen tree with fragrant buds, flowers and juicy fruits. The fruits are being tasted, chewed and digested not only by the native people, but also by the readers all over the world. It spreads their branches throughout the world through poetry, drama, prose, fiction and criticism. The writers of the past and the writers in the modern era, through the modernized language present the past tradition and culture. Some of the contemporary writers engrave a place in the world literature by bringing laurels through their writings. The diversity in language, customs, practices and also Indian sensibility attracts the readers. This book explores the recent areas in Indian Writing in English.

Mrs.S.Kalaivani

*Head i/c, Department of English
Bharathiar University Arts and Science College, Modakkurichi*

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FEMALE BONDING: THE WAY TO TRANQUILIZE TORMENT IN CHITRA BANERJEE DIVAKARUNI'S NOVEL *THE VINE OF DESIRE*

Dr.S.Narmatha Sivasankari

Assistant Professor of English, Tiruppur Kumaran College for Women, Tirupur



The main objective of this paper is to focus on Divakaruni's effort to bring out the nuances of undercurrent bondage between the cousin's in the light of disturbed situations. It is very clear that much of Chitra Banerjee's work deals with the immigrant experience, an important theme in the mosaic of American society. Chitra Banerjee writes to unite people. She hopes to dissolve boundaries among people of different backgrounds, communities, ages, and even different worlds through her writing. Chitra Banerjee's writing often centers around the lives of immigrant women. Chitra Banerjee's interest in these women grew when she realized that there was no main stream shelter for immigrant women which dissolves the place where people would understand their cultural needs and problems in the United States. Because of the experience she gathered from counselling sessions, the lives of Asian women opened up to her, revealing unimaginable crises.

A recurrent theme in her novels is the way women undergo various problems especially resulting from matrimony like divorce, domestic violence, female foeticide, problems of adjustment between husband and wife, lack of understanding and communication. She has also touched on the loss of identity and the struggle of the women to re-assert their need for independence. Importance of financial independence has also been reiterated through her writings.

The Vine of Desire (2002) is a sequel to *Sister of my Heart*. Chitra Banerjee returns to the lives of Sudha and Anju in *The Vine of Desire*. In this sequel, Sudha comes to live with Anju after leaving her abusive husband. The novel begins with a heartending description of the unfortunate death of Anju's unborn son, Prem, and the tragic aftermath of depression and loneliness faced by Anju and her husband Sunil. Anju's miscarriage in America made her to sink into an acute depression. Anju, then decides to call her cousin, Sudha to California for moral and emotional support. Sudha, who herself is in emotional turmoil after her divorce from her husband and is bundled with the uncertain future of her own new born female child-Dayita. Sudha accepts the invitation of Anju, partly out of her affection for Anju and partly, she herself wants to get rid of all the bonds and duties that have strangulating effect on her, through her entire childhood and marriage and continue to effect her newly acquired motherhood.

Far from Calcutta, the city of their childhood, and after years of living separate lives, Anju and Sudha rekindle their friendship in California. The deep-seated love they feel for each other provides the support each of them needs. It gives Anju the strength to pick up the pieces of her life after a miscarriage, and Sudha the confidence to make a life for herself. Hurt, aching and sad experience they encountered came to another point of comfort and affection as soon as Sudha arrives in California, there was a change in the attitude of Anju, as peace had re-entered in her life. Both the cousins shared a comfort zone for each other.

The tension between the wife and husband's already broken marriage and their awareness and self-consciousness of literally having a third person in the marriage create some nerve-racking moments. They do not voice their feelings, choosing instead to focus on Sudha's toddler Dayita, whom everyone adores, especially Sunil, who forms a special relationship with her.

Sudha is alternately soothed and stifled as she assumes the role of the maid, cleaning, cooking and caring for the household, as Anju, forced to deal with her restlessness, goes back to college and realizes that she can write. This also becomes her escape from her growing dissatisfaction with her marriage.

Sunil, Anju's husband was too affectionate towards Dayita. The women's bond is shaken to the core when they must confront the deeply passionate feelings that Anju's husband has for Sudha. Meanwhile, the unlikely relationships they form with men and women in the world outside the immigrant Indian community as well as with their families in India profoundly transform them, forcing them to question the central assumptions of their lives.

Sunil is attracted towards Sudha and though she knew this, even before Anju got married to him, she never gave it any serious thought. But, now she realizes that Sunil's desire has been fuelled with years of longing and flame of passion is burning bright and it would soon engulf her as well. Anju seems increasingly neurotic and uptight and Sudha narcissistic and self pitying. The wise cracking physician seems more a caricature than a flesh and blood character. we catch one glorious glimpse of a reconciliation between the friends, it is too long in coming.

Sudha feels guilty, decides to leave Anju's house and wanted to stand on her own leg. A marked change can be seen in Anju's character, in order to keep herself busy, started writing assignments and letters, wherein she understands the reality of life. Even Sunil takes a transfer to Houston and he talks about his wish to separate with Anju.

Both the women, Sudha and Anju decided to separate, and had strong impression that separation is also a way of binding forward for their relationship where both understand each other thoroughly. Now each one started living on their own but Sudha finally decides to go back to India, decides to be on her own and as a final parting note she requests Anju to meet her. For last time they meet at the station, then Anju drives her to the beach, their first picnic spot and Anju with the help of an instructor flies a glider. Though the cousins has got the intention to lead a separate life, their undercurrent supportiveness of them made them to sustain their life The transformation within them was because of their maturity they have

undergone in their lifetime, seeking for real bondage for each other. The bonding paves the way for outer concreteness in their life.

Divakarani's women characters emerge as people of substance. They learn to make peace with the events, life seems to have thrust on them, they try to correct their mistakes and they grow as they hope for some kind of happy ending and closure. The tormenting emotions that result when the characters choose to throw the baggage of their culture and create a new identity --- the choices they make and the interaction they have forces them to question their existence and morality and find answers. Female bonding, the undercurrent supportiveness of cousins paves the way for escape from mental and emotional disturbances.

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RECREATING THE MYTH OF IDEAL WOMAN IN AMISH TRIPATHI'S SITA: WARRIOR OF MITHILA

Reshma Raju

M.Phil. Scholar, Tiruppur Kumaran College for Women, Tiruppur

Dr.A.Bhagyalakshmi

Assistant Professor of English, Tiruppur Kumaran College for Women, Tiruppur



Literature keeps on reshaping itself. In every social formation new forces emerge over long period of time while the old forces remain in impact even after the new forces become dominant. Indian writer in English examine their ancient past in promoting the literary art. Myth have always mesmerized the creative minds of writers and challenged their grave faculty. The new young writers such as Priti Shenoy, Chetan Bhagat, Amish Tripathi, Durjoy Dutta have given a new face to Indian Fiction in English. India has reached a new phase of development, i.e., the rise of popular literature- a literature for common people by common man. Amish in his Shiva Trilogy humanized Lord Shiva. While his upcoming series along with Scion of Ikshvaku and Sita: Warrior of Mithila attempts to retell the Ramayana. The paper explores Amish Tripathi's stance in age old tradition of ideal Sita , the consort of Lord Ram. He presents a new ideal Sita to be a role model for modern women.

Mythology in Indian factor is possibly the most employed and most esteemed for every generation and genre. History bear evidence to every fact that Indians from every age, time and place and dynasty have expressed their fervent aspiration to enriched their knowledge in myth, mythology, legends and folklore. Regardless of affiliation to the contemporary age, Indian mythology and its many sections have its base on Indian Literature as a whole, which is observed as a literary genre in itself. Myth have always mesmerized the creative minds of writers and challenged their grave faculty. This preoccupation with myth- whether to create a new one or to reconstruct the old – can be gauged by understanding the relation between the authorial intent behind myths and their functionality as cultural documents within a continually 'shifting' of societal reality.

The launch of English language in Indian scene has redesigned almost every genre, ranging from drama, thriller, romance, tragedy to non-fiction and poetry. Indian writer in English examine their ancient past in promoting the literary art. To capture the ethos and sensibility of India they went back to the rich heritage of India. Indian writing in English has developed into plethora of interconnecting genres which carry with them the plainness of Indian lifestyle and the twists of Indian beliefs in an adopted language, English. Thanks to colonization, followed by the English education at schools and colleges, English fiction is on the rise both in terms of author and audience. Writers today are laboring hard to interpret and rewrite old tales so that they can become more impregnated and connected for the present readers. From Tagore to

Naipaul, Indian English has gathered international recognition. The new young writers such as Priti Shenoy, Chetan Bhagat, Amish Tripathi, Durjoy Dutta have given a new face to Indian Fiction in English. India has reached a new phase of development, i.e., the rise of popular literature- a literature for common people by common man. The common practice of retelling mythological stories involves reconstruction of stories and characters in accordance with the context. Recently the new breed of writers like the Amish Tripathi, Ashok Banker and Ashwin Sanghi are experimenting the mythology genre by blending mythology with fantasy mode. With this kind of executions these writers are modernizing the Indian myths.

Mythological themes in Indian literature first bear its most influential and destiny-defying traces in the two epics, Ramayana and Mahabharata. These colossal epics and its umpteen plots, sub-plots and further additional plots make these two stand out from every other mythological series in ancient Indian literature. Indeed, Indian literature is saturated with several types of mythological characters and their portrayal have also been one that bears relevance very much with the contemporary Indian society. Twisting the delicate fabric of epic and then writing it down to suit the modern times is a hard task. But Amish Tripathi is quiet skillful in this genre.

Amish Tripathi (born 18 October), is an Indian author, who wrote the fastest-selling series in Indian publishing history. His novels *The Immortals of Meluha*, *The Secret of Nagas* and *The Oath of the Vayuputras* forms a collective *The Shiva Trilogy*. *Scion of Ikshvaku* and *Sita: Warrior of Mithila* are the first two books of the Ram Chandra Series which is to be the collection of five books. The *Shiva Trilogy* was the fastest selling book series in Indian publishing history and the *Scion of Ikshvaku* was the fastest selling book of 2015. Amish recently launched his first non-fiction book called *Immortal India*.

Amish in his *Shiva Trilogy* humanized Lord Shiva. While his upcoming series along with *Scion of Ikshvaku* and *Sita: Warrior of Mithila* attempts to retell the Ramayana. Ramayana elaborates about lust for kingdom and power and a wife's devotion to her husband, or a brother's passionate respect for his elder ones, in the formation of Rama, Sita, Lakshmana or the demon Ravana and his ambition have been hugely celebrated in verse and poetic language, making the writers almost legend and myth-like themselves. All of Tripathi's books so far have been based on Hindu mythology, often confused with modern-day, Hindutva-infused politics. To unfamiliar eyes, he may be seen as a right-wing supporter. He says,

I'm firmly at the centre. I think we need conversations in a democracy instead of nonsensical shouting. I support LGBTQIA (Lesbian, Gay, Bisexual, Transsexual, Queer, Intersex, Asexual) rights, I am all for equality in terms of caste, gender, race and religion and I am proud to be an Indian, but if something is wrong in my motherland and needs to be expressed, I will do so. Remaining blind to our flaws won't bring us any closer to development. (Deccan chronicle)

Tripathi's *Sita: Warrior of Mithila* (May, 2017) attempts to portray Sita, the consort of Lord Rama and an avatar of Sri Lakshmi, the Hindu goddess that denotes good sign, good

fortune, prosperity, success, happiness. She is considered to be a child of Mother Earth, produced by union between the king and the land. She is a personification of Earth's fertility, abundance and well-being. Sita has been a much revered figure amongst the Hindus. She is esteemed as the paragon of spousal and feminine virtues for all Hindu women. She has been portrayed as an ideal daughter, an ideal wife and an ideal mother in various texts, stories, illustrations, movies and modern media.

There are many books that attempt to retell the perspective of Sita, mainly in times that direly seek overall, feminist viewpoints. Popular amongst these have been Samhita Arni's graphic novel *Sita's Ramayana*, Devdutt Patnaik's *Sita*, an *Illustrated Retelling of the Ramayana*, and Volga's *The Liberation of Sita*. Yet, all of them vitally continue to roll the stories within the boundaries of Sita as sufferer, Sita as choiceless, Sita as seizing empowerment within the frame of fixed situations she finds herself in. A whole body of works seek Sita's view but are essentially a regretful ground of the discern wrongs imposed on her.

In Amish Tripathi's *Sita: Warrior of Mithila*, for the first time, we get a Sita we deserve. Sita is a creator as well as a destroyer. She is the shaper of destinies, not merely of her own, but of those around her and of her tribes, here the Malayaputra, that depend on and worship her, and of Lord Ram, Scion of Ishvaku's himself. Without giving away too much of the plot, Amish's Sita is a stick-wielding, skull-bashing, knife-throwing, fiery tempered military strategist afraid of very little and with the skills and training to be counted among India's finest statesman and leaders. It is only when Amish erases the existing frame within which we know Sita and redraws it where we realise how much there is to fill in the gap: Her birth, her origins, her relationship with her adoptive parents, her friendships, her own politics and her society. In an interview to Akhila Damodaran for Express News Service, Tripathi says, "Sita - Warrior of Mithila, is not the Ramayan from Sita Devi's perspective. It is the story of Lady Sita herself. She is the protagonist, the hero. And Lord Ram comes as just a character, during the last one third of the book." He further adds "I have portrayed Sita as a warrior, a strong woman."

Amish's feminism is that he rescues the Ramayana from the pettiness of womanly jealousy and empowers even the most villainous of women with substantial motive. Manthara is a powerful businesswoman seeking a revenge none could hold against her. Queen mother Sunaina sets the agenda for Mithila. The man-hating Samichi, Sita's attendant, rises through the ranks to be chief of a largely male police force and then prime minister.

The book operates at multiple layers. The traditional one, contextualising the Ramayana itself, and the contemporary one, contextualising modern day India. The gangrape of Jyothi Singh and the letting off the juvenile offender, the beautiful hidden power of Annapurna Devi's voice, and the lurking threat of ISIS, even Jallikattu, all make their appearance on the socio-political stage laid out here. Most beautiful are his descriptions of warfare, the human body in combat and strategic springing to action.

The story begins with King Janak of Mithila finding a girl child abandoned in a field. She is mysteriously guarded by a vulture from a pack of wolves. King Janak adopts her but he had

not wondered that this orphan girl will be the one needed for the protection of the divine land of India from the demon-like desires of King Raavan. It follows through Sita's childhood and tutelage, her marriage with Ram, and ultimately her 14-year exile, accompanied by her husband Ram and his brother Lakshman. Since the beginning of time, Sita has been celebrated as an ideal wife, one who follows her husband, even gives a character test to the world by burning herself. The story about her kidnap and how she kept faith in her husband are all so famous. Most of the current versions of Ramayana available such as TV series portray Sita as a humble and submissive woman. But Amish's Sita is not the typical Sita we know. She is the princess of Mithila, and a warrior, and The chosen Vishnu who will eradicate the world from all devilish elements, including Raavan.

Amish have achieved what only few feminist tomes are able to – it give Sita an identity of her own. Ram comes only in the last quarter of the book. He is more a supporting partner to Sita's primary faith. Sita comes alone riding her steed of consequence. She may have been born to such situation but she flourishes it as her weapon. The company of women she cultivates is not sighing surrender. Sita here is Bhoomi, the disciple of Rishi Shvetaketu and the favourite of Rajguru Vishwamitra, daughter of the spiritually inclined Janak and the pragmatic Sunaina. In the beginning Sita seemed resisting herself but she gradually blooms towards her responsibility. She bravely faces the traumas when her Kingdom blames her for the economical decline as she offends her uncle Kushadwaj. She is told to control her temper as she grievously injures a young boy in the slums. At a very young age she is bestowed with the responsibility of her tribe, her fragile sister and her father who completely depends on her. She is no demure bride to be of a prince who would be Lord, but a woman who picks a strategic alliance most suited to her mission. She owns her mistakes, crafts her collaborations, and maps her betrayals.

Sita in Ramayana has a great significance. Her act of stepping out of the safety line to give alms to Ravana in disguise as a Brahmin is considered as a duty to be performed, rather than an optional charitable act. Then, the incident of Sita's refusal to come back with Hanuman like a common thief, shows her in a favorable light, but not as a head of state, but as an ideal woman. This is in stark contrast to Lord Rama, who is always portrayed as an ideal king who was just and fair and always thought of his people before all else in addition to being depicted as an ideal husband and an ideal son.

But Amish recreate this myth. As his Ram wants not an ordinary woman but a lady who can compel him to bow down in admiration for her. "Ram did not want to marry an ordinary woman. He wanted a woman, in front of whom he would be compelled to bow his head in admiration." (*Sita: Warrior of Mithila* 210) Sita too is confident that Ram would prefer a warrior lady with scars than a delicate, weak lady meant just for appreciating beauty. "A man like Ram will respect my scars. It's a warrior's body." (211) Love between them was not sensual alone but they dreamt together to fight hard for their nation and its citizens. When Ram is forced to commit a sin (using the prohibited *Asurarstra*, a biological weapon) due to his love for her and due to his sense of duty of protecting the innocent citizens of Mithila, Sita embraces him and

assures him of her presence. She bravely surrenders her fate to Ram during his exile as a proud Queen and a proud wife. "You share my fate and I share yours. That is what a true marriage is." (261)

Amish thus, create a new myth, where men of contemporary society dream of strong, successful, working woman who stands on her own feet than a typical homemakers that of the past. Woman of today choose her career before pursuing her family of her own. Modern women are like Amish's Sita i.e., they are all warriors in their own walks of life.

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DALIT WRITERS IN INDIA THE EXPLORATION OF CASTE VIOLENCE IN MEENA KANDASAMY'S *THE GYPSY GODDESS*

J. Renugadevi

M.Phil. Scholar, Department of English, Navarasam Arts and Science College for Women, Arachalur



Dalit Literature is the writings about dalits whose primary motive is the liberation of dalits. Dalit writers have provided useful insights on the question of Dalit identity through their poems, short stories, novels and autobiographies. They have given a dignified status to the Dalits liberating them from the sub-human lot imposed on them by the Hindu social order. They use the language of the out-castes and under-privileged in Indian society, with their sharp expression.

Women across the world and especially in rural India have met challenges to get themselves educated and for a dalit woman it's doubly hard. The few women who got themselves educated and wrote came out with work in forms of books which were to a great extent autobiographical, slanting towards feminism and also were considered mainly as a movement of the women to come out of the oppressive norms. One among them is MeenaKandasamy an eminent dalit women writer who works closely with issues of caste and gender and how the society puts people into stereotypical roles on the basis of these categories.

Ilavenil Meena Kandasamy is a noted poet, fiction writer, translator and activist who is based in Chennai, Tamil Nadu, India. Most of her works are centred on feminism and the anti-caste. Caste Annihilation Movement of the contemporary Indian milieu. Meena has published two collections of poetry namely, Touch and Ms. Militancy. Two of her poems have won accolades in all-India poetry competitions. She edited The Dalit, a bi-monthly alternative English magazine of the Dalit Media Network. Her novels were The Gypsy Goddess and When I Hit You: Or, A Portrait of the Writer as a Young Wife.

Apart from her literary works, she is vocal about various contemporary political issues relating to caste, corruption, violence, and women's rights in more ways than one. She has an influential and regular social media presence. She also writes columns for platforms like Outlook India and The Hindu, occasionally.

The Dalit massacre of 1968 was a shameful episode in India's history. The activist MeenaKandasamy, who published The Gypsy Goddess in 2014, tells us why she felt compelled to recount the tragedy and how the caste system still destroys lives.

MeenaKandasamy's debut novel, The Gypsy Goddess, is a bold and original retelling of a massacre that took place in the southern Indian state of Tamil Nadu on December 25, 1968. Through the sections 'Background', 'Battleground' and 'Burial Ground', Meena describes a

dark arc that eventually and unflinchingly reveals how 44 disenfranchised Dalit labourers, including women and children, came to be burned alive by their landlords, and what retribution followed it, "the single biggest caste atrocity in India". At the time, Marxist ideology was gaining popularity among disenfranchised Dalits, or untouchables, who toiled away on rice paddies in brutal conditions.

In the author's fictionalised version of this tragedy, which draws on historical documents and survivor interviews, farm workers are on strike after landlords murder a popular communist leader. The landlords try to bully them back to work. They impose debilitating fines, use the police to intimidate them, and savagely assault Dalit women. But the hungry people of Kilvenmani village are resolute in their demands for justice. Finally, the landlords send a goon squad to attack Kilvenmani, who corner dozens of villagers into a single hut and set light to it. They end up killing many villagers, turning their bodies into charred, unrecognisable corpses, and yet most of the perpetrators are let off the hook. Meanwhile, many of the villagers who have lost loved ones in the massacre are sent to jail.

The Gypsy Goddess is equally animated, bristling with ideas and powered by black humour and righteous anger. Stylistically, it breaks many rules. The narrative is stubbornly non-linear. Instead of a central character we get an assortment of busy voices. This single-mindedness seems to have been there from the outset. One of the standout passages in *The Gypsy Goddess* is the description of the slaughter that unfolds over five pages in a single unflagging and unpunctuated sentence. Meena knows that to convey the full force of the horror means keeping a foot on the pedal and intensifying, not abating.

Meena portrays the extremity of violence by cataloguing the fate of every victim, especially the children. "The death of children is a huge cultural thing. Children are never one's defined enemy, they are without any views, and so the killing of children is a very particular brutality and one has to talk about it. But Meena's novel is more than a fictionalised account of a national tragedy. The novel in our hands is "Tamil in taste, English on the tongue, free of all poetry and prosody, dished out in dandy prose". The stark and brutal imagery is perfectly explored in this novel.

The horrifying sequence of events is told with exquisite language, and innovative turns of phrase. Dew doesn't just fall on the ground, it "begins to diamond the golden fields". The novel doesn't delve into the inner worlds of characters or possess an actual protagonist. But Meena, a critically acclaimed poet, is attempting to immortalise the story of an entire community's struggle, and perhaps a more traditionally character-driven novel would have undermined this ambition.

Meena uses an array of iconoclastic narrative voices. One chapter is a breathless single sentence that evokes the massacre with lucid, haunting descriptions. Other chapters take the form of a communist pamphlet denouncing inequity, or a letter from one of the landlords. A section told in the second person, about a journalist seeking to commemorate the tragedy years later, contends with the futility of documenting such tragedies at all.

Meena cuts this serious and sad novel with bursts of irreverent wit. Besides squandering words on these gimmicky, especially since the second half of her novel does a fabulous job of simply being an unexotic book with an unusual structure. One should trudge through this material to get to this novel's lyrical, radical core, which offers bold perspectives on the relationship between poverty and power.

Having the rice-growing region at the frontline of conflicts between agricultural labourers (backed by the Communist Party of India) demanding a higher share of crops and rich landlords, Caste is woven into this fabric of strife, with the landless agricultural labourers being mostly Dalits and the big landlords all caste Hindus and Brahmins. Literary references and allusions are used in plenty to picture the violence perpetrated on the poor landless workers directly by the landlords' henchmen or by using the police force. They are also being subject to social boycott and other oppressive tactics.

The epilogue employs the persuasive cadence of second person narrative, placing the reader at the centre of the stories of the villagers of Kilvenmani. But the reader hardly needs to be persuaded. Throughout the book she tries to grip with the tragedy as it also relates allied developments. There is a place where language falters and police records and bulleted lists have to be pressed into service. In the aftermath of this brutal massacre, justice takes its slow meandering course and finally all the landlords are acquitted. Meanwhile some of the villagers who escaped the fire are accused of murdering a landlord's agent and thrown into jail. All these incidents portrayed in the novel show the intensity of the caste violence that prevails in India for a long time.

The author's outrage is evident in this novel and taking issue with deconstructionists she exhorts us to occupy the novel. There are some rough patches but the author's spontaneity, coupled with a radiant wit makes this a memorable novel. Beyond the hard-hitting storyline, the variety of experiments with form would keep one engaged, marking out this book as an important debut of the year.

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AFFILIATION OF NATURE AND WOMEN IN SHASHI DESHPANDE'S WORKS

A.Harini

Assistant Professor of English, Navarasam Arts and Science College for Women, Arachalur



A tremendous progress has been made in the broad field of Indian literature which makes its popularity worldwide. In the present scenario, Indian English literature occupies a distinct place and it is originated as a necessary outcome of the introduction of English Education in India. Most of the Indian novelists portray the changing phases and diverse aspects of the Indian society. The rise of the novel in India is not purely regarded as a literary phenomenon. It is a social phenomenon and mainly shows attention towards fulfilment of a social need. Moreover, it is associated with social, political and economic condition of the Indian society.

Literature occurs as a social institution by itself and it remains as an integral part of the society. At times, apart from reflecting the society, it refracts and reprimands it. Indian literature comprises of several regional and community works of art. There are many writers, both men and women have contributed a lot which seems to be something significant to the Indian literature and they deserve due recognition. In general, Indian women writers and their works have not been recognized due to patriarchal assumptions about the superior value of male experience. This is because most of the women writers in India write about their life enclosed in domestic space and their experience with it. On the other side, male writers deal with the revolutionary and challenging themes which automatically captures the attention to the readers and this eventually makes the male writers rank above the women writers in India. In recent era, women writers are moving forward by matching the pace of the world and they are acknowledged all over the world. They gained importance due to their flexibility, originality and the native essence of the soil which they include in their work.

Indian women writers do not merely write for entertainment alone. They portray a world of women sensitively and effectively and their protagonist reflects the life of women in our society, surrounding and families and so on. Some of the well-known Indian women writers who have contributed to Indian writing in English are Shashi Deshpande, Anita Desai, Kamala Das, Chitra Banerjee, Gita Hariharan, etc. They hold many challenging and controversial subjects in their writings. These writers and many more have climbed the ladder of success in a slow and painful way. This paper mainly quotes the affiliation of nature and women in Shashi Deshpande's work.

Shashi Deshpande is one of the famous contemporary women writers in Indian English literature and she occupies a prominent position. She has depicted the typical Indian themes very sensitively and portrayed the contemporary middle-class women with rare

contemptence. She portrays the universal experience of family relationships in her novels. Through, the protagonist's relationship with other characters, especially with their family members, She emphasizes her attitudes and approaches to women and nature, thereby conceptualizing female identity. Her novels mainly deal with the women's self quest and hope to put forward the views that they are autonomous beings. While revealing the women's struggle to secure self-respect and self-identity for herself, the author subtly bares the multiple levels of oppression, including sexual oppression experienced by women in our society.

Whatever genre she writes, she mainly focuses towards everyday India, a society which is noted for culture and tradition. Deshpande in her novels tries to affiliate the nature and women and brings back the times of ancient classical mythology. Almost in all her works, she includes innovative ideas and also creates a kind of rapport between women and nature. Sufferings of nature and women are clearly revealed in few of the novels mainly in her novel "*The Dark Hold No Terrors*".

Nature and literature goes hand in hand. The world of literature throngs with works dealing with beauty and power of nature. However, the concern for ecology and the threat that the continuous misuse of our environment poses on humanity has recently caught the attention of the writers. Literature being a reflection of life, never fails to talk about the relationship between nature and human beings that too specially relationship between nature and women. Thus, it fills the gap between the world of humans and the world green which seems to be more important in today's world.

The term "Affiliation" refers to the relationship which results from associating something with another. Here, Shashi Deshpande brings affiliation between nature and women through her novels. Nature is feminized because it is seen as possessing the same qualities as women. Women are seen as domestic, pious, moral, pure gentle, kind, graceful and beautiful, this appears according to the nature of separate spheres: men and women are fundamentally different in terms of their characteristics as men are seen as hard-working, industrial, rational, strong, assertive and independent and proud; none of which is easily connected with nature. Therefore, nature is seen as the embodiment of all the characteristics that women possess and there are frequent references to this in literature.

Shashi Deshpande's "*The Dark Holds No Terrors*" is a novel about a well-educated, economically independent woman's search for identity which leads to uncover the dormant strength in human beings. She affiliates nature and women in this novel by depicting various sufferings of both nature and women. The untold sufferings of Nature and the visible sufferings of women is clearly revealed and the kind of bond is created between nature and women.

God has created human beings and nature and without any bias. Due to various factors man made this discrimination. In the existing industrial development, women and nature are both subordinated by men. They are seen as inherent in the market economy which uses them as possessions and also as resources. The major concept of connecting women with nature

remembers the early mythological period. Most of the ecofeminists would agree with the core concept that the oppression or domination of women and the degradation or domination of nature is fundamentally connected. Both women and nature are the victims of this male dominated society. This relationship has been shown in many literary works with different perspectives. In Deshpande's *"The Dark Holds No Terrors"*, there is one important incident which shows the parallel relationship between the violence against nature and women. Through the character Sarita, Shashi Deshpande explains about the explosion of the factory which appears to be the root cause of her problems. Due to this incident, her neighbours get awareness about her professional identity. This results in superior position to her husband and becomes the bread winner of her family. Her husband's sense of inferiority changes him into a sadist.

Violence against nature are deforestation, construction of buildings, factories, are the environmental problems. Violence against women Sarita's successful career (factory explosion-people aware of her career identity) , her husband's ego and sadist tortures.

Here, the affiliation of nature and women is created through the sufferings of both (i.e.) construction of buildings and factories which bring problems to nature and the revelation of Sarita's profession to her neighbours and the respect given by them to Sarita creates more problems to her. The respect that Sarita gets disturbs the traditional equilibrium of the superior husband and inferior wife. Moreover, she has undergone sexual tortures of her husband too. Thereby, globalization creates an elusive relationship between Sarita and nature.

Though Shashi Deshpande has her reservation as 'feminists' or women writer', she admits that her writings emerge from her own intense and long suppressed feelings about what are it to be a woman in our society. Deshpande in her other novel named *"That Long Silence"* through the character Jaya, protagonist of the novel, tries to resolve the conflict between her "idea of herself" and the idea that society upholds of her "as a women" by emerging from the trapped situation-husband and children. Though Jaya is self-imposed it is similar to the fate suffered by a majority of women all over the world. She in few places links nature with women in this novel too. Apart from these two novels, she has written many other novels like *Matter of Time*, *The Binding Vine* and so on and brings forth the link of nature and women. Shashi Deshpande clearly portrays the struggles and sufferings of women and she tries to create a bond of women's sufferings along with nature. Above all, the novelist highlights the inferior position of women and nature along with the subsequent degradation of them in a male dominated society. Deshpande's women protagonists are victims of the prevalent gross gender discrimination first as daughter and later as wives. Although she has a small volume of literary works to her credit, her works have drawn great critical attention and acclaim for her sensitive and realistic representation of the Indian middle-class women. Shashi Deshpande's sincere concern for women and her craft as a novelist is reflected strongly in all her novels. Shashi Deshpande has been successful in creating strong women protagonists who refused to get crushed under the weight of their personal tragedies and face life with great courage and strength.

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WEIGHING AMIDST: THE WOMEN OF MODERN SOCIETY WITH SUPERANNATED TIMES IN KAMALA DAS' AND ANITA NAIR'S WORK

J.Gayathri

II M.A English Literature, Dr.N.G.P Arts and Science College, Coimbatore

L.Jinu Dharshini

II M.A English Literature, Dr.N.G.P Arts and Science College, Coimbatore



Indian women are the icon of reflecting their Nation's tradition. They are experiencing abundance changes in their life. From the works of Kamala Das' *Suicide* and Anita Nair's *In Which a Small Gesture Becomes Epic*, an attempt on comparison of women from the modern society with ancient women has been made in this paper. Walt Whitman states, "Infinite greatness of the past! For what is the present, after all, but a growth out of the past". Despite of the patronizing air that still blows in the society, present women were given great importance and equality considering to the ancient women. Though Modern women enjoy more freedom they are modern in thoughts, not in feelings and emotions that they have towards their family. Both men and women should complement each other but men fail. Women take care of everyone in their family, looking after their needs and fulfilling it. She showers entire family with the ultimate love and she gets nothing in return. Men consider their wives as mere objects but strangely when it comes to their own daughters they are touchy. They didn't realize their wives are also someone else daughters. Women are considered to be the great fortune of the world and have been worshipped as goddess but unfortunately, their life is full of misfortune in reality. Instead of waiting for the change, women need to be the initiator of the change.

India is rich in its traditional values as a result Indian literature focuses on balancing the tradition in every aspects of life. The change in period conveys so many transforms in the society. The role of women is also changed dramatically, and now, some characteristics are very different from what they were before. There are also some similarities. To both modern and ancient women, their family means everything to them. Especially when it comes to their life partner they expect something in return, they want to sense the love of their soul mate. In most of the cases women fail to get what they deserve.

Literature serves as a medium for expressing untold sufferings of an individual or a particular group of people and sometimes society as a whole. The sufferings of women due to lack of love from their family thrust them to undergo emotional trauma in their life. This is evidently portrays in the poem, *Suicide* by the confessional Indian poetess Kamala Das and *In Which A Small Gesture Become Epic* by Anita Nair. These two works by two great Indian poetesses dispatches the way how modern and ancient women react to their tribulations.

Kamala Das (1934-2009) born in Kerala, India known by her pen name Madhavikutty. She is known for her confessional poems and explicit autobiography. Women's issues, child care, and politics are her major themes. Her poems deal with the various aspects of women's life

where she experiences grievance and oppression. Kamala Das' *Suicide* express how the words of love that once rained over her, becomes fewer. The little love that the husband expresses during her early marital relationship comes to an end. The feel of being unloved makes her to end her life in the arms of the sea. The modern women who has enough courage to depart their life, lacks courage to live the life given to her.

Anita Nair (1966) born in Kerala, Indian. Her contemporaries are the most prominent writers like Arundhati Roy, Anita Desai, and Kiran Desai. She also contributes some poems to *Anthology Of Contemporary Indian Poetry II* from which the select poem *In Which A Small Gesture Becomes Epic* talks about Draupadi, the most important female character from the great Indian epic *Mahabharata*. A single voice is not raised against the brute act, not even by her husband. She stands for herself. Thus the boldness of ancient women is beautifully portrayed.

Suicide, brings out the weakness of Modern Women. This poem not only visualizes death of the body but the soul. Though women attain freedom, her soul is still dependent. Her soul always craves for love and affection from her family. She contributes herself completely to her husband and he has nothing to offer her back except loneliness. She drowns in the sea of loneliness. Modern women get affect by emotional trauma and that makes them to give up their life so easily. They have enough courage to end their life for someone who is not ready to give her what she deserves. But they do not have enough courage to live for themselves. She gets hurt, she lives in pain, and she losses her in loneliness but none cares.

I must pose.

I must pretend.

I must act the role

Of happy woman,

Happy wife. (*Suicide* 45)

The role of modern women is vague yet they are confined to a small circle and clingy to their husbands. She is all broken with yearningness. She surrenders herself to him the only man who could make her happy is the one who hurts her to the extreme. He who pleases her in all the way has now aware of every nooks and corners to hurt her. To hold on into this suffering for a while is easy but for a life time it is crucial. A women's desire is nothing without her men besides. She wants simple and happy life, as she is not happy she finally gives up. She seeks joy in her death finally. Kamala Das rightly portrays as, "O sea, I am happy swimming; Happy, happy, happy..." (*Suicide* 67). Even after her death she is not willing to come back but still gazing for the love that her husband has failed to give her. Now that her soul is set free, her bag of bones is experiencing the love she craves for all these days. This shows the pathetic situation of modern women who owes everything such as liberty, equality, rights, etc., but nothing excites her. As Kamala Das says, "My soul shall be free" (*Suicide* 125)

But her soul shall never rest in peace, as she murders herself; she fails to love herself enough. All she does is, sob like a fool. She does injustice to her soul. Modern women are not the one who faces such problem but it is been there for ages.

In the next poem *In which a small gesture becomes epic* by Anita Nair, the protagonist Draupadi is an icon of ancient women undergoes the same problem. Draupadi is a beautiful woman born out of fire. She is one of the Panch-Kanyas. Though she belongs to ancient times where women feeling are not taken into consideration, she stands for herself. She experiences awfulness right from her childhood, which is been carried forward to her marital life. Draupadi give herself to her husband and snubbed out the fire she was born with, the fire she grew up with, the fire that fills her days and night, and vow to be an ideal wife to her husband. But her fate has something else to offer her. She become the common one wife to the five Pandava princes. Anita Nair highlights as, "I have a husband; Actually I have five" (*In Which A Small Gesture Becomes Epic* 2). She is a strong women, she just can be aggressive as passionate and caring, depending on the situation. Despite the hardships, there is a hard soul. With strength of the soul she faces all the problems. Though all her expectations are in vain, she handles it as a challenge. The worst part of her life is the act of Dushasana take off Draupadi's sari in the assembly. The silence of all other noble men including Draupadi's husbands makes it even more worse. This terrific act lights up the fire in her, she stands for herself. All agony fails to make her weak instead it make her the strongest. She decides to fight back. Anita Nair quoted as "For I cannot be what you want me to be anymore" (*In Which A Small Gesture Becomes Epic* 101)

She decides not to be an idiot anymore; she is not interested in pin pointing "love" for her downfall. Draupadi confines for love from tearing her apart. She is brave, she is aggressive when there is a need to be.

I open my hair so you know

I erase the marks, so you know,

That I am a women first.

A women through and through and through.

And everything only after thereafter. (*In Which A Small Gesture Becomes Epic*10 2)

A woman should know her real worth. No matter what and how hard the situation is she should not give up. She should fight back. Every woman should learn to love herself. Self love is the best love, no one in the world can love you the way you love yourself. Modern women should learn to be the strongest from their ancient women folk. Role of a man is an important aspect in every woman's life, but life goes on even without them. Women, you cannot change what is going on around you until you start changing what is going on within you.

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CRISIS OF IDENTITY IN BHARATHI MUKHERJEE'S *JASMINE*

Dr.S.Suganya

Assistant Professor of English, Bharathiar University Post Graduate Extension Centre, Erode

Ms.G.Kalaivani

M.Phil. Scholar, Bharathiar University Post Graduate, Extension Centre, Erode



Traditionally, an Indian woman plays status-quo roles as a daughter, wife, housewife, and mother. The woman, whose status and role was well defined and almost framed in the society and is now experiencing a new far-reaching changes. The worth of a civilization can be judged from the position given to women. Among the several factors that justify the uniqueness and speciality of India's ancient culture is the place ascribed to women. Manu, the great law-giver, presents in the dharma, 'where women are honoured there reside the gods'. A male is permitted and acknowledged in Hindu scriptures only with company or the participation of his better half and no religious rite can be performed with perfection by a man without the partaking of his wife. Importance is given to a woman in the ancient times. A widower is not allowed to take part in any of the sacred rites. Female is given equal importance and treated with respect and thus suitably called as 'Ardhanari' (betterhalf).

Such priority was later swapped by the male dominated society. Stringent and aggressive ruled were framed for the female community. Later, Indian women are usually connected with the social and cultural of the household structure. Indian culture for women is framed in the limits of the subordinate relationship to men. Indian women are believed to have no identity on their own but educated Indian women are struggling to establish a new identity in the society with progress of the nation. Now the spread of education, especially that of women, and with that the shifting social outlook of educated women have changed the order laid by the male.

The efforts of several generations of Indian authors writing in English have resulted in international success and they started to share their own experiences of the crisis and the tensions of the gender, social discrimination, communal agitation and corruption in the established organisation. They made an ordinary female as their protagonists and made her to stand against their oppressors. Earlier women was not supposed to have any role assigned on her own in the society but later they encoded their own limits and values.

Bharathi Mukherjee, a Third World Feminist writer whose concern is to deal with the problems and issues related with the Asian women in south and to be more specific in India. Like her contemporary feminist writers she supports the grounds for women, but she differs from them because her critical worry is to mark out the problems of annoyed cultural conflicts faced by Indian women immigrants in an alien land. In many of her novels and stories, a young

woman is shaped, as she was, by a patriarchal culture and strikes out for the strange, at times by preference and occasionally not. In the crisis of survival that ensues her there a new self emerges or a progression of selves, with numerous answers to the question "Who am I?"

The third and most accomplished novel "Jasmine" is an account of adaptation and not a defeat. *Jasmine* is a novel of immigration and assimilation both on physical and psychological levels. The female protagonist Jasmine takes a multiple transformations for her self-empowerment and happiness. Mukherjee used the cross-cutting to portray the past and present experience of Jasmine. Bharati Mukherjee's novel, *Jasmine* deals with a journey for managing problems and find the happiness of her inner self. In this novel Jasmine travels many places. She acquires different names based on her own name. In those times she believed that she takes rebirth. In her journey she meets various people in various places. They gave some memories to her life. They helped Jasmine to increase her empowerment and courage. She met lots of men in her journey and they all supported her in one way or another to identify herself. They lend their ears and gave equal importance to Jasmine's thought. Typical to that of an Indian woman with sari and salwar from Hasnapur in Punjab she travels to New York City and her appearance is conventional. She immigrated as a modernised woman with jeans and tops.

India is an ancient land. Its tradition and culture inspired most of the western people. But in India the people have attracted liking towards the western culture. They believed western culture is a modernised and liberated. In fact not only the way of tradition and culture differ but also the people and their life style also differs. Being influenced by the modernised culture they tend to change themselves. In the process of transformation their change may be noticed only externally but still the inner suppression remains same. Brought up in the tradition mixed with nature makes them to be always dependent and they struggle hard to adapt the western culture.

In village, most of the women are uneducated. They lived under the bond that is controlled by the family background. In the context of security they are dominated by male. Women are always made dependent throughout their life time. From the childhood till the adult stage they are forced to be dependent on their father and brothers. According to Manusmriti, the law giver of the society,

Her father protects (her) in childhood, her husband protects (her) in youth, and her sons protect (her) in old age; a woman is never fit for independence. (Manusmriti 9.3)

After their marriage they must depend their husband. In their old age they have depend their sons and son-in-laws. They are blessed if they give birth to male child. It was the routine life cycle of every woman. But in case of Jasmine it is entirely different. After the demise of her father even in her maternal home she was lucky because her husband, Prakash Viji was a modernised man. He did not have so much of faith in the tradition and culture. Prakash wanted Jasmine to be like him. He too provided her education. He gave a new name for Jyoti as Jasmine. It was the first immigration of Jyoti. As a modernised man in 20th century Prakash gave a respect to his wife Jasmine.

Society just begins to delve the truth distinction between men and women. Apart from the physical difference men and women are equal. Both are created for same purpose. Men are physically stronger, by nature woman are mentally strong to handle any sort of circumstances. After so many years of male dominance now women raise their self in every field. Each of them has unique abilities and potential. Just as the modernised society. She enjoyed her marital life.

Professor Vedhera, helped Prakash to pursue his higher education. Prakash became the best student because of the support from the Professor. He sent a letter to Prakash regarding his immigration to Florida. So he makes a plan to Florida along with Jasmine. They both went out for shopping. Her destiny ruined her life. Her life is disturbed by fate Sukhwinder. Unfortunately Prakash lost his life in a bomb set off by Sukhwinder. She missed her husband and turned to be a widow. She remembers the astrologer's words, "Fate is Fate" (4) when she was seven years old. She never imagined this situation. It is the fate. Jasmine came back to Hasnapur. There she and her mother stayed in the hut, little better than untouchable.

Widow in India, just be living a half-life. They exist from the shadow of society. They were ignored by the society, family and friends. They must live alone after the death of their husband and they must follow the traditional belief that once their husband dies, they must tonsure the head and change their dressing, attitude, life style everything. They have to wear plain white saris, their presence at sacred ceremonies and celebrations is considered inauspicious. Jasmine did not like the village culture of widow in the war of feudalism. Through the character Jasmine the writer brings out the conditions of a widowed woman. But now a day the males were no more harder and the new woman widow break their rules and traditions. They step out in order to prove their skills. They try to create their own identity in this society. They face lots of hurdles and obstacles in the society being single. In spite of all the tortures they establish and concentrate in studies, working field, politics and everywhere they have been dominated really they struggle harder than the normal woman to rebuild, establish and create a new life. They did not want to lead the life in darkness which ancient people fixed for widow. They also had some dreams and responsibilities.

According to her, Prakash had taken Jyoti and left Jasmine, a new woman who would complete the mission of Prakash. "Vijh & Wife" (97). Jasmine decides to travel to Florida by plane, train and ship. She was molested by the captain Half-face while traveling in the ship. She suffered widely. It was the second suffering of her. She did not like her life. She tried to kill herself but instead kills Half-face. She erased her finger print in every side of the hotel where they stayed. Her chastity is lost by this molestation. She met Lillian Gordon who changed Jasmine into an American woman. Lillian teaches American culture to Jasmine. A step towards modernisation by killing the oppressed.

It was the sign of immigration. Jasmine becomes modernised woman. She tried to forget about her past. Now she started her new life with new culture. After some days Jasmine wanted to start her journey to New York City to fulfil her husband's desire and plans to fly to Florida. Lillian gave her daughter Kate's address for any emergency because it was the first

time that she is going to visit. Lillian always calls Jasmine by the nick name "Jazzy" which is a symbol of her entrance and acceptance of American culture.

In New York Jazzy met Taylor, his wife Wylie and their daughter Duff. There she created another identity. Jasmine carves a new identity in the entire new situation. She lived with Taylor and Wylie. She worked as a "Day Mummy" for their daughter Duff. In New York she mastered the English language. She felt speaking English also a culture of American. There Taylor named her as "Jase". Jase and Taylor discoursed about the past life of Jase. Now Jase admired the kind heart Taylor. Wylie, wife of Taylor fall in love with famous economist Stuart Eschelman. She leaved Taylor but Jase continued to take care of Duff.

American culture is designed and not based on the commitment towards the life, it is just for the satisfaction of men and women. If they did not like their loved once they have the rights to choose another partner. Relationship between husband and wife is not a compulsion in America. They treat both in the same way. They live only if they have liking towards one another. Individuals may marry another person for several reasons including legal, social, libidinal, emotional, financial, spiritual and religious purposes.

In Iowa she met another benefactor Mrs. Ripplemayer in the form of a mother. There she got a job in Iowa's bank. She also made a place in the heart if the banker Mr. Bud Ripplemayer. There Jasmine had a peaceful life in Bud's house with her new job and as a step- mother to Du, a sixteen-year- old Vietnam War victim adapted by Bud. There she got new identity and she became "Jane" from "Jase". Unfortunately Bud loosed his legs when Harlan Kroener shot Bud. Jane served him with love and care after he was crippled. She tried to comfort and makes him confident. For this close relationship Karin, Bud's wife divorced him. Bud worried about his life. Jane gave support to Bud. At that point they had a relationship. Jane became pregnant but she didn't wish to marry him she made Karin understand that she was not her enemy but it was Bud's happiness that mattered to both of them.

Transformation from one male to another Taylor to Bud there she adapts western culture like Wylie. Jane waiting for real love. She acquired the American life style but she felt some true love disturbed her life. One day she received a letter from Taylor that he would shortly come and take her with him. Taylor and Duff met Jase. Now Jane makes a decision for her life. She did not choose a man. She has to choose from the bottom of heart. The decision and life will be decided only by her. She convinced Mrs. Karin who got diverse from Bud. She explains the condition of Bud, who need a companion.

Bharati Mukherjee's *Jasmine* is the movement of Jasmine's life towards achieving the identity by overcoming the fate. Her journey to America proved her self-identity and inner self. She adapted her life in every place wherever she went. She became so flexible. She felt it's all her experience and lesson to identify herself. At every stop of her life she was the winner, she doesn't upset for her life struggle and progress. Her only aim is complete her lovable husband Prakash's plan.

As an Indian woman wherever she goes she is rooted in Indian culture and tradition. Women who stepped outside the country with education try to work hard lead to their marriage and professional life in a balanced way and also they adopt the foreign culture and traditions. But their nature still remains same. At the last they realize that self-independent is not to be an Indian or American but to be at peace with herself. In this novel, Jasmine who married at the age seventeen was given an education and hence while transformation to the foreign culture she suffered a lot and she struggles to establish her identity. Education and self-confidence is the only thing which taught her to be audacious to find her inner self.

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A COMPARATIVE STUDY OF *THE GOD OF SMALL THINGS* BY ARUNDHATI ROY AND *ALL THE PRETTY HORSES* BY CORMAC MCCARTHY

S.Vidhya

Ph.D. Scholar, Bharathiar University Post Graduate Extension Centre, Erode



Indian writing in English has been rooted to the period of the Britisher's rule in India. Now it has grown like an evergreen tree, being useful not only for the native people but also for the foreigners. It has been pruned by writers like, R.K.Narayan, Rabindranath Tagore and many other writers. At present so many writers have emerged to safe guard the tree of Indian writing and they are contributing much to the word literature.

Arundhati Roy is an Indian author who is best known for her most successful novel *The God of Small Things*. This novel has won the Man Booker Prize for Fiction in 1997. The story is mainly about Communism and the caste system, set in India. The story is narrated from the point of view of the twins Rahel and Estha. They got separated when they were only seven years old as they ran away from their home.

A book reviewer V. Dhanalakshmi states that, "An individual striving constantly to understand human behavior, I completely love the author's way of expressing the sensitive thoughts and dilemmas of human mind as a child, as an adult, as a mother, as a lover. The story gives me the reassurance about human vulnerability to be loved, to dream and to be happy every time I read it. Apart from the touching story I love the book's language which is a completely different experience in itself. Arundhati's finest work till now and unarguably one of the most beautiful books of our times, the book is a must read for every sensitive and passionate reader."

Cormac McCarthy is an American novelist, playwright, and screenwriter. He has written ten novels, spanning the Southern Gothic, Western, and post-apocalyptic genres. McCarthy received widespread recognition after the publication of *All the Pretty Horses*. It was followed by *The Crossing* and *Cities of the Plain*, completing the Border Trilogy. For *All the Pretty Horses*, he won both the U.S. National Book Award and National Book Critics Circle Award.

The magnetic attraction of Mr. McCarthy's fiction comes first from the extraordinary quality of his prose; difficult as it may sometimes be, it is also overwhelmingly seductive. Powered by long, tumbling many-stranded sentences, his descriptive style is elaborate and elevated, but also used effectively to frame realistic dialogue, for which his ear is deadly accurate. This mixture builds on Faulkner's work, yet, more than Faulkner ever did, Mr. McCarthy seems to be pulling the language apart at its roots. He's noted for ar chaisms so unfamiliar they appear to be neologisms. His diction and phrasing come from all over the

evolutionary history of English and combine into a prose that seems to invent itself as it unfolds, resembling Elizabethan language in its flux of remarkable possibilities.

The novel *All the Pretty Horses* opens with the funeral of John Grady Cole's grandfather. After that his mother decided to sell the ranch because she has got separated from her husband. In this situation John Grady has run away from home, as that will be the only thing that can be done by a reasonable person. During that time he was only sixteen years old. He was accompanied by his seventeen year old friend, Lacey Rawlins.

John Grady's plan was to move to Mexico. On their way they met with a sixteen year old boy, Jimmy Blevins. Both Rawlins and John Grady had no belief in Jimmy Blevins. He looks only thirteen years old but he said that he is really sixteen years old. And they also had a doubt about his name. They do not believe him as Jimmy Blevins.

All the three were riding together in separate horses. Blevins had a pistol with him. Once he got separated from the other two while he was hiding from a thunderstorm. Later Rawlins and John found Blevins' lost horse and pistol with some other man in a town called Encantada. They have made a plan to steal the horse, but Rawlins objected the idea. At last they have managed to get the horse somehow.

All the three were chased by the native people, when they came to know about the horse stealing. They have been chased out of town and in that confusion Blevins got separated from the other two boys. From the beginning Rawlins considered Blevins as a disturbance, even though John Grady did not show any objection for his accompaniment.

John Grady and Rawlins travelled towards south direction and they found a beautiful ranch on their way. Both of them got a job over there and they impressed the others soon. The ranch was run by Don Hector, who had a beautiful daughter named Alejandra. John Grady was attracted towards the girl. Alejandra's grandmother Alfonsa advised John Grady to keep away from her granddaughter.

However John Grady did not listen to the words of Alfonsa. Soon after that John Grady and Rawlins were arrested with the charge of working with Blevins, who is considered as a horse thief. Again the three of the boys were happened to be together. But on the way Blevins was executed and John Grady and Rawlins have undergone severe tortures in the prison. Very soon John Grady and Rawlins came out of the jail with the help of Alfonsa. She has made a condition that John Grady should not meet Alejandra again.

Rawlins returned to the north in a bus. John Grady went to America searching for the true owner of Blevins' horse. Unfortunately no one claims for the horse so at the end of the novel John Grady was riding on his horse, along with the unclaimed horse beside him.

The novel, *The God of Small Things* also opens with the funeral news of Sophie Mol. The twins Rahel and Estha were thinking about the death of their friend Sophie Mol. The twins were separated when they were only seven years old, after Sophie Mol's death. Velutha has been accused for the death and so he has been killed in revenge. Ammu, the twins' mother

actually had an affair with Velutha and so she was unable to bear the death of Velutha. She has been telling, "He 's dead ...I've killed him".

Velutha is the servant of Sophie Mol's family and Ammu met him for the first time when the family returned to Kerala from England. Both Velutha and Ammu were attracted towards each other. After the death of Velutha, Ammu has been banished from Ayemenam House and no soon than that she has died while out of town in job interview.

if anything, she possessed him in death in a way that she never had while she was alive. At least her memory of him was *hers*. Wholly hers. Savagely, fiercely, hers(282).

After a long time Estha and Rahel had met each other. They have been recollecting all the past happenings and they were feeling happy to be together again. In spite of the sorrow of missing Sophie Mol, Ammu and Velutha they were thinking about the happiest days they spent with Ammu in the same house.

The narrative of the novel *The God of Small Things* focuses on the small things, the small details of life. It possesses a number of imageries, idioms and even big ideas have been expressed in simple sentences. It has many repetitive phrases also. Events get unfolded unpredictably. Time does not run virtually in any one direction, it flows to past and present, interchangeably accomplished by many flashbacks and forwards. The readers can start reading the story from any chapter randomly but without any confusion it can be continued further.

The novel has been concluded with intensely unforbidden love scenes. One of the love stories implies incest and the other one crosses the class boundaries. When the twins share one another at the end, it is clear that, "What they shared that night was not happiness, but hideous grief" (311). In the last scene of the novel all the other boundaries have got transgressed. Velutha has literally crossed the waters from the History House as to move beyond the limits of how someone should be loved.

The novel *The God of Small Things* is about a family seen from the perspective of Rahel, a seven year old girl. Along with her twin brother Estha, she resides with their mother, Ammu. their father was a Bengali but their mother has got divorced from him. So these three people were living with their grandmother, uncle and grand-aunt, Baby Kochamma. The family has been running a pickle factory.

The family is an unhappy one, unhappy in its own way. The novel reveals the secrets of the characters' unhappiness. The main story was set in the year 1969 so the novelist moves front and back all through the time mainly focusing on the young twins Estha and Rahel. As a result of the novel both of them became adults.

Random House states that, *The God of Small Things* is "Sweet and heartbreaking, ribald and profound, this is a novel to set beside those of Salman Rushdie and Gabriel Garcia Marquez.

In both the novels the protagonists feel the loss of their own identity. They have messed their own family in search of something else. They have separated from what they love. John Grady was separated from Alejandra likewise Rahel was separated from her twin brother Estha. While Estha was moving away in train Rahel feels as though a part of her body is being

ripped away from her. In this way both the novels are having similarities in the theme of loss of identity.

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VOICING THE EXPLOITED IN ANANDS' *COOLIE* AND MORRISON'S *BELOVED*

Dr.S.Suganya

Assistant Professor of English, Bharathiar University Post Graduate Extension Centre, Erode

D.Geetha

Ph.D. Scholar, Bharathiar University Post Graduate Extension Centre, Erode



The category branded as Indian Literature virtually encompasses the whole of India and its every single aspect, both symbolically as well as realistically. And this certainly not an overstatement or hyperbole, as writers beginning from pre historic age have tried to mirror their society, their times at large, a work to which they have been also successful. Indian literature has been created, keeping in mind, the ongoing Indian society or the people associated with it. The twentieth century generation of writers, more precisely the colonial era has picturized British dominated society at large, catapulting social themes in Indian society towards a new direction. Indeed, the very changing face in India comes to the closest to perfect depiction during British regime.

Anand is one such icon of Indian Literature, who exposes the silent passions that burst in the hearts of the people who are forbidden to rise up and express themselves. Anand's novels portray the wretched condition of Indian rural society. He is the one who believes that literature must serve society to solve the problems and guide the public. Through his novels he stress about poverty, class, caste system and other wide spread evils of the society.

The evils of society are not only present in India but also in various countries like Africa. In India, untouchability is artificially a man - made system whereas in Africa, it is innate. African - American writers explores the very issues of freedom and equality which were long denied to Blacks in the United States, along with the further themes such as African - American culture, racism, slavery, religion, a sense of home and more. The period following the Civil War until 1919 dubbed the Reconstruction period. Slavery and slave narrative are recurring themes in African - American literature, adopted in the modern times by writers like Toni Morrison and Alice Walker.

Both the novels *Coolie* and *Beloved* deals with slavery even though it belongs to different genres. The protagonists Sethe in *Beloved* and Munoo in *Coolie* suffer right from their young days. The caste system and slavery is uprooted in the blood of the humans. These artistic works depict the widening gap between the haves and the have nots, the exploiters and the exploited, the rulers and the ruled. The action of these novels takes in their native countries and they include characters both British and Indian. Both are stories of crushed humanity, of sighs and tears, of what man has done to man.

Coolie presents a chain of adventures in a picaresque manner. But Munoo the hero is not a rogue. He is only a victim of the world's rogueries. His search for bread, in a world where poor man's flesh and blood is treated as cheaper than bread, makes him restless and it forces him to move from place to place. Munoo is ill-treated by his uncle Daya Ram and aunt Gujri in his native Bilaspur and they make him walk miles and miles bare foot without even giving the boy time to rest, and even slapping him for getting tired.

Munoo went to Babu Nathoo Ram's house in Sham Nagar as the latter wanted a servant. The salary of three rupees should be paid not to him but to his uncle. All the members in Babu's family look at Munoo and treat him like an animal because he is an untouchable. Even the children show their discrimination on Munoo. Sheila, the daughter of Babu Sahib, refused to accept Munoo as her friend by telling that he is a servant and so he should not play with them. Munoo feels dejected during this situation because even in the mind of small children, the division between the class is deep rooted.

The lack of love and affection is also considered as poverty. This kind of poverty suppresses mankind into darkness. According to Mother Teresa:

"We think poverty is only being hungry, naked and homeless. The poverty of being unwanted, unloved and uncared for is the greatest poverty. We must start in our own home to remedy this kind of poverty"

The same is in the case of Sethe as she works in the Sweet Home, because of the oppressive nature of the School Teacher, the slaves decided to make a plight. The School Teacher and his nephews anticipate the slaves' escape and capture Paul D and Sixo. He believed that: "Definitions belongs to the definers and to the defined" (198). He forbids Sethe's husband Halle from renting out his labor, which he has been doing on every Sunday the last five years in order to buy the freedom of his mother Baby Suggs. When Halle paid Mr. Garner for his mother's freedom, she had wondered: "What does a sixty-year old woman who walks like a "three-legged dog need freedom for?" (110). On setting her on a free ground, she bewildered how Halle who has never drawn a free birth knew how valuable it was. This event makes the reader heart melting.

Coolie is an indictment against society that breeds prejudice and cruelty. Baby Suggs in *Beloved* got freedom through her son. But for Munoo, there is no such to care for and heal his life. The root of this is poverty. He realizes: "All servants look alike. There must be only two kinds of people in the world: the rich and the poor" (266) Being a child, he is not even aware of the nature of exploitation so there is no question of freeing himself or rebelling against the exploitation.

Like Denver, the youngest daughter of Sethe longs for the love of her father (who left Sethe long before), Munoo too longs for the care from the society. He is an orphan and untouchable and he could not able to get this permanently, until the society changes.

After the flight from Nathu Ram's house Munoo is discovered by Seth Prabha Dayal, who is the owner of a pickle factory at Daulatpur. Munoo feels compassionate there but Prabha is deceived by his partner Ganpat. The coolies who are working in the pickle factory are threatened by Ganpat. He is devil like in his dealings with his labourers. Even the bullocks that plough the field, the elephants that lift a huge log of wood, the machines in a factory are given rest. But the slaves and coolies get no such respite from the employers.

The slave owners treat the slaves like that of animals. A severe punishment is given to the slaves who does not obey them. Just as the page of School Teacher's note book, Sethe's body is marked by scars which was given by the slave owners. Both Sethe, as a black slave and Amy, as a white indentured servant, know the evils of slavery and sexual violation. The slaves were forbidden to have families and if they have families, they were separated by the slave owners. Baby Suggs feels Sethe is lucky to have three children with her: "Be thankful. I had eight. Every one of them gone away from me. Four taken, four chased and all" (5).

Racial discrimination occurs when an individual is subjected to unequal treatment because of their actual or perceived race. The U.S Constitution and the Civil Rights Act of 1964 work in concert to ensure that each resident's rights and standing under the law are not damaged by their race. It is important to remember that slavery was a major drive of U.S economy, when the constitution was ratified.

The Black women in America being at once, female and poor, have been victimized by the mountains of racism and even sexism from the White people. The mother's milk which is meant for the child is sucked by the White boys. Sethe wants to persuade her daughter to understand about the compulsions which make Sethe to kill her daughter. Her stolen milk had hurt her more than all the atrocities she has suffered in slavery. Slavery dehumanizes slaves and slave owners treat them as property and alternate for animals.

Beloved is based on a real incident which inspired Toni Morrison. She was astonished by the story of Margaret Garner who killed one of her children and tried to kill others rather than have them returned to slavery and this made Morrison to reflect the same event in *Beloved*.

When Bodwin, who came to Sethe's house to take Denver a new job, Sethe mistakes him for The School Teacher, runs at him with an ice pick. She is in restrain and in the confusion, *Beloved* disappears, never to return. Even the ghost is afraid by the White men.

For Sethe, she has started to live with Paul D who came to reunite with her. Through the healing love of Paul D, Denver and the black community, Sethe can learn to let go of the terrible history that has defined her. But for Munoo, the reward for discrimination is death. He longed for love even from his child hood, but cannot get permanently. At the age of fifteen, he embraced death, as the children of his age lead s colourlife. He is a symbol of hopefulness and despair, to which millions of Indians are condemned by virtue of antiquated and inherently unjust social economic structures. In Shamnagar, Munoo find himself in virtual serfdom. In Daulatpur, he loses his job and is thrown out on the streets. In cosmopolitan Bombay, he has

the taste of slum finally in Simla, his cup of misery is full, he goes under. Simla, it prepares Munoo for the stage for his crucifixion.

Discrimination against lower castes is illegal in India under Article 15 of its constitution and Indian tracks violence against Dalits naturally. More than 165 million people in India are continued to be the subject to discrimination, exploitation and violence simply because of their caste. In India's "hidden apartheid", untouchability relegates Dalits throughout the country to a life time segregation and abuse. Still somewhere in India, like that of Munoo, many people were cursed by their colour and under goes torments even today.

Munoo and Sethe are one of the victims of slavery i.e. coolie among one of the coolies and slave among many slaves. The caste discrimination is artificially made by the society and slavery is innate. Both can be eradicated by the change in the mind set of the people. There is no future for them, if nothing changes.

Slavery splits a person into a fragmented figure. In both the novels *Coolie* and *Beloved*, the protagonists', Munoo and Sethe deteriorate from slavery. Munoo suffers in India because of caste system whereas Sethe in Africa suffers by her color. The countries may differ but the problem remains unchanged. I am deeply affected by the racial bias and this has made me to compare the problems of different communities.

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DIASPORA LITERATURE IN INDIAN WRITING IN ENGLISH AND CONTRIBUTION OF MEN AND WOMEN WRITERS

Mr.P.Kumaravel

Jamal Mohamed College, Trichy



Diaspora is the very broad area and considered as umbrella of the Indian Diasporic writers. Every Indian diasporic writers follows different ways naturally. They had more capable on writing anything but though their living place was different but their writing concept and others was depends about mother country. Actually this diaspora writing indicates the different type of the other countries culture.it has roots to develops the ancestral culture among the different nations. Generally, this diasporic literature deals with changed the places for people, displacement, existential rootlessness, nostalgia, quest of identity. It also addresses issues related to mixture or decay of cultures. It describes the experience and their sufferers of the immigrants in the diasporic writings.

In the diaspora immigrants follows this four types only,it was big challenge to the immigrants for development.

Nostalgia(sad moments of mother country)

Adjustment in the new place for living.

Ethnology

Participate in the big world between the different type of people.

Whatever the immigrants lives in adapted country they need some best quality for lives like others.so immigrants search some works for lives the life as well as they want become as soldiers, as politicians, as religious preachers, as labourers. Most of the immigrants felt to their own land memories. This small pieces of the Diaspora is largely set of professionals with a high degree of education. It also has in it small sailors trade businessmen and people from a rural agricultural background. This kind of events of the Diaspora is reflected in the Indian communities and the United states America and Canada, the United kingdom., France, Germany.,Rance and Spain and Portugal, Australia., japan like this type of countries. The members of the Diaspora in those countries are well developed into their chosen homelands. They come, by and large, from well-educated backgrounds and are fairly wealthy. They are skillfully successful in their adopted own lands. In that way India has some different diaspora writers they were., Toru Dutt, Pandita Ramabai Saraswati, Sri Aurobindo, Jawaharlal Nehru, Sarojini Naidu, Mulk RajAnand, R. K. Narayan, Raja Rao, Nissim Ezekiel, Nayantara Sahgal, Kamala Das,Jayant Mahapatra, Anita Desai, Bharati Mukherjee, Salman Rushdie, ShashiDeshpande, and some recent young and famous Indian writers such as Arundhati Roy,

Kiran Desai, Arvind Adiga, Chetan Bhagat and many others. Indian writing The first Indian writing in English is credited to Dean Mohamed, who was born in Patna, India. His book *The Travels of Dean Mahomet* was published in 1794. S. Naipaul's characters like Mohun Biswas from *A House for Mr. Biswas* or Ganesh Ramsumair from *The Mystic Masseur*, are illustrations of persons who are groups away from their original homeland, India, but their tradition gives them a realization of their past. Then Indian writers used mostly natural way. Indian writing in English Indian characters are Anita Desai's *Bye Bye Blackbird* and Kamala Markandaya's *The Nowhere Man*. These novels reveal how tribal prejudice against Indians in the UK of 1960's divorces the character and deepen their sense of displacement. Bharati Mukherjee's novels like *Wife and Jasmine* depict Indians in the US – the land of immigrants both legal and illegal – before globalization got its energy. Rushdie in his novel *The Satanic Verses* approaches the metaphor of movement by adopting the technique of magic realism. Chitra Banerjee Divakaruni in her novel *The Mistress of Spices* depicts Tilo, the protagonist, as an exotic character to reveal the migrant's anguish. Amitav Ghosh's novel *The Shadow Lines* shows the extent of rootlessness encountered by character born and brought up on a foreign land. Amit Chaudhari, in his novel *Afternoon Raag*, portrays the lives of Indian students in Oxford. These writers also depicted the positive aspect of displacement. There are benefits of living as a migrant, the opportunity of having a double perspective of being able to experience diverse cultural modes. The great writers of Indian English fiction like Raja Rao, Mulkraj Anand, R. K. Narayan, Kamala Markandaya, had a strong dedication to expose cruel realities of life to effect the desired change in society. Nationalism, Partition Poverty, Peasantry, Subjugated Women, Rural-Urban Divide, East-West encounter, Feudal Practices, Casteism, and Communalism were some of the themes quite closer to their hearts. All of them are well known for realistic portrayal of contemporary Indian life.

Bengali Diasporic Writing in Indian Fiction

The Indian diaspora differs from another diaspora because another diaspora methods could not acceptable in the Asian diaspora method the Indians, despite being 'Indian' do not involuntarily share a common faith, language, cuisine, dress, etc. The result is that the variety we have in India gets resounded in the literature of the writers of various background typically based on regions and sometimes on castes and religions.

Rohinton Mistry writes in a different way from Jhumpa Lahiri or other Indian writers living and writing abroad. But that Writers write about the customs, traditions, dress and cuisine, peculiar to the region from where they come. In a way, they bring same rich diversity that we have in India in their writings by portraying the microscopic details of their rites, dress, cuisine, etc. into the literature that they create. The comprehensive handling of the fish or the description of the vermilion in Jhumpa Lahiri creates 'Bengaliness' or Rohinton Mistry can describe Parsi habits and traditions. These regional sub-groups make Indian diasporic literature in English somewhat unique and different. In the Diasporic writings has two

Bengalies, This sub - group comprises writers like - Bharati Mukherjee, Amitav Ghosh, Upamanyu Chatterjee, Sunetra Gupta, Nalinaksha Bhattacharya, and Joydeep Roy - Bhattacharya, Bidisha Bandopadhyay, Adib Khan, Amit Choudhary, Chitra Bananarjee - Divakaruni, and the three recent authors Amal Chatterjee, Ruchira Mukherjee, and Jhumpa Lahiri.

Indian English Poetry in Diasporic Writing

The history of Indian English poetry began in 1830 with Kashiprasad Ghosh. However, Henry Derozio (1827) was considered the earliest Indian English poet. His *The Shair and Other Poems* (1830) found a place in literary history of India. Michal Madhusudhan Dutt's (1824-1872) two long poems, *The Captive Lady* and *Vision of Past* (1849) are worth noting. Manmohan Ghose an elder brother of Sri. Aurobindo wrote his *Love Songs and Elegies* in 1898. Toru Dutt (1856-1877) is the first Indian poetess in English. She wrote a gooddeal of poetry in which she has represented Indian traditions in a foreign language. She has to her credit *A Sheaf Gleamed in French Fields* (1880) a volume of French poetry that she translated into English. Sri. Aurobindo was a genius who worked on prose poetry and drama. His *Savitri: A Legend and a Symbol* (1995) is an epic in 12 books. It is about an individual who overcomes ignorance, suffering, and death in the world through her spiritual quest. Sarojini Naidu (1879-1940) the 'Nightingale of India' has been considered the most prominent poetess of the colonial period. Three volumes of her poetry, *The Golden Threshold* (1905), *The Bird of Time* (1912) and *The Broken Wing* (1917) ranks her among the notable writers.

Indian English drama in the Diasporic writings

Indian English drama dates from 1831 when Krishna Mohan Banerjee wrote *The Persecuted: or Dramatic Scenes Illustrative of the Present State of Hindoo Society in Calcutta*. The *First Parsi Baronet*, perhaps the earliest Indian English verse play was written by C. S. Nazir in 1866. Michael Madhusudan Dutt translated three of his own Bengali plays into English i.e. *Ratnavali* (1858) *Sermista* (1859) and *Is This Called Civilization?* (1871). Ravindranath Tagore wrote his plays in Bengali and translated some of them into English. His prominent plays are *The King of the Dark Chamber* (1910), *The Gardner* (1913), *Vocation* (1913), *The Cycle of Spring* (1919), *Red Oleanders* (1926).

Diasporic writing in Indian writing in English novel

Indians possess the gift of storytelling from the time of Rig-Veda and Upanishad. There was *Thirty Two Tales of the Throne* dealing with King Vikramaditya or Somadeva's Kathasaritasager. In the beginning the translations of the western classics have appeared. Then translation took the form of adoption and summarization and finally the creation of the original works took place in the form of an imitation of the western models. The Indian novel in English before independence was male dominated.

Pre Independence of Indian Women Novelists and Their Contribution

The very few women novelists emerged in this era. The first generation of the women novelists describe the traditional women. Toru Dutt (1856-1877) has dealt with the archetypes of women like Sita, Savitri and Draupadi. Raj Laxmi Debi in her two novels *The Hindu Wife* and *The Enchanted Fruit* (1876) has revolted against the existing social conditions. Pandita Ramabai Saraswati (1858-1922) has written a book about high caste Indian (Hindu) women. She expressed her views about the marriage system and commented on how women remain satisfied in their relationship with their husbands and how they were happy to be in the bondages.

Women characters in some of the best novels are typical cultural and traditions Indian women. These women hold their concern with the traditional feminine qualities of faithfulness, sincerity and love. All these writers wrote about the contemporary social situations. They have written about what they have suffered. Their real aim was to exhibit and explore the real status of women in Indian society. Krupabai Sathianandan wrote during 1862 to 1894. She was one of the few Indian women writers who wrote in English. Sathianandan began to write when she came to know that she had very few days to live, as she was diagnosed with tuberculoses. She began to work on *Kamala* and continued writing until her death. *Kamala, A Story of Hindu Life* was first published serially in the *Madras Christian College Magazine* in 1894 and it was published as a book posthumously in the same year. The Indian as well as the foreign readers very well received *kamala*. It was translated into the tamil in 1896 that is the original title of *Kamala*. Thus Diasporic wriing following by India. Here women writers are called diasporic writers of India.

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INTERROGATING SOCIAL CONSCIENCE: SOCIO- POLITICAL CONCERNS IN THE PLAYS OF MAHESH DATTANI

Mr.K.L.Prasanth

Ph.D. Scholar, Department of English, Rajah Serfoji Govt.Arts College, Thanjavur



Mahesh Dattani is one of India's most daring and innovative playwrights writing in English today. He is an adept theatre practitioner who finds the issues and creates characters, simultaneously uses the stage, space and time that suit the subject he treats. His plays have varied in content and appeal. His characters struggle for some kind of freedom and happiness under the weight of tradition, cultural constructions of gender and repressed desire. He writes about issues which are very contemporary in nature like gender issues, homosexuality, lesbianism, patriarchal domination, communalism and religious issues. His plays depict marginalised group of society, people who are considered misfits in a society where stereotyped attitudes and notions reign supreme.

Dattani mainly focuses his attention on the complexities of the urban Indian middle class or upper class families in his plays. *His Bravely Fought the Queen* raises certain issues that are often not acknowledged by average Indian families. One such important issue that is highlighted in this play is patriarchal domination or domination of men over women, that are often hidden behind the beauty masks of many Indian women. Dattani himself is aware of the hypocrisy existing in the Indian society and makes it blatant in *Bravely Fought the Queen*. He shows the discrepancies existing in societies where women on the surface appear pretty and modern, attending dinner parties and masked ball whereas in reality they are oppressed by their brutal and tyrannical husbands. The play vividly portrays the sexual, moral and financial depreciation in the lives of the Trivedi brothers. It also shows how addition of prostitution to the husband empties joy and happiness of conjugal relationship between husband and wife. Here the dramatist highlights the collision between conventional mindset and modern culture resulting into newer landscape. The play depicts the emotional, financial and sexual complexities of Indian urban family. The women of the play are exploited in a multiple ways. It should be noted that they are not passive sufferers. They do suffer but when it goes beyond endurance, they fight back to free themselves from the burden of subalternity. Alka is the fine example. She is the queen who bravely fought against the system of colonisation, ie, patriarchal system just as Queen Lakshmibai fought valorously against the colonizers of the country, ie, Britishers.

Seven Steps Around the Fire carries more messages than the central issue of the murder of a hijra. The play presents the transgender as the victim of the society which has its own fixed

notions about his/her social status. It is a paradoxical situation where the singing and the dancing of the transgenderd at a marriage for blessing a newly married couple is believed to assure parenthood to the couple. So it is not a complete banishment of them from society's circle. Their visibility does not cause any embarrassment to the society. Yet they are restricted in their social function. They are the objects of ridicule, mistrust and contempt. They are social victims and exist only on the margins. The play looks at human relationships within the institution of marriage. It undermines the sanctity of marriage by laying bare the fault-lines in husband and wife bonding. The sacred image of marriage, that of the marital couple walking around the fire, taking the seven steps signifying the sacred vows of marriage, provides the background. Here Dattani questions the relevance and validity of this convention in contemporary society. He takes the play beyond the familiar track of family drama. The issue of the transgenderd is no more a marginal issue but becomes a mainstream concern. By deliberately bringing in the plight of the transgenderd to the centre, Dattani hopes to have their voices heard, signalling the dawning of a new social awareness. Letting the subaltern speak, Dattani deliberately foreground the transgenders. He does not pity them neither does he present them in a demeaning fashion. He endows them with self-dignity, inner strength and the courage to endure their pains and struggle. By operating within the realistic context of a given culture, the dramatist wants to and intends to shatter the social conscience and interrogate their assumption.

Dance Like a Man is a powerful human drama that provides an insight into the contemporary Indian social scene, reflecting the aspirations of a middle class South Indian couple, who by their choice of profession as dancers, reflect the past and the present Indian culture, identities and gender roles. The social conventions of gender binary spoiling the grace of life for both male and female, is the focal point of the play. The dramatic structure of the play evolves round the idea that individual will have to make struggle against social conventions. Jairaj, the protagonist having a passion for dance, is ready to challenge all the restrictions imposed on him by his father Amritlal, an embodiment of patriarchal authority. He fails to tolerate Ratna, his daughter-in-law should learn dance from a Devadasi, the temple dancer who is traditionally looked down upon as prostitute in the society. To detain Jairaj from being a dancer becomes a passion with him and to realize this, he manages a conspiracy with Ratna, his own daughter-in-law. The play shows how social prejudices and conditions hinder the individual's choices and deprive them from the path of possible growth and development. Through the example of devadasi, Chenni Amma, Dattani tries to explain how biased society fails to respond to the call of humanity and acknowledgement of the true art.

The play *Tara* provides bitter commentary upon gender discrimination and forces of social apathy towards injustice done to even a girl babe under the cloak of gender dichotomy. So it is not just a story about gender identity nor is it a story of medical phenomenon. It presents how women are marginalised to the extent of distorting her self. The play is, in broader sense, a gruesome tale of injustice done to a woman by the patriarchal society. Despite the civilization

and development in the human field, we are same at the root of our mind. The play shows how the devil of gender discrimination kills all other bond of familial relationship and how socio-cultural myths and conventions control and construct the course of the human life. Bharati's love for Tara is pure and unceasing, but her maternal love is marginalised as a woman and her subalternity compels her to sacrifice her maternal love to cope up with social expectations. The patriarchal code pushes mother-daughter relationship on the periphery. The manipulation made by the patriarchal society, creates the situation more complex and intricate. It brings forth unhappy and absurd situation for Tara.

On a Muggy Night in Mumbai is one of bold theatrical experiments on the theme of homosexuality. It is understood that the set rules of society does not allow an individual to create his own designs and own space unless conforming to them. The play appears as a challenge to the accepted and established notions of love and marriage of our society. If sex is associated with biological perception, love is associated with the chemistry of human mind. Society has developed its mechanism for controlling sexual expression of human beings aiming at procreation. One can satisfy his/her sexual desires with the person belong to the opposite sex. But every person his/her individual self to do things in his/her own way. So, they deviate from the path paved by the society and take recourse to unconventional way. The play is a challenge to our conservative Indian society. It strikes at the root concept of continuity of civilization through the promotion of idea of centrality of heterosexual relationship in the society, where the gays are subjected to exclusion and contempt. The play presents struggle of gays against the backdrop of the culture which bans on gay relationship. Longing for social approval and freedom is lurking in the hearts of the most of the characters. It also shows how the society creates patterns of behaviour and how easy it is for individuals to fall victim to the expectations society creates. Here Dattani takes a plunge into the inner recess of the characters, who desire to be the gay. It appears that the gays are puzzled about their identity in society. If they fulfil longing of being a gay, it will damage their identities and recognition in society which disapprove gay relationship and promotes marriage between heterosexual. Their sexuality is endangered and engulfed by the rules and regulations of the society. They bend before the unwritten laws of society. Torn between longing and identity, the characters try to find out other alternatives. The dichotomy between nature and culture obstructs their love and poisons their minds.

The play *Thirty Days in September* is a tragic tale of a child's sexual abuse. It depicts the raw emotion of the character and the naked realities covered beneath the cloaks of hypocrisy, shamefulness of behaviour, social or familial relationship, silence or numbness of the people around our society. Shanta observed silence against the molestation of her daughter, Mala by her brother Vinay. She put on cloak of silence for avoiding the protest for the injustice. In a vain attempt of defending herself, Shanta holds Mala responsible for the tragedy. This play vividly dramatizes the fractures of familial relationship which is the characteristic feature of modern Indian urban society. They live under the same roof, but shares different views and ideas

towards life and world. The play depicts the issue which involves psychological and sociological speculations along with philosophical and moral musings over the things.

This paper aims to unearth the dramatist's views and attitudes towards the Indian society. The Indian society especially the urban middle class always wants to impose their notions to the people particularly those who belong to the margin. But at the same society always turns a blind eye towards their problems, trails and frustrations. Here Mahesh Dattani is a staunch supporter of the underprivileged and he tries to foreground the hue and cry of the marginalized. By pulling out taboo subjects from under the rug and placing them on stage for public discussion, Dattani challenges the construction of Indian traditional society.

**QUEST FOR SELF – REALIZATION OF WOMEN IN
SHASHI DESHPANDE’S *SMALL REMEDIES***

R.Janani

*Ph.D. Scholar (Part Time), Department of English
Government Arts and Science College, Komarapalayam*

Dr.R.Padmavathi

*Assistant Professor of English, Department of English
Government Arts and Science College, Komarapalayam*



The term 'Feminism' has been originated from the Latin word 'Femina' means a woman. Later it has been referred to an encouragement of women's rights, power and status in the patriarchal society to attain equality of genders. Simon de Beauvoir, a famous critic states, "One is not born rather becomes a women." In current era there are bundle of women writers who explicit their own perspectives without any reluctant same as male writers in India. The subject of Indian Women Writers stands for women's liberation and their authority both socially and personally. Women have been suffering since many decades ago. They are merely considered as the object or the instrument of reproduction. Women are being as a passive part of patriarchal society so they are keeping silence without expressing anything. Now it's time for every woman to come out of the shell of oppression, depression, suppression and subjugation and to prove themselves in this male dominated society. These issues are the center theme of Indian Women writers such as Shashi Deshpande, Anita Desai, Kamala Das, Arundhathi Roy, Shobha De, Kiran Desai, Kamala Markandey and so on.

Shashi Deshpande is a well known contemporary woman novelist who portrays a realistic picture of middle class Indian Woman in terms of her status in society. She is a Sahitya Akademi Award winner for her novel *That Long Silence*. She has written twelve novels, six short story collections and four children's books. Among her twelve novels she is well known for her novels like *The Binding Vine*, *That Long Silence*, *The Dark Holds No Terrors* and *Small Remedies*. Protagonists in Deshpande's novels are modern, educated young women who subjugated under the weight of a male - dominated and tradition - bound society. They suffer a lot to establish their own identity in a male dominated society. The present paper focuses on the courage of women to attain individuality in the society in Shashi Deshpande's *Small Remedies* through four women characters named Madhu, Savitri Bai, Munni and Leela. In their own way they tried to establish their individuality rather of getting compromised to traditional bounded principles.

Woman apprehends that the only way to relate her male counterpart is by offering body and mind to him unconditionally. So she becomes toys or puppets in the hands of her husband. As per social norms she knows clearly that otherwise these will be conflict in her marriage life. *Small Remedies* presents the changing role of women who do not believe in the inferior status of woman in the family as well as in the society. The major women characters in this novel are Madhu, Savitribai, Munni and Leela who fought against all odds of customs prevailed in the society to explore their individuality and identity.

Madhu, the protagonist in the novel *Small Remedies*, as a motherless child she suffers a lot from her childhood and has to face loneliness in home because there is no one except his father and a male servant Babu in the house. Her father brought her up in a liberal atmosphere that she never feels the need of her mother. Her father's death makes her to shatter the whole dream of her life. She becomes lonely and her sorrow is doubled when she learns that her father had another woman in his life. After the death of her father she lives with her guardian aunt Leela. In her aunt's family she could not feel comfortable. She completes her graduation on the money that has been left by her father. After the money left by her father finishes, she is not interested to pursue her higher study though Leela and Joe were ready to sponsor money for her education. Madhu says, "I am determined. I will start working. I will earn my own money, become independent." (83) These words express her strong determination for economic independence and courage to face the basic challenges of life.

At this juncture fortunately, Hamid Bhai, Joe's friends offers her job of writing and editing in his magazine *City Views*. Madhu use this offer as a golden opportunity as it was her first step towards her assertion of independence. Tony introduces Som and Chandru to Madhu. Her friendship with Som results into marriage and they had a male child and named it as Aditya. She is a very caring mother and she is very conscious of every little need of her son Aditya. To take care of her son, she gives up her job which she once considers as a golden offer. Now she takes a new identity as a devoted mother. Madhu's love for her husband Som does not allow her to hide the secret of her past life that she had spend one night with her father's friend Dalvi. After revealing this secret Som is unable to take the act done by her as easy. So the relationship between them begins to shatter. Madhu fails to encompass Som. Madhu recalls it and states "But it's the single act of sex that Som holds into, it's the fact that he can't let go of, as if it's been welded into his palm. Purity, chastity, an intact hymen-there are the things Som is thinking of these are the truths that matter." (262) Then the quarrels between them affect the tender heart of Aditya. One day Aditya leaves home by getting disgust of a noisy scene between his parents. Unfortunately, Aditya is killed by bus blast. Madhu cannot maintain silence on the death of her son. She blames the male ego of her husband and she wish to part away from her husband to find her own identity.

In order to get out of grief, Madhu accepts the offer of writing biography of Savitribai Indorekar. Her desire to write an honest and true biography of Bai helps her in overcoming the grief she faced after the death of her son. Through the character of Madhu, Shashi Deshpande

reveals an image of a courageous woman who leads the life which is full of difficulties, humiliations and frustration.

The next major female character in the novel is Savitribai. She leads a very comfortable life in a wealthy Brahmin family. She inherits musical talent from her mother who encourages and teaches her music. So she wants to become a professional singer. As a young girl Savitribai is married into a rich, joint family so she is unable to fulfill her dream as a singer. To pursue her goal of becoming a famous classical singer she eloped with station Director Ghulam Saab. She joined as a musical student to Guruji Kasinath Buwa. Initially Guruji was not ready to accept her as a student but later he accepts her as his student on some conditions. As she is very much fond of music she accepted each and every condition to quench her thirst for music. Through her daring independent nature she seeks her own identity and makes a name for herself as a great classical singer. To society her way of life was unavoidable to achieve her aim. Shashi Deshpande states, "A woman who'd left her husband's home what morals would she have, any way! Bai was obviously damned by everyone." (223) Savitribai keeps herself aloof from her illegal daughter Munni to maintain the relationship with another man. As a loving and devoted mother Madhu cannot digest the fact that Savitribai has kept herself dissociated with her daughter born out of wedlock.

The next woman character is Munni @ Meenakshi Indorekar is the illegitimate daughter of Savitribai from Ghulam Saab. She is unhappy and ashamed of her existence as she is a child born to her mother's association with another man. So Munni wants to dismiss this identity as a daughter of Savitribai. She adopts a new identity and becomes Shailaja Joshi. Munni's desire to dismiss from her mother is so strong that, "She tried hard to cover her exact resemblance to him by deliberately cultivating a bedraggled ragamuffin look, far removed from her tidy elegance....." (75)

Munni had completely avoided everything associated with her mother as music, genius, ambition and freedom. Because she thinks that her identity lays only in being an ordinary woman belonging to respectable family. As Madhu feels, "Fighting with her back to the Wall for the identity she wanted to have, the one she claimed finally, successfully denying her old one. Shailaja Joshi - a long way from Munni, daughter of Savita Bai and Ghulam Saab." (128) Though Munni avoids all her birth identity and attains a new one. Her death in the bomb blast made her identified as the daughter of the woman she detested. So she fails to attain self realization by not accepting her true self i.e. the identity given by her parents. This shows that she leads a life of illusion.

Now the woman character is Leela, a care taker of Madhu after her father's death. She is a middle class educated woman who married to a factory employee. She has a desire to achieve something than being merely a house wife which is not looked by society as a normal. After her husband's death she feels her mother-in-law and her younger brother-in-law as her responsibility so she refuses to go to her parents' house. This decision cuts her relations with her own family. She takes teaching as her career and supports her in-laws. Though she is a

Brahmin widow, she revolts against traditions and makes a cross-religion alliance in her remarriage with Joe. "In spite of the barriers of the barriers of caste, religion, tradition, language, lifestyle and a hostile child, they found fulfillment in each other." (129)

Leela was an active member of the communist party and opposed the Gandhian principles of Ahimsa and Satyagraha. She was also a social worker and nursed TB patients. She even participated into the Quit India Movement during the freedom struggle and went to jail several times. These incidents show that Leela, a strong personality and she rebel against all odds and restrictions to achieve her self- identity. While writing the biography of Savitribai, Madhu recalls Leela and realizes that, "Both were courageous women, that both were women who worked for and got the measure of freedom they needed, that both were ready to accept wholly the consequences of their actions." (284)

Shashi Deshpande through her novel *Small Remedies*, endeavors the quest for self-realization of women in a aggressive male dominated society. As well as she says that if woman wants to realize herself means she must be true to her own self. Music for Savitribai, writing biography of Bai for Madhu, selfless service for TB patients for Leela and discharging household responsibilities for Munni are the small remedies that make their sorrowful life as a fruitful.

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OUT CASTS OF INDIA

R.Sreelakshmi

II B.A English Literature, Sree Saraswathy Thyagaraja College, Pollachi



India, the seventh largest country by area, the second most populous country, and the most populous democracy in the world. There is one more thing to add to this list. The country where caste systems still persists. This knot have been tied hundreds of years ago. It takes the form of hideous images. We have been trained from childhood to think that the ones who keeps the society clean as unclean. The way we treat sweepers, laterine cleaners, washer men...the list goes on. What crime have they done to be treated in this evil manner?. They have been trained to accept this process as something necessary and natural. Even when we are rich with vast culture and tradition, in the inner depths, there still exist peoples, the ones who we were accustomed to refer with disgust, the OUTCASTS.

The Untouchables

Among the contemporary writers, **MULK RAJ ANAND** holds a high position due to his attempt to eradicate the social vices through his novels. **UNTOUCHABLE** is one of his famous novels which was published in 1935. It conveys the same message. He wrote this novel from the inspiration he had from his aunt who once had a meal with a Muslim woman and got treated as an outcast. The life of a young man named Bakha and the societies outlook towards this laterine cleaner is shown through this novel. The author succeeded in making the readers feel remorse and guilty at the way we had treated those people knowingly or unknowingly. Through this novel, the existence of vices in the past culture and tradition is portrayed in the most realistic way.

Disguised Fury

Bakha, the protagonist triggers emotions and response of the readers. Power and position is immanent in all social relations. In another way, all social relations are relations of power. In such an insight, post culturalist form of social insight and the aim at changing the consciousness of the insane is presented here. The hope of light that Bakha have, the chance for their uprisal is shown here in this novel. The arrival of colonialism and it's impact as a part of cultural resistance are seen in this work of Mulk Raj Anand. The strive of Bakha to claim his rights and erasing the debunking past, triggers emotions and the need to respond. India's 'untouchables' have this disguised fury waiting to be exposed out. Mulk Raj Anand, whose main concern has always been for ' the creatures ' in the lower depths of the Indian society who

once were men and women: the rejected, who had no way to articulate their anguish against the oppressors '.

Uncongenial Living Places

The novel starts by saying:

“the outcasts ' colony was a group of mud-walled houses. that clustered together in two rows “.

Indian society have lot such outcasts like scavengers, leather workers, the washer men, the barbers, the water carriers and so on. Their living conditions are in plight with no drainage system. “Bakha thought of the uncongeniality of his home “.

But he couldn't do anything as he was the son of the laterine cleaner. Ancestrally, he too was forced to do the same job. The place where they stay are home to dirt, filth, fuel cakes and their pungent fumes, and even the ramparts of human and animal refuse. The ugliness, the squalor and the misery which lay within it, made it an 'uncongenial' place to live in. They would be busy on sunny days when they would be killing lice from their shirts and trousers. The taint of the dark, narrow, dingy little prison cells of their one-roomed homes lurked in them, however, even in the outdoor air. They were silent as if the act of liberation was too much for them to bear.

The Sahibs and the Tommies

The longingness to walk down the lane without having to call out, the want to feel Superior and powerful, the thirst for consideration, all made Bakha to dream that if he put on their clothes, it would make him a sahib too. So he tried to copy them in everything, to copy them as well as he could in the exigencies of his peculiarly Indian circumstances.

“I will look like a sahib, and I shall walk like them“, says Bakha.

He had so many such fantasies which had to be broken and have to walk away with crestfallen heart. At one situation, he finds it hard to muster up courage enough to go up to the stall and ask for anything. This fantasy made the boys of outcasts colony call him 'pilpalisahib' (ie, imitationsahib). He knew that except for his clothes, there is nothing English in his life. But he keeps his next form, guarding them from all base taint of indiansness, not even risking the formlessness of an Indian quilt, though he shivered with the cold at night. When a high caste Hindu asks about it, he humbly murmurs

“Huzoor , it is all your blessing“. He even refers to them as Maharaj.

The Warning Call

These cleaners are considered as unclean by the Orthodox society. If anyone touched them or came near them, it was seen as polluting oneself. Then goes the rituals like purifying themselves and rearranging their plans for that day. It is also the duty of the lower casts to call out and warn the high caste when he is walking on public road.

“Posh, posh, sweeper coming, he suddenly remembered his warning call “

In this way, dirt enters his soul making himself feel inferior to others. This sort of degradation still have its branches in the outskirts of villages where tradition was given much

importance, almost in a superstitious way. All the skills they possess to do other tasks would be ruined by the society itself, making them think of themselves as unworthy. One of Anand's characters says:

“they think we are dirt because we clean their dirt “.

Begging for Food

The only medium to receive food is by going to rich houses and to beg for it. By being an outcast, he could not insult the sanctity of the house by climbing up the stairs. So he had to shout and announce his arrival from below. Only if they are kind enough, will he get any food for him and his family.

“bread for the sweeper, mother. Bread for the sweeper“.

Bakha received this job from his father as was the expectation of the society. A sweepers son will be a sweeper. He feels disgusted by this notion. The outcasts like him were expected to live and die without improving their conditions. If he acted otherwise, the society will scorn at him for his actions. The high caste peoples don't want them to be a threat.

Trait of Servility

The weakness, of the downtrodden, the helplessness of the poor and the indigent, suddenly receiving help which makes him feel like a loyal dog shows how much our culture and tradition have degraded. This is the trait passed from forefathers, which made Bakha feel the passive contentment of the bottom dog suddenly illuminated by the prospect of fulfillment of a secret and long cherished desire. The soft smile lingered on his lips, the smile of a slave overjoyed at the condescension of his master, mere akin to pride than happiness. For in the lives of this riff-raff, this scum of the earth, these dregs of humanity, only silence, grim silence, the silence of death fighting for life prevailed. Inhumane, unjust system of oppression is brought out by Mulk Raj Anand in his novel 'untouchable'.

End of Untouchability

The novel ends with the hope in Bakha that when the flushing toilets come to India, the UNTOUCHABILITY will have a sudden stop. The words of Gandhi creates sensation in him such that he believes that day will come soon. But after Mahathma leaves, the true colour of peoples are seen as they refused to treat him equal, as said by Gandhi. Still, he hopes that the imminent arrival of flushing toilets will give him the freedom that he is looking for. With this piece of hope., Bakha hurries home to tell his father about Gandhi's speech. The sanctity of law can be maintained only so long as it is the expression of the will of the people. Bakha's feel for the desire for education, to play hockey, to go to school, to be respected by others, to do other works according to his desire and most importantly, the desire for freedom. Bakha is the fire spark which will soon set the so called outcasts on fire. The fire for freedom, for their own rights, for their uprisal, for the need of being valued in a society. Mulk Raj Anand, by his novel UNTOUCHABLE succeeds as a booster for the outcasts to rise up from their grave way of living that they had practiced till now.

THE ESCHEWED MALE PROTAGONIST IN SHASHI DESHPANDE'S *A MATTER OF TIME*

Mr.S.Saravanan

*Associate Professor and Head, Department of English
Government Arts College (Autonomous), Kumbakonam*



Literature exposes human feelings. Novel provokes the human feelings to chew the past life of every one. Indian writing in English portrays the real Indians and Indian feelings. Among Indian woman novelists, Shashi Deshpande plays an important role in expressing the predicament of Indian women and she makes both male and female readers to think over it. Deshpande is a versatile writer. Her short stories, plays, translations, essays, literature for children and novels are notable. Her novel *A Matter of Time* exposes the sufferings of a woman, Sumi and her three daughters. Every Indian must read this novel. Women must weep; men must regret after having read this novel. The title of the article is "The Eschewed Male Protagonist in Shashi Dshpande's *A Matter of Time*". This article is based upon a heart broken family deserted by a father.

Literature reflects human life. It mirrors the society. There are many genres to express human feelings, for example prose, poetry, drama, criticism, essay, biography, autobiography, short story, novel, etc. Among these genres novel is the apt form. Novel is a 'long narrative story'. It comprises characters, incidents, natural description, thoughts, feelings, etc. Novel is a form that flourished during the eighteenth century. Bankim Chandra Chatterjee's first novel *Rajmohan's Wife* in 1864 is considered to be the first Indian novel. Mulk Raj Anand, R.K. Narayan and Raja Rao are the pioneering writers of the nineteenth century and their novels are considered to be the models of the forthcoming writers in India. Toru Dutt, the first woman novelist in India, wrote her first novel *Bianca*, an unfinished one, published in 1878, in Bengal magazine, posthumously. Toru Dutt started a new form of writing in India during the nineteenth century to express about women's feelings. Like Toru Dutt there were many women writers who started to express their thoughts through the genre, the novel. Writers such as Raj Lakshmi Debi, Mrs. Krupabai Satthianandhan, Mrs. Ghoshal (Swarnakumari Debi), Santa and Sita Chatterjee, Cornelia Sarabji, Kamala Markandaya, Mrs. Ruth Praver Jhabvala, Ms. Attia Husain, Anita Desai, Shakuntala Shrinagesh, Santa Rama Rau, Nayantara Sagal, Kamala Das, Venu Chitale, Nergis Dalal, Vimala Raina, Muriel Wasi, Padmini Sengupta, Raji Narasimhan, Bharathi Mukherjee, Shashi Deshpande, Prema Nandkumar, Namita Gokhale, Bapsy Sidhwa, Shashi Tharoor, Brinda Mukherjee and Kiran Desai are some of the notable woman novelists who succeed in expressing women's feelings well in the patriarchal society. Only a woman novelist can express the true feelings of a woman.

Shashi Deshpande started her literary career as a short story writer for the children. She gained fame in her field and boldly published her first novel *Roots and Shadows* in 1983. She

wrote many short stories, essays and novels. The notable novel that got fame to Deshpande is *That Long Silence*. She has written eleven novels and two short story collections. She achieved as a renowned writer. Her novels *That Long Silence* and *The Dark Holds No Terrors* got the Sahitya Akademy Award.

Shashi Deshpande raises her voice against the male chauvinistic society through her writings. Deshpande polishly expresses about male domination, female suppression and male's desertion in her novels. This article discusses about a eschewed male protagonist who fails to fulfil the needs of the family.

A Matter of Time revolves around the heroine, Sumi. Sumi is a traditional woman. She is married to Gopal and has three daughters Aru, Charu and Seema. Both Sumi and Gopal are educated. In the beginning, Sumi and Gopal lead a smooth and peaceful life. Hence, they did not undergo any miseries in life. Gopal is a college teacher, he resigns his post because he wrote an article on Brahmanism. Therefore, he became dejected. This incident was the root cause to collapse the peace of the family members.

One day Gopal enters his house and plainly tells his wife that he has no interest to live with his family members. As a traditional woman, she does not have the guts to speak against her husband and simply watches the circus show in the TV. Gopal has not told anything to his daughters about his leaving from the house. Sumi does not take this issue very seriously because Gopal used to speak like this many times before and came back to the house. So, Sumi doesn't care about the words of Gopal. "Her mind is crystal clear, she knows what has happened, she sees the picture with detachment that will not be hers, not for a very long while." (p. 9)

From this, it is understood that Gopal just threatens Sumi. When days pass, Sumi understands the danger that she has to undergo. She is frightened to lead life with her three daughters all alone without Gopal. Though Gopal does not earn anything for the family Sumi does not to torture him and she longs for Gopal. She wants her husband to comeback and she needs a man who is the father of her three daughters.

Aru is the eldest daughter of the three who is well matured. She realizes that danger they are facing after the desertion of her father, Gopal. The whole family suffers. Being the eldest daughter, she has some responsibility to safeguard the family. When Sumi takes her daughters to her parental home, Aru only thinks about her own house where she and her sisters, mother and father lived. When her mother Sumi says that this is the house, they are going to lead their remaining life. Aru cannot accept it; she wants to go immediately to her own house. Moreover, she feels that she has lost the sense of belonging without her father in that house. And she starts to ask number of questions and burst into tears to express her feelings:

You don't care? That's wonderful. You don't care about him having gone, you don't care where he is, you don't care what people think- but I care, yes. I do, care about Papa having left us. I care about not having an own house. I don't

want to live like this, as if we're sitting on a railway platform, I want my home back, I want my father back... (p. 21)

Aru feels that her father totally forgot the responsibility and failed to fulfil the needs of the family. Sumi, who is helpless, happens to be a refuge in her parental home. In the big house, they stay with Kalyani and Shripati, the parents of Sumi. Hence, the parents of Sumi are not happy because of the absence of Gopal. When days are passed, Sumi's family realizes the uncertainty of their life without Gopal.

Sumi starts to pacify the situation and people come voluntarily there to help Sumi, persons such as Premi, Ramesh, Surekha. Premi, Gopal's sister-in-law, talks with Gopal to come and join with his family. Nevertheless, Gopal does not care about anything and stays in the house of Shankar. Then Premi loses her hope and goes back to Bombay.

Ramesh, the son of PK and Sudha is very close to Gopal. Often he approaches Gopal to come to his house. But Gopal refuses and stays in Shankar's home. Ramesh not only cares about Gopal but also his family. Ramesh knows the real nature of Gopal because he suffered a lot when he was a child. Gopal's childhood memories about his family and the desertion of his father haunt him. Therefore, desertion is not a new one to Gopal.

Aru, a girl of eighteen years, wants to help her mother. As a girl she can understand the feeling of her mother. Aru weeps daily when she thinks about the pathetic situation of the family, especially her mother. Sumi could not do anything about the situations. Then she starts to write drama, for that only later she has got job in a residential school in Devgiri. Surekha happens to meet Aru in a seminar. Surekha is a lawyer. Aru wishes to consult her family situation with her. Surekha meets Aru and discusses her family matter. Surekha promises to meet Gopal.

Gopal is a great man who knows very well how to escape from his family life. Surekha talks with Gopal for the sake of Aru. She discusses so many matters related to the future of Sumi and her daughters. Gopal does not have hope in reconciliation. Gopal's intention is to deceive the family members, so he doesn't try to reconcile with Sumi. Surekha has been dejected and she feels that she could not help Aru.

After a long separation Sumi meets Gopal in order to reconcile. But Gopal behaves as usual. Sumi and Gopal discuss various matters but Gopal does not say anything about coming home. She tells that she is going to work in a residential school at Devgiri. Gopal talks about the visit of Surekha. But he has no intention of coming home with Sumi. Sumi bids farewell to Gopal.

Sumi haunts so many things in her mind. She has to leave Aru and Charu, her parents and Gopal. She could not find any peace of mind in her life. She has to settle so many things before leaving to Devgiri. Sumi makes up her mind to go to the bank, post office, market to fulfill the needs of the family. "Bank, Post office, Market-lots of little things. I'll be back in an hour" (p. 232). Sumi is busy with her commitments.

Sumi takes her father to the bank by her scooter. When she goes, she thinks about many matters and does not concentrate on her driving. Hence, she has met with an accident. Sumi

and her father die. The whole family suffers because of the loss of these two persons. Charu, who is very fond of her mother, cannot tolerate the loss of her mother. She mourns a lot and weeps continuously.

Gopal reaches the Big House to mourn the death of his deserted wife. Gopal is the main cause for the death of Sumi. While dying she might have thought about her husband's desertion. Nevertheless, Gopal comes to attend the funeral of Sumi and Shripati. After the rituals Gopal says that he wants to go to Alaknanda, a river where he and Sumi spent together long ago after their marriage. Gopal wants to immerse the ashes of Sumi. When he comforts Aru, she suddenly bursts into tears and says, "Yes, Papa, you go. We'll be all right, we'll be quiet alright, don't worry about us" (p. 246). The family does not need Gopal. Aru becomes the head of the whole family. Finally, Gopal is happy with the words of Aru i.e. he is free from all family commitment what he really wants. Deshpande finishes her novel *A Matter of Time* that the father, like, Gopal should not be in the house where the male only spoils the smooth atmosphere of the family.

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CULTURALISM AND FORGING IDENTITY: AN ALTERCATION OF CULTURE AND IDENTITY IN ANITA DESAI'S BYE BYE BLACKBIRD

Ms.S.Selvapriya

M.Phil. Scholar, Department of English and Foreign Languages, Bharathiar University, Coimbatore



The seed of Indian Writing in English was sown long back during the period of British rule in India. Since then so many writers have emerged and have been known to have dealt with varied themes. Indian Writing in English has gained an independent stature in the world of literature. While this literature continues to reflect Indian culture, tradition, social values and even Indian history through the depiction of life in India and Indians living elsewhere, recent Indian English fiction has been trying to give expression to modern Indian experiences and predicaments. Culturalism is the idea that people are more often determined solely by their cultures. It is almost impossible to leave behind their culture as it is something which shapes them as an individual, giving them an identity. This paper deals with the idea of culturalism and how people from one culture try to fit into yet another culture. It is an attempt at tracing the trials of expatriates in forging an identity that identifies them with the society that they are currently living in with reference to *Bye Bye Blackbird* by Anita Desai. In the novel, Aditi, from the very beginning, seems to have completely adapted to the life and culture of England. This paper uses culturalism as an aid for embarking on the idea that no matter how much a person tries to conceal his cultural identity and adapt a new one, it is an impossible task as a person's culture is what marks their identity.

Keywords: culturalism, lost identity, expatriate, Diaspora, cultural conflict.

Introduction

Literature has always been a field that portrays the life and ways of the people with absolute accuracy. It has been used as a medium to inculcate certain values that the writers thought were necessary for the smooth functioning of human beings in a society. Indian Writing in English has been existent for a very long period of time. The seed of Indian Writing in English was sown hundreds of years ago during the period of British rule in India. The writers mostly worked to create pieces of literature that spoke of the cultural heritage and other important qualities of India. Most of the early writings were non-fictional works, such as biographies and political works. Though the writers wrote in English, there was Indianness in their work which set them apart from the rest of the literature. Indian Writing in English has always dealt with varied themes. The most common themes that have been used since the dawn of Indian Writing in English are religion, spirituality, history of India, freedom struggle etc. It also deals with the different complexities of life and other emotions that are evoked by them. Political and social satires are also given importance.

Diaspora has always been a prevailing theme in Indian Writing in English. The term diaspora comes from an ancient Greek word meaning "to scatter about". It talks about the scattering of people from their homeland to places across the globe, spreading their culture as they go. The Indian immigrants face tremendous difficulty in leaving behind the Indian culture

and adapting to their host culture. Few are successful in their quest while few others fail and lose their identity along the path of fitting into a foreign culture. It can be a terrifying experience as their identity and cultural background are constantly threatened. They are forced to choose any one of the two cultures – the rich Indian culture that gave them an identity and the host culture that has given them a new and comfortable lifestyle. It is a tireless tug of war of two cultures in the lives of the immigrants. They struggle hard to keep their identity intact in the process of adapting to a new culture.

Culturalism and Forging Identity

Culturalism is the idea that individuals are determined by their culture, that these cultures form closed, organic wholes, and that the individual is unable to leave his or her own culture but rather can only realise him or herself within it. In short, the basic idea of culturalism is that culture is the factor that shapes an individual and provides him with an identity. Considering this idea it is easy to understand the fact that leaving behind one's culture will distort the identity pattern that an individual possesses.

The immigrants try to forge their identity in order to fit into the alien society they are now a part of. They have a hard time leaving back their culture and adapting yet another new culture. Stripping them off their native culture means stripping them off their identity. This is because the culture into which they are born plays a great role in shaping them as a person and building their identity. It gives them a sense of self and individuality. Hence leaving behind their native culture and adapting their host culture means there is an identical crisis in the horizon. This is the reason they fight to hold on to their native culture. They fight to hold on to their identity. Anita Desai is one of the ex-colonised writers who went back to the countries that once colonised them. In her novel *Bye Bye Blackbird*, she deals with the predicaments of the Indian immigrants living in England. It is concerned with clash of cultures and identity. The story revolves around three protagonists: Adit, his wife Sarah and Dev. Adit, has settled in England. He has a decent job and is married to Sarah, who is a native of England. Adit is very proud of his English country. He is so proud being more English even more than the English people themselves. There are clear signs of racial discrimination which Adit does not care about. This is love. He knows the language. He does not care about insulting from English people like the young boy calling him "wog". The toilets, he does not mind. He pretends to not care. On the other hand, Dev is quite the opposite of Adit. He has come to England to study economics and he wishes to get back to India and teach them. He has contrasting feelings regarding England, its people and their treatment of the immigrants. He is constantly irritated and enraged by the low treatment that the Indians are given in London. He is a proud Indian and persistently tries to show the English the greatness of an Indian. He is unable to accept all the ill-treatment that is meted out on the Indian immigrants. He starts to rebel. He cannot understand how Adit can be so unbothered by the casual racism they face. Sarah, wife of Adit, is one of strongest female characters of Anita Desai. She struggles to feel at home even in her native soil. She is not happy with the attitude of her race. She thrives to find her true identity. Adit is proud about his life in England. He is satisfied with his job and comfortable life. He tries to leave behind his culture. He admires the western culture and life to an extent which makes

him turn a blind eye to the humiliations that he faces. He does not react when a school boy calls them a “wog”. He turns a deaf ear to all the insults that are hurled at them. Dev accuses him of not having a spine and being blindly fascinated by the western life. He says:

“Boot-licking toady. Spineless imperialist lover....You would sell your soul, and your passport too, for a glimpse, at two shillings, of some draughty old stately home.”

Adit experiences a clash of culture and identity. Culturalism plays an astounding role in his realisation that he loves his motherland more. He fights hard to adapt to the western lifestyle. He tries to leave behind his cultural background and adopt western culture. Adit begins to forge the identity that the alien society his lives in provides him with. It maybe considered as a survival mechanism but he does not realise that leaving behind his culture is slowly making him lose his individuality. He was turning into someone who was not him. He struggles to find the true essence of who he is and who he wants to be. He goes to meet his in-laws where he is not treated properly. He says:

“My mother-in-law hates and despises me. They make fun of the life I lead and the ideals I profess. Therefore, I am angry. I am hurt.”(176)

This incident affects him a lot. He is suddenly affected by all the ill-treatment that is aimed at him. He understands that he is unwelcome and begins to question his choice of staying in England. He feels angry and hurt and he has not felt it in a very long time. He comes in term with the fact that his forged identity is nothing but pretence and that he not his true self. He reaches a breaking point and decides that he cannot assimilate anymore. He is hit by nostalgia of the beauty of his motherland and its riches despite its minor shortcomings. He longs to get back to his motherland and claim his true identity which will only be possible after he reconciles with his culture.

Conclusion

Culture and identity are interconnected. Culturalism is an emphasis on the fact that leaving their culture behind will only distort a person’s identity. Though Adit tries his level best to leave behind his cultural heritage and adapt the foreign culture, he finally realises that he cannot get rid of his native culture without damaging or losing his sense of self. This realisation drives him to reconcile with his motherland and cultural heritage.

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BATTLE BETWEEN FREE WILL AND FATE IN PREETI SHENOY'S "LIFE IS WHAT YOU MAKE IT"

Ms.M.Devagishree

*II M.A., English Literature, Department of English and Foreign Languages
Bharathiar University, Coimbatore*



Life is what you make it is a novel which revolves around the desirous leading female character Ankita Sharma who born into a bourgeois family. It is a chronicle of her life. The flashback narration starts from her college days, then her admission into MBA institute in Bombay. Everything proceeds well but suddenly she finds herself in distressing situation, which leads her life in a mess partly due to her fault and due to fate. She suffers due to Bipolar Disorder. Like the birth of phoenix, she overcomes her peculiar circumstances. It is inspiring to the extent that it tells us problems are temporary and we can pass them if we believe. This paper focuses on how Ankita battles with life and overcomes her fate in the novel. The story ends with the rebirth of Ankita into person who celebrates everyday for being alive.

Literature is a worthy tool in interrogating the female condition. The ideas were often reflected in literary works such as novel. This paper portrays how Ankita Shrama, the central character in the novel is moving ahead in her life in the desired direction.

The novel deals with real issue in a real manner. Ankita Shrama, sweet, adept, adorable girl is born in a typical Indian family of Kerala. It unfolds her archives. It characterises her diversified love interests with Vaibhav, Abhishek and Joseph. Like others, her parents also conservative, strict. She is not allowed to invite boys home or to visit any boy's house considering the fact that people would see and they would talk but they let her to write letters as no one would see them. Ankita manages to narrate about the society we are raised in.

The story sets in motion with Ankita's letters to Vaibhav and his reply. Everything goes smoothly until the second person appears. Abhishek, whom she meets at an inter-collegiate event. Ankita starts feeling for Abhi but pretends to Vaibhav as if everything is going well and normal. Abhi wants Ankita to stay in the same city and pursue her studies in the same college so that they can spend time together and be united all the time. Ankita refuses because her parents would not understand. Due to depression, Abhi drinks and dies. This event leaves a big mark on her. She moves to Bombay carrying all her memories. Abhi is like a precious secret that she is hugging close to her chest.

Ankita's annulment in her character begins after the death of Abhi. Ankita restricts her feelings towards Joseph, her classmate fearing that she would hurt him as she did to Abhi. When her academics seem to be going well, her parents find her "love letters" and burnt them. She feels as if her life is also burning with the letters. Her parents reaction on seeing the letters portrays that she is not allowed to live in the way she loves though she has the right to vote and live in the way she wish. They consider more about the society than her happiness. It is

also one of the reasons for her suffering. Ankita's mind cracks and she begins to lose it. She struggles between her will, her wish to lead the life in an own way and fate, to lead restricted life according to the society. The obstacle appears.

Due to *Bipolar Disorder* her character, behaviour changes. She has an impelling sense of having to be done immediately. Ankita could not comprehend the reason for this. It dominated her entire psyche and which kept her going like a speeding train. Ankita has damaged her body to get rid of mental pain. She even attempts to commit suicide twice. Girls expressing rage like this is not something that is easily accepted in Indian society. Ankita's parents took her to psychiatrists; she admitted in a mental health service where she finds herself.

Ankita learns the fact that it is a person's own life and what they make it is in their hands. There will be situation in your life when you are highly frustrated but it's all part of life. The novel *Life is what you make it* is about the process of a girl next door faced with an extraordinary situation. It is "A Story of love, hope and how determination can overcome fate". The power of faith, acceptance, perseverance, determination and indomitable spirit can overcome even what fate throws at you.

"Life is what you make it, so let's make it right"

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VIOLATING THE CONVENTION IN ORTHODOX PARAMETER WITH REFERENCE TO THE NOVEL “THE LAMPS IN THE WHIRLPOOL”

Ms.S.Gayathri

*II M.A., English Literature, Department of English and Foreign Languages
Bharathiar University, Coimbatore*



This paper focuses on the life of a protagonist Girija, a typical middle class Brahmin girl written by Rajam Krishnan who is a major Tamil Writer. The title of the novel *Lamps in the Whirlpool*, the ‘lamps’ symbolizes the situation of women in the family as well as the ‘whirlpool’ indicates the inconvenience that are faced by women. Specifically, the author gives a description of feminism and orthodox regulations of the Brahmin community in this novel. She gives an emphasis to ‘Madi rules’ and how Brahmin women or endured by that and ‘Acharam’. My paper divulges how the central character, Girija moves violently in an orthodox Brahmin family to maintain her authority in her home and how she comes out by violating the convention in the orthodox parameter.

“The Lamps in the Whirlpool” translated from the Suzhalil Mithakkum Deepangal.

The novel renders the great effort of educated young women in an orthodox Brahmin family. She ascertains her way and come out of its anesthetizing everyday life to find her precise emancipation by thinking that not to be under the control of uncomfortable demands and margins. Rajam Krishnan’s husband Rama Krishnan shared his views in the obituary Column as:

Her writings on issues and labourers were lively and explained the actual condition of the victims. Apart from writings on many issues, she also took part in several agitations to give voice for the oppressed. (Times of India)

All her novels spotlight on feminists outlooks in its treatment and argument with eloquent language. If a woman surrenders her life and wishes for the family and society then she is considered as an angel and worshipped like anything in the world. Otherwise, she is neglected as an atrocious and demonic figure. Rajam Krishnan particular points out about the middle class Brahmin community in the novel. In fact, she confronts predicament of the novel in which the atrocities committed in the name of the family to the protagonist Girija. She also portrays the female character Girija as an example that is how the female children are to be treated and not to be in their family for example, Girija has two female children (Kavitha, Charu) who are less considered but vital preference is allotted to the male child Bharat. Here, the practice of Indian culture and tradition on is well expressed.

Rajam Krishnan is a prolific feminist writer who always presents the plight of woman in Indian society in her works and in this novel she gives a different view on ‘mangal sutra’. It is considered as a sacred thing, but Girija considered it as ‘bondage of slavery’.

Men and women are equal and should be given mutual respect. *Lamps in the Whirlpool* unquestionably represents the life of women in the contemporary age of Rajam Krishnan. Women had no rights to express their thoughts or feelings during that period. Now that condition had drastically changed.

In this novel, the female body becomes representative of social rituals, customs and traditions. Girija, the main protagonist had to practice ritual purity, referred to as “*madi*”(4). Her body is subject to several restrictions such as repeated baths and fasting while cooking meals for her elderly widowed mother-in-law. The concept of purity and pollution is firmly reinforced through the practice of *madi*, which had to be solely practiced by her.

The positive aspects of the body are reflected through women’s autonomy and exercise of agency and will to use their bodies in order to meet their needs. The power of the body is also highlighted through women’s agility, multitasking skills, financial independence and their emotional capacities.

The embodiment of old age is thus very vast and varied. In this Mataji is imbued with positive energy. She is an independent and clear headed individual who helps to resolve Girija’s enigma guiding her to overcome the crisis situation.

On the other hand, the author tries to explore, how an ignored child gets into the wrong path. Runo, who is ignored by her parents in this case she becomes a drug addict and drunkard. At last she committed suicide because of her boy friend who cheated her Rajam Krishnan through the character Ratna, a grand-daughter of Girija’s mother-in-law who inquires “Tell Girija, you are imprisoned in the four dark walls of this tiny kitchen where your education and skills are wasted. Girija, are you happy with this life?(12)”. This made to realize her she was deserted by them. Ratna may be taken as the representative of the author. Her sense of right and wrong finds a voice through Ratna. The *madi* concept is outdated and only a means to torture people.

Although the novel deals with the Brahminical milieu and its orthodoxy, it also evokes the image of the Indian woman and her plight caught up in obligations towards her family. Rajam Krishnan is pained to see that the majority of the Indian women have no sense of self at all. They lose their identity after marriage. Education does not give any rationale of their life. They become sacrificial goats in the rituals of running the family.

Thus the author beautifully portrays Girija and her life who assert their individuality are but lamps in the whirlpool of a caste- and custom-ridden society. Rajam has used the word *Mithakkum* (floats) in her original title, which is a positive statement. Ratna, Girija and their ilk do not symbolize the helplessness of the lamps in the whirlpool but rather the purposeful “floating” of the lamps against all odds. Through this, the novelist explores the conflict resolution of the protagonist through her empowerment, individual choice, decision-making, determination and courage.

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WOMEN'S OUTBURST FROM TRADITIONAL SUPPRESSION WITH REFERENCE TO R.K.NARAYAN'S "DARK ROOM"

Ms.B.Pavithra

*II M.A.English Literature, Department of English and Foreign Languages
Bharathiar University, Coimbatore*



R.K. Narayan's *Dark Room* shows the status of women in India and the denial of economic freedom. It attempts to portray the picture of conservative society where a man can get away with anything and women cannot do things which look quite normal. The novel is a testament to female's loneliness, loss and disappointment. The paper presents the women's outburst from traditional suppression and gender inequality in society.

The novel *Dark Room* examines the gender inequality of traditional Indian society in Mid-twentieth century. It is not just a family drama of pre-independent Indian household; it is a tale of a woman who has been silenced with the weapon of tradition and culture. The novel is the story of two different women who have one thing in common. They both depend on one man for survival.

The protagonist Savitri is an ideal Indian wife. She is beautiful, self-sacrificing and submissive wife to her cruel husband Ramani. She endures years of abuse. She realizes that she can't change her circumstances and so she accepts her life. Ramani beats his wife, criticizes her, ignores her, sneers at her and never lets her make a single decision on her own. Savitri is a woman of sensitive temperament but has been raised to be an Indian wife so she tries to shelter her two daughters and maintain their innocence. She never raises her voice or her hands against her husband. Savitri, as the name suggests, is a dutiful, conforming housewife who never has the freedom to educate herself in the patriarchal society. The submissive behaviour makes her the victim of her husband.

R.K.Narayan in the novel *Dark Room* explains male chauvinism through the actions of Ramani. Ramani is a self-made man who never understands the thoughts and feelings of savitri. According to Ramani, women are submissive and their only duty is to fulfil their needs. Ramani's insulting words and criticism makes Savitri to stay within the four walls of home until the day he spends his night with Shanta Bai, the only woman employee in his company who has been hired by him as the insurance probantioner. Savitri confines herself into a darkroom and tries various other methods of winning her husband back but Ramani pays her no attention.

Savitiri acts against the classical and traditional customs. She revolts against her husband's brutality and cruelty in a bold manner. Savitiri's profile is incomplete without her children. The quarrels among them, their petty rivalries, their innocent complaints against one another, their

unending demand, their love for their sulking mother and their fear for their father all contribute to the challenges.

Many would feel that RK Narayan has made Savitri as a weak character that finally succumbs to the dominated society. Savitri can also be regarded as an accepting character and Shanta Bai is a character who lives life according to her terms without bothering about the society.

R.K.Narayan generally writes on the life of Malgudi inhabitants, their hopes, fears, successes and failures but the *Dark Room* is different among his novels as it deals with the social consciousness. His novels often deal with optimism and are cheerful in nature but the *Dark Room* is an exception to this fact. Through this novel, he brings to light that women are the nurturers and the caretakers and so they are always expected to stay at home to take care of the domestic roles. There are few women who are exceptional but they face many obstacles by the society to reach their success. Women “could be ensnared by scheming men into sexual immorality” which in turn, could lead to the downfall of society.

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TRADITION, THINKING AND BELIEF IN THE SHORT STORIES OF INDIAN WOMAN WRITER LAKSHMI MENON

Ms.R.Suchithra

MA English Literature, Department of English and Foreign Languages, Bharathiar University, Coimbatore



Lakshmi Menon

LAKSHMI MENON authored fiction, non-fiction and children's books. She has been writing since her teenage days, but took writing seriously after her retirement from a Medical institution. Lakshmi is the founder and Chief Editor of www.induswomanwriting.com, a portal for Indian writers. She is graduated in Bachelor of Arts from Mysore University, and has done Diploma in journalism and creative writing. Having travelled widely, she also loves writing about the places she visited. She chronicles her travel writing at Memorable family travels.

Summary of "The Glass Bangles"

This story is about a flower girl, payal. She was in her mid twenties, with a fair complexion and bright and beautiful big eyes. She sells jasmine and kanakambaram flowers and also garlands for the people, people will be mostly buy garlands from her for the pooja and some girls will be having the flowers on their plaited hairs. Payal used to wear hand full of glass bangles, so that before she arrives ladies in the layout will recognize that payal arrivals with the sound of glass bangles. Everybody loves payal because of her lovable speech and smile. But payal is unmarried because of her bad horoscope and astrologer says that it is difficult for her to get a good man. But payal was not disappointed and she gets married at last because of her faith in god.

Summary of "Short Cut"

This story is about a man named nambiar. He is an old man, retired college principal who is not well for the past few days and he was admitted in the hospital for the treatment. The story opens with a speech of nambiar to himself that he is alive. He have one daughter and two sons but the children are not ready to take care of their father. He noticed that for name sake they are visiting to see their father. He thinks of the incidents done by him for his children in the early periods.

First he thinks about his daughter, shyamala. That to get her married to a doctor who is already engaged with another woman. He gave all the things to him and also a nursing home for the doctor to get married to her daughter. But now she is not ready to take care of her father.

Now he thinks about his elder son krishnakumar who gets low marks but nambiar's wish is to get seat from a reputed engineering college but his salary was not enough to pay for a management course. He thought of a short cut and takes money from his working college without knowing to anyone and he complained to police that somebody had stolen the money. Soon with the ability of getting money in short cuts and to use it for his growth. After completing krishnakumar's degree nambiar wanted to send him to abroad. But knowing this, his wife opposed him of spending money lavishly and scolded him.

Sridhar who was taking care of him is with him. Till the last minute three were arguing among themselves that who will take care of their father. But no one is ready to take care of their father with their own reasons. At last nambiar was jealous of his wife who left him before, he apologize to her that if she is now with him then she would have takes care of her.

Tradition, Thinking and Belief in "The Glass Bangles" and "Short Cut"

In *THE GLASS BANGLES* , protagonist payal follows tradition by wearing glass bangles and flowers in her hair. And people also buy flowers from her for their pooja . This tells about the belief in god. Sita who buys flowers from her asked when she will get married . At that time payal smiled with a sorrow and tells to her that her horoscope was not good and be convenience herself by saying that flowers she sells everyday goes to god and surely he will show some mercy on her and bless her. Sita replies that god is waiting for the right person and for the right time. Here, their belief in god is projected. Even though sita was a third person sita is giving her love for payal by praying her to god and encouraging her. Sita thinks for payal's life and according to their belief and faith in god and also as per for the words of sita, payal was married to a groom , who is working in an government office with hand full of salary and while sita looks payal as a bride bends her head behind her groom sita fells happy and also the faith in god was increased.

In *THE SHORT CUT*, protagonist nambiar was an old man who is not taken care of his own children. But for them to be get settled and to make them settle in their life he used to go in a short cut that is to make money illegally. But after few years they are not ready to take care of their own father. But he went into the theft only because of their children to be happy and settled. But his belief and thinking was in a selfish way so that his belief was destroyed. He thinks that after her death his dead body will be given to a Medical college and there students will standing around him and having a gala time. That time he felt jealous of his wife before six years.

Contrast between the Two Short Stories

In *THE GLASS BANGLES* sita as a third person she pity for and giving a belief and faith for her that she will definitely get a right person and get married soon. Payal also was having a faith in god for her marriage. But in *SHORT CUT* he is not given faith and belief to him that he will be taken care by their children. Being their own children a belief of father fails and as a third persons belief and faith in *THE GLASS BANGLES* the faith wins.

The twinkling and jingling glass bangles is a symbol of the full circle of life with the wheels of hope and prayer. This has been conveyed and portrayed in the story.

we are here because of our parents remember the feelings of your parents when you were a child, they cared us a lot took care of us, now is the time when they are in old it's your turn to make sure that they are treated like kids, human life is a cycle please understand and behave. We don't have to be reminded by anyone to love our own parents.

The tradition and culture of our country marks the difference between us and other countries. Though there were some superstitious believes which remains as a dark spot in our tradition that depicted in the story *The Glass Bangles*. This is not just a story but the condition our country though it has people with higher education. The story *Short Cuts* remains as an eye opener to the present society. This highlights how simple recognition plays a vital role in people's life. Money when compared with love, love always wins, but the process of winning takes time which happens in Nambiar's life also. Thus the works *The Glass Bangles* and *Short cuts* are the symbols of the tradition and culture of the typical Indian society which needs to be corrected.

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DIASPORIC STUDY ON ANNE CHERIAN'S THE INVITATION

Ms.A.Rabiya

M.Phil. Scholar, Bharathiar University, Department of English and Foreign Languages, Coimbatore



People immigrate from their own country to a new land which is common scenario in the present world. The theme Diaspora is obvious in the literature. Diaspora is dispersion. This diasporic literature mainly deals with the theme of multiculturalism, nostalgia, searching for identity, hybridity etc., nowadays people deliberately shifts their family to new land. At a certain point, people realize the value of their culture, tradition and beliefs. This paper deals about the diasporic characters and their traditional beliefs in Anne cherian's The Invitation.

Introduction

Literature and society are siblings. People can know about their culture and history through literature. It has many similarities. History talks about the wars, cultures, struggles, revolutions of the past. Even, literature has the same characteristics. Through literature, People can know about the past and also Literature teaches the cultures, beliefs, empathy, trust, patience, realization in relationship etc., literature is mainly influence by the society directly or indirectly.

Culture is behaviors, beliefs and characteristics of a particular social or age group. Culture is backbone of the society. Any society can identify with the culture and beliefs. Every society has their own sketch of their frame. In India, especially on the occasion of wedding and some other celebration days, they strictly follow their culture. Somehow culture recorded in this way. Literature is a way to criticize the society. It can reevaluate the process of society and spirit of author's age. Literature can make satire of political movements, religious thoughts, customs, culture, tradition etc.,

Culture is given from the head of the system to the next generation. Home and society play major role to teach the culture to the people. Particular community or group of people is representing only by its culture. Culture is the basic root of any community. Mainly, culture is follow to avoid problems in the certain society. Once it begins to enjoy, that heritage became very easier to understand. It is vary from community to community. Culture and tradition is to strengthen the sense of community. It connects the people who have same similar background. Culture provides the sense of unity and belongings. It reflects the inner workings of an individual society. Culture is a beautiful one. There are many aspects that make one's culture. Mainly, clothing, language, religion, food, traditions, music, literature etc., it is a day to day living patterns and models of the particular society.

Migration is one of the major elements of Diaspora. The interaction between the host and immigrant country became complicated because of culture, political, language, food, identity, and literature etc., more writers of Indian origin settling abroad and write texts about the difficulties handled and faced by them. What they thought, what they missed are reflected in those novels. Famous writers are V.S. Naipaul, Meena Alexander, Salman Rushdie, etc...

The Invitation is deals about the four friends who were all from India. Those friends were settled in America. How they missed their culture and faced the tradition in new land. This novel comes under the diaspora literature. Diasporic writer Anne cherian portrays the cultural elements in this novel.

Objectives

1. To find the Dissatisfaction in experiencing the new cultural elements in an alien world even though the land speaks its own value.
2. To find the characters believe in their cultural and traditional values and aspects.

In this novel *The Invitation*, Jay, Frances, Lali and Vikram were studied at UCLA. They are from India. They are good friends in their college life because they are come from same country. They planned to settle in America in their life. They have their own dreams about their future. Frances and Jay were married and led normal middleclass life. Their children are Mandy, Lilly and Sam. Vic's partner name is Priya who is also from India. Their son's names are Nikhil and Nandhan. Lali was married to Jewish cardiologist Jonathan. Their son name is Aaron, who is studying in Harvard University. All were settled in America.

Vic's son Nikhil was graduated in MIT. Vic wants to celebrate his graduation. So he decided to take the party. He sends the invitation to all his friends. That invitation makes his friends happy. His college friends used this party as get together. They want to meet each other. But, Frances is not feeling good about the invitation. She thinks about her family expenditures and the gift for party. She also thinks about Mandy's poor education and how Lilly and Sam will behave there. Lali is excited about the party.

All the friends were living in America. They led their life peacefully. They are more concern about their children's life. In this novel, all the four friends were feels sense of alienation. They compare their life with one another. They compare their children's behavior to their childhood behavior. They gradually think about their past life with their present life. Here is the thinking of Frances about her mother's teaching to her.

Mama had taught her children to keep problems to themselves. Mama always pretended that they were doing fine, would not dream of confessing, even to the priest, that her family often had to eat plain rice and dal at the end of the month, because there was no money for meat and vegetables. (27)

Though this thinking how Frances thinks about her mother's teaching to her. She is very much concern about daughter Mandy. Mandy was good at her childhood days. She is very obeying girl. But nowadays she is very complaining and disobeying girl. Frances is not satisfied

with her daughter's behavior. This tells us how she is influenced by her tradition and cultures. She was dissatisfaction about the new land culture.

It's the exact same curriculum but with tougher teachers. If Mandy starts getting A's, she will have a chance of getting into a good university. As you say all the time, America is a forgiving country. She can even write her college-application essay on why she had such a bad year in eleventh grade. (123)

Frances searched American style school in Bangalore. She wants same circumstances with tougher teachers for Mandy. She needs a good university for her. This tells how Frances thinks like a good Indian mother. In America, parents cannot force their children to focus on education alone. They can work on their interest. In India, education is important than other fields. Indians are blindly believed that education is the only source to get high standard life.

The entire morning had been an obstacle course in her race to the bookstore. The button, the burnt tongue, the *ding!* at the airport. Was she deliberately ignoring the signs that she should not go? (152)

This speaks about Lali's Indian beliefs. She felt bad about those signs in her meeting. She heard the ding sound in the airport. She wore the brass-studded blouse at Nordstrom; it may help her to look good in the meeting with Aakash. But it was broken when she get the cab. All these are considered as bad omens by her. She felt this meeting may cause some issues or consequences for her. This is strongly influenced by her culture. Indians were strongly influenced by these beliefs in their culture. It reflects the strong Indian mind in Lali.

She had been properly nervous but acquiescent on their wedding night and though he hadn't made a big production of looking for blood, he had made sure to see it on the white sheet. Then he had returned to America and worked hard. He wrote her a few letters, though she sent him one every week. Her English was stilted but basically correct, the letters filled with information about what she was studying. (171)

In the marriage night of Vic and Priya, she gets nervous which is very normal for an Indian woman. He is very sure for looking blood on the bed sheet. It is a sign for male dominating, By these words, one thing is clear that Vic expected his wife to be virgin. It may be a normal expectation for an Indian husband. But he was not virgin at his marriage time. . Before marriage Vic had relationship with many white women. He was very clear about Priya's virginity. Even he was living in America and made a relationship with many white women, Vic again proved himself as a perfect Indian husband.

"Your father must be so happy that you know what you want to do."

Frances heard herself sounding just like Mama and quickly added,

"I remember meeting him when he was about your age. He also knew exactly what he wanted to do."

Dad's old-fashioned," Nikhil shrugged. "He thinks cooking is silly.

He's still Indian enough to believe that it's not for men." (225)

Nikhil wants to be a chef. But Vic forced him to graduate from MIT. Vic says that cooking is the job for women. No men in India have the dream of cooking. It is a sign of womanhood. This is a great sign of Indian mentality. But Nikhil thinks that his dad mind was great old fashioned one in this America. This shows the generation gap between son and the father.

Findings

By these incidents one thing is clearly visible. They were enjoying the new land tradition but not fully satisfied. They felt like alienation in their new land. They are Following their tradition was wonderfully portrayed in the characters like Vic, Frances, Jay and Lali. Their thoughts were filled with Indian tradition and beliefs. They are influenced by their culture indirectly and directly.

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A RELIVING OF SITA IN TODAY'S CONTEXT: VOLGA'S "THE LIBERATION OF SITA"

Ms.C.Mazhali

M.Phil. Scholar, Department of English and Foreign Languages, Bharathiar University, Coimbatore



Sita is relived and rewritten in this age. Volga a Telugu writer has written "Vimukta" which is translated as "The Liberation of Sita". This is a collection of narratives in a feministic view point. Sita teams up with four other women - Surpanakha, Renuka, Urmila and Ahalya - and discovers in this sisterhood self-awareness and solitude and a life lived away from men. A self-realization and rediscovery of Sita by the conversation of those four women minor characters.

Neither Feminism nor Mythology being a new concept, when it is combined, it gives a fruitful research. Popuri Lalitha Kumari in her pen name Volga, the feminist writer of Telugu background has given a Sahitya Akademi Award winning collection of short narratives named "Vimukta" which is translated in English by T. Vijay Kumar and C. Vijaysree in the name of "The Liberation of Sita".

Strong feminist characters have long been the hallmark of Indian mythology. In fact, the famous verse *Panchakanya* or *Panchasati* exhorts the faithful to start their day by remembering the five famous maidens from the Indian Epics. It is said that one who remembers the five great women: Ahalya, Kunti, Draupadi, Mandodari and Tara - will be saved from all manners of sin and failures. Indeed, this "savior" crew is the best examples for strong woman and rebel, although the top place of the ideal woman always goes to Sita, in a way who accepts all the patriarchal norms of the society.

Mythology has been totally a male centered story telling concept from their point of view, this age emerges to be a turning of hierarchy. Traditionally Indian mythology has tended to serve the purpose of patriarchy by keeping the woman under all social ladders. But now the things are changing. Literature is giving them the way to think.

We can see a vast difference in the feminist voices in the ages between Pratiba Ray's *Yagnaseni*: the story of Draupadi which was published in 1995 and Chitra Banerjee Divakaruni's *The Palace of Illusions* in 2008 which is also a story of Draupadi. While Ray has portrayed her Draupadi to be proud of being a devoted wife, Divakaruni has portrayed her heroine unabashedly crave for the love of two other men - Karna and Krishna. Devadutt Patanik had added to this mythological genre with *Sita: An Illustrated Retelling of the Ramayana* from Sita's point of view with no changes from Valmiki's *Ramayana*.

Stories of human struggle against fate and destiny have existed since the earlier ages. The supernatural stories and wars between human and god formulate the basic story. Tales were turned to myths and were in ready to be practiced. In the words of Levi-strauss, myths are practiced by men without their being aware of the fact. It then basically turned to women in the society. They were constrained to preserve enlightenment and social harmony. Women did revolt even before the twentieth century. This revolt continues till this age. Volga's retelling of the story of Sita may be too late to this century but still this society is in need of a feministic turn of Sitas.

Valmiki's *Ramayana* is about the story of Rama's exile and return to Ayodhya, a triumphant king who is believed that he will do the righteous acts. In Volga's retelling, it is Sita who embarks an arduous journey to self-realization. Along the journey she meets extraordinary women who have broken free from all that held them back: husbands, sons and their notions of desire, beauty and chastity. The minor women characters of the novel as we know - Surpanakha, Urmila, Renuka and Ahalya - steer Sita towards an unexpected resolution. Meanwhile, Rama too has to reconsider his roles as the king and ruler of Ayodhya and also as a man deeply in love with his wife. This can be considered as a subversion of India's most popular tale of morality, choice and sacrifice. The Liberation of Sita opens up new spaces within the old disclosure, enabling women to review their life and experiences.

'What is "I" sister? Who am I?'

(Ahalya smiles)

'The greatest of sages and philosophers have spent their lifetimes in search of an answer to this question. You means you, nothing else. You are not just the wife of Rama. There is something more in you, something that is your own. No one counsels women to find out what that something more is. If men's pride is in wealth, or valour, or education, or cast-sect, for women it lies in fidelity, motherhood. No one advises women to transcend that pride. Most often, women don't realize that they are part of the wider world.'

The above conversation is the hint to the Volga's collection of narratives - The Liberation of Sita. This is a collection of five stories. These are five interlinked but independent stories inspired by Valmiki's *Ramayana*. With each interaction of Sita to the minor characters of the epic - Surpanakha, Renuka, Urmila and Ahalya, she learns a little more about herself and more importantly about what it means to be woman, have her own identity rather than it being defined by the presence of a man in her life. As translator say in their note: the title story signals Sita's emergence as the liberated one while the final story, 'The Shackled', shows Rama imprisoned in the bondage of 'Arya Dharma'.

Liberation is totally complete and autonomous which is clearly portrayed by Volga in her narratives. Re-visioning is not merely used as a strategy to subvert patriarchal structures but also to give the vision of life. She creates a community of powerful women by representing powerful myths from alternative point of view. She gives voice to the marginalized women by

the 'master narrative' technique. Sita here ventures various adventures in the forest which helps her in realizing herself.

Her first adventure – the story called 'The Reunion' – takes Sita to the 'demonness' Surpanakha herself, the sister of Ravana. Sita goes to Surpanakha and asks how she came out of such sorrow of losing her nose. Sita always finds some similarity between herself and Surpanakha, in a way that both are marred from Rama's love. Sita finds her in the midst of the forest in a beautiful garden she has cultivated through which she has conquered her feelings of rage and retribution. Surpanakha teaches Sita that happiness doesn't depend on man or anything at all.

In the next adventure of narration – 'The Music of Earth', Sita meets Ahalya. In the story of Ahalya, Indra lusted after her and he being disguised as her husband Gautama, in order to fulfill his desires. Gautama punished her when everything became clear to him and she was turned to a stone. But the Ahalya Sita meets is full of life and wisdom. She teaches Sita the distrust of men towards the fidelity of women.

In the third narration – 'The Sand Pot' Sita meets Renuka, whose head was chopped by her son on the words of her husband on looking at a man. Renuka on her part questions the duty of women that are regulated by the society. Women think that bearing a heir is the only happiness for her but it changes when he grows and he becomes his subjectivity.

Fourthly Sita meets Urmila in 'The Liberated', who observed silence for fourteen years while Lakshmana accompanied Rama to the forest. Urmila teaches her to fight, meditate and to look within her to find who is her. Sita is influenced by these four women. She hears their voices again and again and it helps her motivate herself and break herself from the norms. These voices stay as the voice of liberation of Sita.

Volga's narration ends strongly with the end story where Rama realizes that he has lost his freedom that his identity is only with the upholder and ruler of 'Arya Dharma'. He realizes that the only time he was free was when he was with Sita in the forest in exile. He laments to Lakman that he has lost Sita in the end. He abandons Sita after rescuing her from Ravana, and in the end, it is Sita who chooses to hand over his sons to him and to leave him. She has liberated herself while he remains chained. "The Liberation of Sita" is not only a retelling of the story but also a reliving of it.

HISTORICAL PERSPECTIVES IN KAMALA MARKANDAYA'S THE GOLDEN HONEYCOMB

Mr.T.Pasupathi

Assistant Professor of English, Vivekananda College for Women, Unjanai



Literature is a fascinating discipline that is primarily communication of experiences of the past and the present. It is a visual art. Indian writing in English concerned with many cores and its relevance to the society. Anyhow, it begins abruptly Literature of travelogue or cultural immigrants of the west and East emerged from Indian Writing in English Sake Dean Mahomet (1798). Women writing in English begin with Toru Dutt, youngest poet, translator and wrote some multi-lingual stories. Novels have been writing novels in Indian Writing in English frequently, we could have mentioned the trilogy of R.K.Narayan, Raja Rao and MulkRaj Anand. Aftermath of post-colonialism women novelists substantiates of identity suppressed women under the name of male chauvinism. In the first phase of women writing novelists are Kamala Markandaya comes first. Even she would be the pioneer of women writer whose influence paved the way for other women novelists, similarly Kiran Desai, Anita Nair, Anita Desai, Arundhati Roy, Shashi Deshpande and Nayantara Saghla, Ruth Praver Jhabvala. This present study deals about the theme of culturalism, multi-culturalism implications in the novels of Kamala Markandaya.

Though she is a Diasporic novelist, and she had written eleven novels. She attempts to discover her female characters who explore themselves in male oriented society. Markandaya's protagonists are longing for identity recognition because cultural transmigration from to one to another. In an interview Kamala Markandaya states that, "*certain domains belong to men alone, and Indian women learn early not to encroach, she has to work for the family financially but she regretted at one particular time that she is 'Other' (Some Inner Fury, 7)* is counteracted by Usha in her reply, "*who ever heard of a revolution for man only? No, It's everyone men and women. They do belong to the same species (The Golden Honeycomb, 432).*

Her women characters are passing through the transitional phase which is neither too traditional nor too ultra-modern. Arora writes in this connection,

Her feministic approach is of co-operation,
Not of confrontation, as she knew that there is
No replacement model and ultimately a woman
Has to merge herself in this male world (6)

Usha (The Golden Honeycomb) the protagonist of the novel, that she proves to be a fit companion and boosting force to Rabi in his fight against the British rules. As critics observed

Kamala Markandaya's female characters and stated that "*Her statement, I do not write and rewrite and polish endlessly..... I cannot tell you how I know, when to stop, having achieved the effect I wanted*" (54). *The Golden Honeycomb* (1977) with a prologue in the beginning and an Epilogue note in the end is divided into three parts each having Epigraph. This novel is a bit different from the earlier novels as the story is not narrated from the consciousness of culturalism of one character that always tries to see from one subjective lens.

There is no narrative presence except for
the omniscient author. Briefly she might enter
One or other character, but most of the time
She is there as narrator. Thus, all the sarcasm..... (297)

A cursory glance over the story and runs like this, In Devapur state, the ruler Bawajiraj I is deposed and imprisoned for his so called seditious activities. The agent, an Englishman and the Dewan, a shrewd Brahmin serving the state as chief minister find a commoner Kshatria bearing the same name and get him enthroned as Bawajiraj II who will be a puppet in the master hand of the Britishers. Bawajiraj II with his wife Manjula drinks life to the full and a son is born to them in 1870. This son is provided education according to the norms of British government for upbringing and education of the princes of the states. This European nurturing results in his acquaintance with the English manners that turn him into a brown Englishman who will be an intercessory between the ruler and the ruled. The Prince is installed on the throne as Bawajiraj III on the death of Bawajiraj II in an accident while hunting. He marries Shanta, the dull and sedate princess of the neighboring state. She, with the Dowager Maharani, injects the national feeling into the veins of Rabi and makes him proud of India and her culture. He comes in contact with commoners and their lives and becomes friendly with Janaki and Das.

He likes Dewan for his welfare outlook and feels irritated towards the Agent for not allowing his father to act freely. He goes to Delhi Durbar (1903) that makes him disillusioned when he sees his father Bawajiraj III bowing down before viceroy and walk backward like a lackey. He goes to Simla with the Maharajah and his mother. The Maharaja is injured in an accident but anyhow manages to reach imperial hotel and is looked after by Mohini.

Jaya the mill worker who was leading a life of seclusion because of her husband's imprisonment takes him to her hut where she nurses him and satisfies him sexually. When Rabi returns to Devapur, he is a changed youth. The nationalistic feelings start bubbling in him and the independence movement gets force. The Maharaja is imposed to pay salt tax in order to raise the revenue for war. But, Rabi along with Usha daughter of Dewan sides with common people to who are raising their voice against the tax. Maharaja felt the pulse of time changing he increased the taxes. Sophie, the daughter of Mr. Copeland, is disturbed with anti-British feelings and leaves Rabi. She feels emotional attachment with Usha and with her is lost in making future plans.

The novel is undoubtedly one of the debut novels of Kamala Markandaya who has shown her talent in presenting a historical theme with woven tapestries of words and sentences. But

Nagendra Singh observed the functional extent that they create hindrance in the narrational flow.

The Golden Honeycomb would have become a major literary achievement had the author not dissipated much of her energy and time in weaving tapestries of words and sentences and describing in great and boring detail, the pomp and show of the royal place, the residents and the Dewan's establishments, the trivialities of manners and idiosyncrasies of many characters that are only of peripheral interest, and many other things which in no way contribute to the development of the theme of the novel. The directness of purpose, the easy flow of the narrative and the lucidity of style that one finds in Markandaya's two major novels (*The Nectar in a sieve* and *A Handful of Rice*) are missing here. (179)

Its story is narrated in an absorbing manner and the dialogues that encompass the layers of thoughts can be dissected throwing historical light on the characters.

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DIASPORIC ASPECTS OF MEENA ALEXANDRE'S POEM NATURAL DIFFICULTIES

Ms.T.Sowmiya

*M.Phil. Scholar, PG & Research Department of English
Vivekanadha College of Arts and Sciences for Women, Tiruchengode, Namakkal (DIST)*



Diaspora is a Greek word coined from “dia” meaning “through” and “speirein” meaning “to scatter”. Diasporic writing represents a varied and complex community and the Diasporic literature is more interesting than the general literature. There are many Diasporic writers in Indian English Literature. Meena Alexander is one of the recent South Asian American immigrant writers. Alexander is known for lyrical writing that deals with migration, its impact on the subjectivity of the writer, and the sometimes violent events that compel people to cross borders. This topic tries to look at some of Alexander’s poem “Natural difficulties”, it’s focusing on the pain and violence. Many people think that poetry is irrelevant and useless. But, this poem is too different from other poems. Through this poem how immigrant suffered a lot. Diaspora is therefore, a scattering of the seed in the wind, the fruits of which are a new creation and a fight to survive. Every diasporic movement holds a historical significance, as it carries within itself the kernel of the nations’s history. It is a journey towards self-realization, self-recognition, self-knowledge and self-definition. There is an element of creativity present in the diasporic writings and this creation stands as a compensation for the many losses suffered.

When we want talk of Diaspora we begin with the Jewish context, where the persecution and expulsion led to the dispersal of Jews away from the homeland carrying with them the fond hope of returning to the motherland one day. Despite some limitations of specificity of the concept of Diaspora, it is gainfully employed in the analysis of emigration and settlement of people beyond the boundaries of their homeland. Retention of the cultural identity in the host society is another important parameter of the concept Diaspora. There is already considerable literature on various Diasporas such as the Chinese, African and Caribbean besides the Jewish. Similarly, research on overseas Indians is also being carried out today under the premise of Diaspora Studies.

Diaspora a word derived from Greek, meaning “scattering, dispersion” is the movement or migration of a group of people such as those sharing a national and or ethnic identity, away from an established or ancestral homeland. The first recorded usage of the word Diaspora in the English language was in 1876, later it became more widely assimilated into English by the mid 1950s, with long-term expatriates in significant numbers from other particular countries or regions also being referred to a Diaspora.

Diasporic Writers in Indian Literature

Indian literature refers to the body of work by writers in India who write in the English language and whose native or co-native language could be one of the numerous languages of

India. It is also associated with the works of members of the Indian diaspora, such as V. S. Naipaul, Kiran Desai, Jumpa Lahiri, Salman Rushdie and Meena Alexander, who are the Indian descent. In the previous century, several Indian writers have distinguished themselves not only in Traditional Indian languages but also in English language. India's Nobel laureate in literature was the Bengali writer Rabindranath Tagore.

Most of the Indian diasporic literature that I am acquired with depicts the experiences of Indians in a foreign land. While each writer has a different story to narrate, there definitely emerge certain common themes. The enigma of arrival in an alien land and culture getting reconciled, getting accepted and finally the dilemma that exists in balancing to different worlds often figure in diasporic writing one way or the other. Issues concerning the diaspora would also include questions of culture and multiculturalism.

Most of the writing Indian diasporic women attempt neither to fight male domination nor to compromise themselves. But they portray the reality of what we call "femaleness" - marriage, sex, children, culture and the socially acceptable position of being a woman. It is not only the present era but the creation alone concedes man to be the superior person in the family and his wife to be his subordinate.

Diasporic Indians do not merely have dark experiences but also possess bright ones. Advantages and disadvantages are two sides of the same coin, which cannot be separated. Darkness is followed by light. Similarly, the diasporic people not only face assimilation problems but they also face bright things, which are illustrated in the works of diasporic women writers.

The numerous novels, short stories, poems and plays published by the women writers provide not merely a bird's view of life in the diaspora but also the different shades of experiences and responses of different individuals to different situations.

Now, we can discuss about the diasporic writer one who the famous women poet, scholar Meena Alexander. Meena Alexander is another Indian American immigrant who writes poetry and fiction. She is passionately involved with issues like immigration ethnicity, culture, race relations and discloses them in her works. She is dissimilar from the other writers as far as the religious aspect is concerned. She is a Syrian Christian settled in America, thus most of her works do no deal with the issue of Hinduism in a Christian world. She wrote many poems and fiction. Her "Natural difficulties" poem is too different from other works.

Natural Difficulties

-Meena Alexander

Rectangular

Tugged taut

four edges basted

In bronze, a door.

In separates this season.

On the other side
skies are burnt
soil gulps smoke
A torn bush
corrosive with roses.
Scratched by natural difficulties
black stars alight
raw heads
corkscrew
through metal jambs
Roses
tarred with light
rupture my solitude.

Natural Difficulties express the two sides of meaning. One is direct sense; on the other side is inner. Here, the direct meaning is articulate the difficulties of natural. But, the inner sense is too different from first one because, it reflected their sufferings, mental pressure of the immigrant by the native peoples and their attitudes. Here, the immigrant means a person who comes to a country to take up permanent residence.

First we analyze the direct sense.

*Rectangular
Tugged taut
four edges basted
In bronze, a door.
In separates this season.*

The rope is stretched in tightly without losing. And the four edges are unpicked in the Bronze. Here, the bronze mention only in a metal. When this session is separates from other.

*On the other side
skies are burnt
soil gulps smoke
A torn bush
corrosive with roses.*

At the same time which means the other side the natural difficulties are made by someone or something. That is skies are burnt by fire accident or some natural disaster. So, while burning the black smoke comes from that moment, these smokes are absorbed by soil. So the plants are affected by this incident. Because, the ragged small tree or any plant caustic with roses by this black smokes.

*Scratched by natural difficulties
black stars alight
raw heads
corkscrew*

through metal jambs

Roses

tarred with light

Then these stanza, should express how the natural affected by some fire accidents. All the difficulties are like, the twinkle stars covered by smoke now its shows a black star. Her, the raw head mention the rock and this rocks are too hard but it is also damaged by acidic fire accident. These incidents to make a beautiful rose into black rose like the rose is tarred with light.

rupture my solitude.

These difficulties are spoiled the poet's isolation. Through this poem should shows the how the natures are affected by natural difficulties.

Next, we can discuss about the inner sense of this poem. This is too different from first one here, the meanings are comes in depth of the poet's mind.

The inner sense:

Rectangular

Tugged taut

four edges basted

In bronze, a door.

In separates this season.

These lines should precise the inner sense of the poem and also it shows the poet's inner feelings and sufferings. Here, *four edges basted in bronze, a door* means a rectangular room. An immigrant people suffered a lot in other country. They feel the other country like a four side rectangular prison. The prison is made by bronze metal their hand stretched in tightly without losing. It's not like stretched its like a limitation mentality.

On the other side

skies are burnt

soil gulps smoke

A torn bush

corrosive with roses.

These stanza articulate the how immigrant people suffered by native peoples. Because, the native people ill treat the immigrant with harshly, like the black people are punished by the white people. Small kids also affected by these rude people. Here, *skies are burnt soil gulps smoke A torn bush corrosive with roses* means immigrant people get more painful feelings from native people even a little children also suffered a lot.

Scratched by natural difficulties

black stars alight

raw heads

corkscrew

through metal jambs

Roses

tarred with light

rupture my solitude.

The final stanza should express only the one thing that is these tortures are affected the immigrant's mind and they loss their self-respect, happiness. They can feel only their loneliness.

Conclusion

Finally, the conclusion of this Meena Alexander's "Natural Difficulties" articulates how the immigrant suffered a lot in the other countries. Because, the native speaker should not mingled with the immigrant habitually. So, they give more pressure to the immigrant. Through this poem the poet should express her inner feelings and she said, her isolation is spoiled by these natural difficulties.

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ALIENATION AND FAMILY RELATIONSHIP IN MANJU KAPUR'S "CUSTODY" AND JHUMPA LAHIRI'S "THE NAMESAKE"

Ms.T.Poongothai

*M.Phil. Scholar, PG & Research Department of English
Vivekanadha College of Arts and Sciences for Women, Tiruchengode, Namakkal (DIST)*



Literature celebrates difference ideas and expression. Most of the literature generally shows the women's sufferings and struggles a lot. Especially, in Indian Literature should emphasis the different perspectives of Indian women. The main objective of the study is to analysis the "Alienation and family relationship" in the fiction of Manju kapur and Jhumpa Lahiri. Both of them consider as post modernist writers and they depicts about the Alienation syndrome as well as family relationship. It means to feel isolation or separate from the group of people and it is a psychological phenomenon. Through this family relationship describes the mutual relationship within the family or society. Finally, it is closely observed the craving of women alienation and struggles for women. These works expressed the plight of Indian women in present scenario.

Indian women novelists have given a new dimension to the Indian Literature. It has developed over a period of time and writing in English did not start in a day. It took many years and several distinguished personalities to bring the present status and distinction to Indian English Literature. In the mid-nineteenth century more women started to write in the English Language. Many women novelists have explored female subjectivity in order to establish an identity that is not imposed by a patriarchal society. Especially the author in the postmodern period has raised the issues of evil and social customs.

The works of Manju Kapur and Jhumpa Lahiri elaborates the traditional Indian families and modern thinking of characters. Mainly Manju kapur considered the emergent Indian women writers in English who live and write in India itself. The novel of *custody* deals about the family relationships between Raman and Shagun. Both of them begin marriage life with two adorable children namely Arjun and Roohi. In the country like, India traditionally, arranged marriages have been preferred, and are considered the fortunate destiny of a person following or celebrating the maxim, "marriages are destined in heaven".

The feminist Simon de Beauvoir also opens the similar statement, "marriage is a destiny traditionally offered to women by society". (1) The relationships of a man and woman get recognition in society through arranged marriage. Two different persons, brought up in different environment, customs and temperaments, are thrown together and are expected to live in peace and harmony. In olden days family relationships, arrested within the house roofs.

In contrast, today the family clashes take the primary place in marriage life. Coming to Manju Kapur's custody novels deals the marriage collapse, social hypocrisies, conflict depicting

a worldwide reality of the politics of possessiveness and unequal power relations in patriarchal families. Here, the common myth that conceives the family as a unit for emotional and economic security, sense of community, identity and social status, is belied and exposes the family as a site for constraint, oppression, violence, possessiveness and disintegration.

The story unfolds the subject of matrimony and its separation. The protagonist couple is failed for their relationship and through that the two children of the couple lead an unhappy life. The beginning of the story they played a traditional role of father and mother but instead of that Raman spends long hours working for a successful company that manufacturing soft drinks. So, their life mostly going out of the hand that means to fight themselves and made a life like a business.

As a result, of it the marriage fell into unanswerable questions. So, in that case both of them started their life disinterestedly having some compulsion. In India, the word "mother" reverberates with many connotations. The word 'mother' connotes love, affection, selfless devotion and all that is noble in human nature. The role of the mother has been extolled even in ancient epics and scriptures. Swami Vivekananda has elicited motherhood in these words:

The ideal of womanhood in India is motherhood that marvelous, all suffering, unselfish, even forgiving mother. The wife walks behind the shadow, she must imitate the life of the mother; that is her duty. But the mother is the ideal of life, she rules the family, she possesses the family". (58)

Divorce badly affects children's psyche and future either they are young kids or grownups. Arjun stops going to school, because for him, it is the kid of a single parent. He sees other children, enjoying their holidays, arriving to school functions or going for outing with both their mother and father. It's not only financial loss but a lost home, a lost neighborhood, lost friends and also the lost of entire joint family. Divorce extremely hunts children; some people think that it is fair to get divorced for self-maturation and to allow families to follow a dream of felicity.

But in fact, it is too selfish an act not to put the children at risk for their own dream of happiness. Parents are supposed to be responsible for their children's proper depend on them. The author recounts how the parents manipulate their kids for the sake of their custody and Divorce.

The two children, Arjun Roohi, become the pawns through whom their fury on each other. Almost half of the novel interprets the manipulation of the children in the hands of their parents. When Roohi questions about the court notice, Shagun tells her "It is a little message from your father. He is trying to kill me." (p.144)

In *custody* express the strained relationship in the joint family. It is the story of three generations. The novelist portrays the clashes in relations and generation gaps. The novel delivers the drastic truth of the love in the relations. The writer also pictures the struggle of women in the joint family and this novel of Manju kapur tents to present a variety of mothers and daughters relationships within the family.

Jhumpa Lahiri has used the unique style of writing especially about the immigrant. Her own experience was reflected in the form of literature. Her writing is concentrated of hybridization of culture. She exposed her experience works. She has exposed her experience in her literary works. She explored the cultural degradation as well as Diasporas. She explained the rootedness and alienation in the foreign land.

Every protagonist of this collection strives for struggle for existence. Her most celebrated work, *The Namesake* is the story of young boy who tries to maintain his new identity with a new name. The novel describes the struggles and hardships of a Bengali couple who immigrate to the United States to form a life outside of everything they are accustomed to. The story begins as Ashoke and Ashima leave Calcutta, India and settle in Central Square, in Cambridge, Massachusetts.

Through a series of errors, their son's nickname, Gogol, becomes his official birth name, an event that will shape many aspects of his life in years to come. It is the story of Gogol who was represented the second generation of immigrant in foreign land. Thus, Jhumpa Lahiri skillfully connects the generation gap of Ashima and Gogol. He actually hates his Indian name. He is suffocated between Indian and foreign culture. He admires his parents who have turned their life according to the situation. But, he suffocates in the foreign faces. Hence, he is neither incompletely American nor Indian.

His sufferings are skillfully presented by Jhumpa Lahiri. Alienation is an unavailable aspect of modern life. It skillfully reflects the situation of the Diaspora and feeling of alienation through its Bengali immigrant couple and their son Gogol. The family relationship should be portrayed between two generation namely called Ashoke and Ashima, Gogol and Sonia. Through this study, analyses the most important causes of the society. The process of changing society also changed in values, in customs, in way of living and in the roles of different people. Technical changes have led to Urbanization. Urban society is highly heterogeneous as well as idiosyncratic. The Urban attitude is one of the non-interference in the affairs of other people.

Thus the social life of urban people exposes them to a variety of situations that can retract from the bond of attachment to the family. These situations therefore make clash easier. The status of woman in the family and society is another factor to be considered. The modern woman, getting opportunities for education, training and employment, and creative activity, is being developed into a self-confident individual.

This leads to difficulties in adjustment in marriages, especially for the woman who desires an independent and creative life. Finally, throughout the novel, Kapur and Jhumpa Lahiri count the sufferings and exploitation of children, which arise because of their parents' decisions. An increased rate of depression is noticed in the children, separated from their parents suffer more psychological problems than the children whose parents are not dissociated. The concept of home and relationships often performs an important function in human life.

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HARDSHIPS OF DALIT WOMEN IN THE SELECTED WORKS OF BAMA AND URMILA PAWAR

T.Pavithra Devi

*M.Phil. Scholar, PG & Research Department of English
Vivekanadha College of Arts and Sciences for Women, Tiruchengode, Namakkal (DIST)*



This paper is an analysis of dalit oppression, discrimination from their common life especially the suppressive condition of dalit women in Indian society. Dalit literature strongly demands the social equality and respect for their community. The main objective is to analyze oppression of dalit women in the society in the works of Bama and Urmila Pawar. The works namely “Sangati” and “The weave of my life”: A dalit women’s memoirs”. Dalit problems are recorded in a variety of genres-autobiographies, novels, poetry, and essays. Through the authors autobiographies, they address various issues related to subaltern section and their protest and also effort for the empowerment. Both the authors reveal about the pathetic condition of the dalit women in the society. This paper traces about the “UNTOUCHABILITY OF CASTE” in dalit society

Today Indian Literature has reached at the acme of creation along with the contribution of regional and national writer. Many Indian women’s writing in English focuses on the middle class woman and her subsequent roles in a society. Such roles are well defined and situated within the family. Life before marriage had been committed to one parent or the other and the life of the women was completely surrendered to her lord who is also the guardian of her virtue. Contemporary Indian writing on women is a kind of challenge to master narratives.

Dalit Literature is marked as a great struggle of lower caste against the upper caste people which is commonly known as *savarna*. Many writers, even the social reformers gave their contributions towards Dalit literary movement like B.R. Ambedkar, M.K. Gandhi, etc. In South Indian, there are many Dalit feminist writers. Writers like *Bama*, *Sivakami*, *Urmila Pawar* have traced about subalternity and gender discrimination in their works. Their women characters are double victimized as condition that is equal to the situation of black women in America.

The works of Bama and Urmila Pawar explored about the caste and gender oppression together. It indicates that “If the women belong to dalit community, they suffered under two types: first being a woman second is that a woman belongs to the lowest community. Therefore it could be clear that they are “doubly oppressed”. The writers write predominantly the experiences of sufferings under untouchability and exploitation. It has been explored in the form of autobiographies.

Bama is a prominent representative novelist of Dalit feminism. *Sangati* is the most celebrated novel of dalit female identity. It draws a real picture of paraiyar community. Bama witnessed each and every hardships of her own community. The word *Sangati* means news, events, happenings and it has interconnected anecdotes. Analysing the social evils of this

community, this novel expresses about tyranny, injustice, the cruelty that is taking place in the paraiyar community. All kinds of *hardships* and *difficulties* of dalit women, also their boldness and weakness have been described by Bama in her *Sangati*. She also presents the theme of universal gender issues and also the suppressive condition of dalit women.

Bama strongly makes a comparison between high class women and the women of her community. So she writes;

"It is not the same for women of other castes and communities. Our women cannot bear the torment of upper caste masters in the field, and at home they cannot bear the violence of their husbands" (65).

Her novels focus on caste and gender discrimination. She presents her writings as the pervasiveness of caste oppression. She is more generous in usage of language in her writing than other writers. Bama poignantly says that "Everywhere women are given second position and men have higher position". Through the characters of *Mariamamma* and *Maikkanni*, Bama describes the hardships in dalit community from their birth to their death.

Activist and an award-winning writer expounds about three generations of Dalit women who were struggled to over burden of their caste. Urmila's autobiographical work "*The Weave of My Life: a Dalit Woman's Memoirs*" traces her life from a very young age in a village where men and women had lived a life of hard work. As a feminist writer and as a dalit writer, she has established herself after Daya Pawar, Baby Kamble and Shantabai Gokhale as the cardinal voice of Dalit literature. In an autobiographical note, Pawar has exposed her personal experience in her works.

In this work "*The Weave of My life*", "*The Weave*" is similar which indicates the pain, suffering and agony that is link with everyone. It was very disgracing that Urmila felt thousands of thousand sufferings during her life. This kind of narration exhibits two significant issues in the cultural inheritance of the country. It is that the signs of caste disparity and untouchability have been shown towards children as well as poor people are disgraced for their hunger. She explores the complexities of the life of the dalit community people especially of dalit women in her autobiography.

Urmila mention about the experiences of gender discrimination in her own family. She has realized when her father ignores her elder sister after her marriage. She felt that, instead of being affectionate father for his own daughters, he has patriarchal approach. Also she gives the example of her sister-in-law, Parvati who has no freedom in her own house and she lives a life like a slave. Pawar portrays the life dalit women which had been exploited and oppressed. These kinds of issues reveal a clear and complete picture of a dalit community.

The work "*The Weave of My Life*" is the Memoir of an "*Untouchable caste Women in India*". Urmila portrays about the day to day life of dalit women in a village in the time of her grandmother, mother and in her childhood. The first half of the book is compiled with the general story about Urmila's family and her childhood; it gives an overall view into their culture. While second half mainly focuses on her life includes the life in a city and also the

changing times in regards to “Untouchable caste”. Her effort to fight for the rights of dalit women brings out in an out spoken manner.

Thus the social life of dalit community people has exploited under pain and sufferings for being both as a women and as a dalits. Bama and Pawar expressed how dalit women experienced subjugation from their own community as well as the larger society through their writings. Women belongs to dalit community are exploited both the ways from the upper caste people as well as the male counterparts of their own community. The autobiographical elements in the works of Bama and Urmila Pawar described in a very bold and realistic way. The concept of *hardships* indicates that the women in a dalit community are doubly oppressed.

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PROJECTION OF FAMILIAL SUFFERING IN ANITA DESAI'S CRY THE PEACOCK

Mr.C.Krishnamoorthi

Ph.D. Scholar, Department of English, Periyar University PG Extension Center, Dharmapuri

Dr.P.Kiruthika

Assistant Professor, Department of English, Periyar University, PG Extension Centre, Dharmapuri



The novel *Cry the peacock* has been hailed by many critics as a significant achievement in the realm of Indian English fiction. In this novel, Anita Desai has depicted the failure of marriage between Maya and Gautama, because they are unable to know each other and evolve areas of common interest for establishing meaningful relationship with each other. Anita Desai dealt this novel with feminine sensibility and innovative mostly about miserable plight of women suffering under their insensitive and inconsiderate husbands. This paper focus on the familial sufferings of Maya.

Anita Desai is one of the most recognized major figures in indo-Anglian fiction. She is one of those who have tried to understand closely the predicament of women. The aim of my work is to examine the emergence of feminine sensibility as a concept of reality in the fictional world of Anita Desai. Although where are several Indian women writers. She has laid emphasis not only women characters but on men also. Anita Desai now ranks with celebrated writers e.g. R.K.Narayana, Raja Rao, Mulk Raj Anand and Kamala Markandaya and, has like them, made a significant contribution to Indian - Anglian fiction. Anita Desai herself describes her creative writings as purely subjective thus avoiding those problems, which a more objective writer has to deal with since she depends on observation rather than on the private vision, which she tries to encapsulate in her works to see what the subconscious does to an impressionable person. She is not a Social realist in the conventional sense of the term. She is more interested in portraying the response of a sensitive mind in the enveloping world. K.R.Srinivasa Iyenger calls her novel's "The intolerable grapple with thoughts, feeling and emotions" (Iyenger, *Indian writing* 32).

Cry, the peacock provides the readers with a hostile ambience prevailing in the female Protagonist's life. It is the tale of maya's love for her husband, Gautama Maya requires a loving partner with wide sympathies, highly sensitive, imaginative and responsive temperament. The emotional struggle between Maya and Gautama has been minutely brought out. He has been guided by logic and reason and he aims at Philosophical detachment in life visualized by the lines of Bhagavatgita. Goutama has been consoling her without entering the world of frailest and possessive nature, telling that: He is fit to attain immortality that is serene and not affected by sensation but is the same in pleasure and pain. Gauthama completely withdraws his sense objects as the tortoise withdraws his limbs then wisdom become well established.

Maya falls a victim to her own puerile imagination and arguments within imbecile she remains a weak and pathetic character. As things are, She fails to transcend her own failing and destiny and hence she starts thinking of pampered life in her father's home and comparing past and present life. The inadequacy of love responses of the two is the central point.

The efforts of Gautama to correct her weak mentality and in failure. he preaches her detachment and warns from gita that attachment leads to destruction. But Maya is entirely in a different mood possessive, longing and of course mad in love with her husband. She wants love to satisfy love. She wants expressions of emotion and affection to drench her love and her thirst heart, her mine, the pores of her body and woman hood. When she receives only chidings, she responds, How it suits you quote those lives of a dry sick. you know nothing of me and how I can love. you have never loved only you don't love me. These are words of total self surrender. Her womanhood understand that Gautama is reducing love to more attachment. Maya compares Gautama of the novel to Gautama, The Buddha "He looked very much the mediator beneath their ' tree too fastidious to admit love, with its accompanying, horror of compulation" (Raizada. *The Lotus* 78).

Maya has no normal thinking. Had she been like ordinary women, She would not have met with such fatal decisions in her life. She is the reversal of the traditional Indian woman. Maya is more right conscious but less duty conscious with a love sick and love impoverished heart, very feminine and human.

Maya's love does not lead to happiness in life, as is indicated by the very title of the novel. The peacock has to cry and not make noise. maya had a carefree life when she was in her parental; home before marriage under the protective care of her father. Maya failed to fathom the realities of life. She complains later, I was not allowed the heading passion of a fit of crying that would have left me exhausted sleep washed and becalming.

Maya in her new world is presented as very tender, soft hearted and too feminine. she depends entirely on human affection and love. Before her marriage her father had been her beloved one. Her father's deep love to Maya is expressed in the following: my father with his quiet words would have done nothing to allay my feat or dispel my conviction. But merely underlined their power by asking me, however sadly to accept for it, must be so; "all the tenderness in his voice., when he said to me, come how we must n't fret. If it must be so, we must learn to accept" (Jain, *interview*).

Maya has the weak-minded nature and so cannot bear the sight of the corpse. She is rushing to the tap to wash the vision from her eyes. Her imminent neurotic disease is suggested by the detached description of maya's highly emotional and hysterical response to death of Toto, Budholia refers to the event "as a sensitive young lady, maya see ill omens in her family even on the death of her dog" (Budholia, *Vision* 141).

Maya's second pet a female cat, has been offered by her husband. She has been very attached to the cat and she also wants to cement a relationship with it: but the cat scorns to "her touch her secret dreams" The cat looks inquisitive but it disdains Maya's hurried movement

and her loud chatter inside the house. Cats have natural instincts that is, murdering her own husband. Hence Maya says, Turning to stare back at me, her shocked eyes flashing in the dark Gautama has always maintained they Maya had been spoilt by her father, but it is an oversimplified statement. He has his own reasons to pronounce so, since Maya seems to be living in a fairy tale atmosphere of unreality and being cut off from the life of the ordinary man. He asked her, Life is a fairy tale to you still(U. Purvi, *Cry*). What have you learnt of the inadequacy of their partnership in love and resultant tragedy. Maya is egotistical and self indulgent, Pursuing fancies and fanciful feelings, She is a 'toy princess' living in a world of elusive happiness.

Maya's love of the picturesque and the colorful is connected with a tendency on her part of safety mechanism, to revert to childhood memories to escape from the present. In a crisis, Maya always resorts to crying, bursting into a lot of furious pillow-beating. From childhood experience I know this to be sweetly exhausting, remarks Maya. She likes to be fondled and petted Maya. She likes to be fondled and petted. "This made me feel agreeably like a child".(U Pandhay, *Cry*) The economy of detail can be seen in relevance of these statements to her final escape, through reverie and memory, into childhood.

She becomes expressive of her negative sensibility to all the objects of life. Maya strives constantly to exist and partially She exists too. Secondly she worries herself for her social concern she is puzzled by her inhibitive psychosis, since She has no hope for survival of the youngest generation. She constantly dream s become suggestive of her fear - Psychosis. How her mind slowly disintegrates has been amply pointed out by Mrs. Desai she thinks that life will end here and how she is not interested in anything maya's love against finds in the fatal dance of peacocks. The common strife of modern love is symbolized by the love of the peacocks.

The portrayal of maya is projected in a sympathetic vein. Maya needs the benefit of sympathy and understanding from readers. Her life is shadowed by the three - fold effect of death; doom and destiny.

Though her mind is at times highly confused and anxiety hidden, She does not lose her discriminating sense. In this ways one is able to appreciate her womanly impulses. Maya strives for a meaningful life throughout the novel.

Conclusion

Maya realizes her crisis of conscience by Gautama's different reaction for the death of her dog. Gautama's indifference upon her destroys her confidence upon life and its value. She struggles to over come her ethical self. She wants to realize reality. the distance between Maya and Gautama widens with the death of Toto. But their sufferings caused by their failure to adjust to reality have evolved in them self - schooling by which realize the truism of life. They never have to face problems of the struggle for existence, Hunger, poverty and starvation touch them. Their problems are psychological or spiritual and not social or economical. They have to

tackle their own selves. Maya has to overcome her inner problems, which she fails to do till the end. Maya suffers above all in this regard and is thus shown as a teller figure of mental aberrations. A home is what everyone need; when the ambience is not up to one's expectation then abnormal characters are naturally created.

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REALISM IN MARITAL RELATIONSHIP IN ANITA NAIR'S MISTRESS

Mrs.T.Abirami

Ph.D. Scholar, Department of English, Periyar University PG Extension Center, Dharmapuri



This paper deals with deals with Anita Nair's view on Realism in Marital Relationship in her novel *Mistress*. Man and women find their friendly, Familial and marital relationship as a suitable medium to express their personal feelings and emotions towards each other. As friend and married ones, they show both the positive and negative aspects of their feelings to each other such as love and hatred, happiness and sadness, adjustment, sacrifice and understanding. Whether they are familial and marital life is heavenly or hellish is reflected on their attitudes and consequent behaviour. Of all the relationships, it is the marital relationship formed between man and woman as husband and wife, which is the most significant one. As married ones, both satisfy each other's natural desires by reciprocal affection and cares, while making love. Anita Nair's *Mistress* is a realistic portrayal of the reactions of woman in marital and sexual relationship. It shows every woman character, not only being submissive to her dominant man but also conditioned to remain as a very docile housewife. The novel also depicts how each woman character reacts in a given situation. If a woman possesses more virtues than weaknesses, she looks stronger and more confident and daring. If she arms herself only with her weakness, she will be exposed to all types of dangers in life.

Tradition demands that every woman is subservient to her man and most of the world religions also reflect the same view. The world of woman is within the four walls of her house and not outside her house. She should live only to cater to the needs of her man and his happiness is she does, thinks and feels.

However every modern woman is ready to break any constraints preventing her from pursuing her own ways of life. She is also ready to go any extent to get her life's desires fulfilled and her ambitions achieved. She dares to step out of the limit of morality, modesty and religious codes of conduct if necessary. She does not bother about what society thinks of her in pursuing her own ways of life. She only thinks of her happiness and nothing else. Moreover, she is not ready to remain at home as a mere housewife, dancing to the tunes of her husband. Her main and only concern in her life is to satisfy her ego.

The ways of women are really inscrutable in their relationship with men, particularly in the act of sex. Regarding this, *Patrick Rothfuss* in his *Tie of the Wind* has said about various moods of women:

Women are like fires, like flames. Some women are like candles, bright and friendly. Some are like single sparks, or embers, like fire-flies for chasing on summer nights. Some are like campfires, all light and heat for a night and willing to be left after. Some women are like hearth fires, not much to look at but underneath, they are all warm red coal that burns a long, long while. (15)

Realism in Marital Relationship

In *Mistress*, the attitudes and the behaviour of women such as Saadiya, Radha, Angela, Lalitha and Maya decide their course of life and future. They also pave the way for their escape from different types of oppression at the hands of their men. Saadiya is the mother of Koman, the Kathakali dancer and teacher. She is a woman belonging to an orthodox Islamic community. Hence, her religious and cultural restrictions confine her to the limited area within her house. As a Muslim woman, she is not allowed to mingle with other women following different religious faiths. She can mingle and move with only the women of her religion and community. Neither is she permitted to converse with the men of her own community nor to look at the strangers. She is always seen moving within the limited area of her house wearing burkha and exchanging her views with the other women of her community.

Being unmarried, Saadiya is always kept indoors and her every movement is observed. Once she happened to break her religious rules and looked at the common ally outside with wonder. Though she was dressed in her burkha and remained unseen at that time, she was heavily punished for her violation. This is the status in which she finds herself placed. However, she cannot remain silent and patient enduring all sorts of untold hardships meted out to her by male dominated community.

At last, the spirit of new woman in her makes her break the pattern of privacy established by her community. She happens to come out with her face unveiled. At that time Sethu, a man belonging to the other race and the other religion looks at her unveiled face. She considers such an act as a kind of freedom. Her men and her community consider her act as a transgression. This is what Anita Nair brings home by saying "... it is not for women to understand the nuances of freedom" (130).

Even her married life with Sethu does not bring her expected freedom and happiness. Her life with him brings to light another form of oppression, called domesticity. She is never allowed to take upper hand in household. She is made to look after her household duties like cooking and cleaning. Her life as a mere housewife without asserting her rights makes her feel that she has fallen from frying pan into fire. But it is too late a realization for her to set things right. She feels that her familial life is another kind of enforced imprisonment. There is no chance for her as the wife of Sethu to feel both free and equal.

Sethu is not what he appears to Saadiya and her love for him blinds her eyes to see the reality behind his appearance. He is money minded and always in pursuit of earning money. He also considers that his life of happiness consists only in accumulation of wealth. Hence, in his ambition to be rich, he cannot be affectionate and loving towards his wife. He is of course in love not with Saadiya as his wife but with minting money and more money and nothing else. He begins to ignore and neglect his wife.

Saadiya wants to escape from this kind of loveless married life and begins to think of seeking refuge in her own religion for her good because she can at least find other women to talk to. She is in the dark not knowing how to escape this ordeal of married life bereft any

human feelings. She finds suicide very handy because she finds the thought of suicide as a great source of comfort. By ending her life, she puts an end to the oppression of religion and domesticity. After her death, she will not have any feeling to feel any kind of oppression.

Radha, the principal character, is also a victim of male oppression like Saadiya but she is not a coward to end her life to escape her predicament. She is very daring, and ready to confront and struggle with the hope of relief for her predicament. She is the niece of Koman and the wife of Shyam. She is educated, wealthy and beautiful. She asserted individuality by indulging in pre-marital sexual relationship with a man when she was a student in Bangalore. Such a woman will definitely fall for any man who attracts her sexually and Radha is no exception. Soon after her violation of the code of morality, she married Shyam under family pressure. Shyam who has known of her loss of chastity has never minded marrying her because he himself is not very virtuous. He has also premarital sexual experiences with so many women. Hence, he finds a very good match for him in Radha.

Shyam knowing his wife's premarital sexual affair, he is very careful in his life. As he has enjoyed many women before his marriage, he expects his wife not to indulge in extra marital affair with other men. Hence, he tries to control her very womanhood by suffocating her with his seemingly very possessive nature. He keeps her indoors and makes her take care of household duties. But his attitude to women is something different. Just like nature is meant for man's exploitation to mint money, women are meant for men's exploitation to satisfy their sexual urge.

Modern days are not like the days of the past. Everything has got changed now even in nature and in the attitudes of men and women:

When attitude is changed, thought is changed;
When thought is changed, behaviour is changed;
When behaviour is changed, action is changed;
When action is changed, result is changed. (30)

As far as Shyam is concerned, his attitude is completely changed towards Radha. According to him, she is a woman to be sexually exploited. Though she is considered to be 'soiled goods', an unchaste woman who has already lost her virginity through her sexual intercourse with a man, she is for him to exploit her sexually. Besides being his wife catering him physical needs during night, she is considered to be a great value for him because she is wealthy. Hence, his love for his wife is not true but it is after her wealth. Though she is highly educated, he enforces idle domesticity on her like a sadist.

Radha does not remain silent accepting all his violations. She considers her marital status with such a man is a great shame to her and an insult to her individuality. She tries to find ways and means to come out of this bitter and meaningless marital life. When she sees Christopher Stewart, it is natural for her to get attracted sexually towards him. She never waits for the chance to come but she takes it to prove to her husband that she is not a type but an individual and she can do anything as she likes without his consent.

Shyam looks bewildered on seeing his wife being drawn towards another man in Christopher. He also begins to suspect his wife's sexual involvement with Christopher. Being greatly disturbed with his feeling of suspicion over his wife's infidelity, he becomes beastly in his sexual contact with his wife. If man is willing to have sex with his wife but if his woman is not for it, man's indulging in sex with his wife even without his consent is nothing but rape. This is what happens in the sexual relationship between Shyam and his wife Radha.

Radha considers the act of her husband on her body as male aggression, dominance of masculinity and the power of patriarchy. Being a woman of independence, she wants that the power to have control over their bodies should be given to women. They should only decide when to have sex and beget children but not as and when their men want.

According to Catherine Mackinnon:

Sexuality . . . is a form of power. Gender, as socially constructed, embodies it . . . Women and men are divided by gender, made into the sexes as we know them, by the social requirements of heterosexuality, which institutionalizes male sexual dominance and female sexual submission. If this is true, sexuality is the linchpin of gender inequality. (530)

Radha has to accept the institution of marriage because this is the ground on which sexual relationship of the married ones has to be carried without much ado. During her sexual relationship with her husband, she has to pretend as if she were responding to his sexual urge because she needs time to take any concrete decision. She must decide without any confusion whether she has to live with him as his wife or with the man whom she loves or without both. She also wants to make him believe her extra-marital affair with Christopher not real as he thinks it to be.

Radha becomes pregnant and she is going to be a proud mother of a child. Since she is in sexual contact with both her husband and her lover, she is in the dark regarding the real father of her unborn child. She is not in a position to fix the man who is responsible for her pregnancy. She is uncertain whether it is really her husband or her lover. She feels that instead of man. If woman is blessed with duty of the creator to find out the paternity, she need not be in predicament about the paternity of her unborn child.

However, Radha is not really worried about which men of the two is the cause for her motherhood. Nor is she like any other woman attaching importance to jewels, flowers, make-up and sarees. But being a woman who is going to attain motherhood, she has great concern for the well-being of her unborn child. She feels greatly excited and looks forward to the enjoyment of motherhood;

The mother's yearning, that completes the type of the life in another life, which is the essence of real human love, feels the presence of the cherished child even in the debased, degraded man. (Eliot 98)

By breaking away from both men, husband and lover, once for all but keeping her unborn baby, she is going to give the baby an identity as a fatherless child.

Lalitha is a young girl, who becomes a voiceless victim of rape. She belongs to lower strata of society, and she has to make her livelihood by working as a servant. She is raped by the son

of her master. As a result, she has lost respect in the society and remained unsold in the marriage market. Neither is she interested in marriage because she does not want other man's life being affected. Koman who knows her well offers himself to marry her but being stained by another man; she does not want to be the wife of Koman. However, both continue to have very harmonious relationship with each other until the death of her. Maya is a middle-aged married woman. She feels that her marital relationship with her husband meaningless. Hence, she has extra-marital relationship with Koman and finds it more meaningful and pleasant.

Every man has sexual relationship with every woman whether the woman concerned is married or not and whether the woman has premarital sexual relationship with another man or not. During the sexual relationship with the other man, if the woman becomes pregnant and begets a child, both man and woman involved do not bother about the new born child. Since this is the life, nobody knows who the real father of the new born child is. Koman has sexual relationship with many a woman. He might have made many women pregnant. But the children born to these women do not know their father because those women have not sexual relationship with Koman alone. That is why "paternity is repeatedly masked in uncertainty, thereby highlighting the certainty of maternity" (Girija 286) in the sexual relationship between man and woman who are not real husband and wife.

Angela becomes the student of Koman to learn the Kathakali dance. She proves herself as a talented Kathakali dancer after her learning. But Koman forces her to quit performing Kathakali when she becomes his mistress. When both find themselves in London, Koman becomes her mistress by doing household duties by remaining at home whereas Angela becomes his master by going out for work. Christopher is the son of Angela but the man who is with her as her husband is not his father.

Christopher suspects that Koman is his father but Koman assures him that he is not his son. Similarly, Radha knows that Gowri is her mother but Koman informs Gowri that Radha is his daughter. Thus Anita Nair's *Mistress* brings out the bitter reality of the happenings in the human sexual relationship in the modern civilized society. Since it is a free society, people go on indulging in sex with any one without any sense of guilt and morality. Laura Sessions Stepp in her *Unhooked* has said about what sex stands for:

Sex is not good unless it means something. It does not necessarily need to mean 'love' and it does not necessarily need to happen in a human relationship, but it does not need to mean intimacy and connection ... There exist a very fine line between sexually liberated and sexually used. (37)

Those who enter into married life should necessarily have certain virtues like faithfulness, understanding, forgiving and forgetting, sacrifice and adjustment. If they do not possess these virtues, their married life will not be smooth and peaceful. Moreover, their genuine love lies in their true sexual relationship. If there is sex without genuine love, either of the two will find real sexual relationship outside their home.

Conclusion

Anita Nair's *Mistress* is true to life because the happenings narrated here are the things happening in real life. One can find in real life characters like Koman who has sexual relationship with so many women, Shyam who has love for money not for his wife and who always looks suspicious of his wife with regard to her infidelity, Radha who does not get real sexual satisfaction from her husband but who gets it from Christopher and Saadiya who loves and marries a man of different religion from great expectations but when her expectations of her married life stand shattered, she cannot but end her life. There are also women like Lalitha who get exploited by men because of their birth and status.

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WORKING WOMEN IN INDIAN ENGLISH FICTION: AN OVER VIEW WITH SPECIAL REFERENCE TO MANJU KAPUR

Mrs.V.Ponmari

Assistant Professor of English, Sri Meenakshi Govt Arts College for Women (A), Madurai



Woman's emergence in society from the house and her deliverance from ignorance is a nineteenth century phenomenon of the British colonial rule when a new wave of liberal ideology permeates Indian society. The socio-political thoughts of the West influence the newly emerging English-educated Indian elite to reform and revitalize their prevailing conditions and traditional patterns. The new call for human freedom in fact serves the needs of patriarchy. Career-drive or a search for jobs in the outside world are not, therefore, the ultimate goals of a woman's life. In a woman's life, career is often set against marriage and is accepted grudgingly in despondency and despair. Statistical figures cited in sociological studies which depict a decline in the ratio of paid working women, perhaps provide an answer to this paradox.

Writing in the earlier decades of the twentieth century, Anand K. Coomaraswamy reinforces this point of view in *The Dance of Shiva* that any type of specialization is "more or less incompatible with wifehood and motherhood; life is not long enough for the achievement of many different things" (Seshadri 119). John Stuart Mill and Mary Wollstonecraft, as the initiators of liberation movements in the West, produce a new consciousness of the sad plight of women and influenced by these, the Indian social reformers launch a crusade to improve the condition of their own women. The groundwork for women's education is prepared besides the early efforts to abolish the prevalent social customs like sati and child-marriage.

D. K. Karve, who did memorable work in the field of women's education, says that for a large number of women it was necessary to have an education which would equip them for the place they would be called upon to occupy, "a station of their own distinct from that of men" (Chandavarkar, 153). He too, believes that "the principle aim of the education of women should be to equip them with a training that would make them efficient housewives and mothers". Most of them believe in the essential biological differences between the sexes and between the roles of man and woman in society. The call for independent careers for women comes, ironically, not from these thinkers, but from the European women leaders associated with women's movements in India. Lady Sykes speaks at the 1930 session of All India Women's Conference,

We must try and educate the Indian public into dropping the old prejudice against independence careers for women. They must come to see that there is nothing derogatory in an Indian girl taking up teaching or nursing or business as a profession

as her sisters do in the West. Otherwise higher education for women becomes almost objectless (Singh 48).

An almost radical call for the acceptance of women's occupation against the traditional beliefs of Indian thinkers and women themselves is, however, counteracted by the words of Mahatma Gandhi who becomes the quintessential voice of pre-Independence India:

In framing any scheme of women's education this cardinal truth must be constantly kept in mind. Man is supreme in the outward activities of a married couple, and, therefore it is in the fitness of things that he should have a greater knowledge thereof. On the other hand, home life is entirely the sphere of woman, and therefore in domestic affairs, in the upbringing and education of children, women ought to have more knowledge (Gandhi 6-7).

Women's slow entry into occupation despite a philosophy of subordination to men pronounced so definitely as "for the good of society" in sacred works and code books, such as the Smritis and the Shastras, and also practiced uninhibitedly, has been the result of a vast transition at socio-economic and political levels. Rhoda Lois Blumberg and Leela Dwaraki observe:

The reformist movements of the last two centuries, the current aspirations of middle class families, and the new opportunities for female education and employment, all interact to foster change. The modern urban woman is more and more amenable to venture into gainful employment as a consequence of her changed social circumstances, altered attitudes and better job opportunities (Blumberg and Dwaraki 3).

Contemporary women writers accept the fast emerging image of a working woman as a fictional reality and they take cognizance of a changing social perspective and withdraw themselves from the strictly traditional view of woman's role. Yet, the prevalent attitude revealed towards woman's career and profession exposes the writers' fundamental dilemma and ambiguity. In contemporary literature, the image of working woman has to be a variation on the traditional image, as set forth in the ancient and medieval literatures, where she is the chaste and pure, modest and self-sacrificing devoted wife.

Professional life exposes woman to new and unaccustomed phases of physical and mental struggle. Professional life also ushers her into new patterns of sexual relationships which her traditional value patterns totally prohibit. Consequently, there is a marked incompatibility between conventional ideal womanhood and professional career. In women's texts working women protagonists do not evolve as models of organic change in individual roles and identities. They seem restrained and circumscribed by the writers' own mental ambiguities which put the character in a flux; but the slow process of transition they depict forestalls the emergence of a career-conscious and autonomy-seeking character-type.

Women writers are also unable to deal with all the aspects of a working woman's new interaction with changing social modes. They are cautious critics treading the literary field with care so as not to disturb the status quo. Though women start to go into profession at the turn of

the century and also receive tremendous encouragement to participate outside their homes in the national freedom movement and constructive social activities, none of the women writers of the early period in Indo-Anglian fiction develops the character as a working woman.

Toru Dutt and Swarnakumari Devi have no scope for the social problems of working women and the realistic and reformistic workaday life depicted by Cornelia Sorabji and Krupa Sattianadhan, too, promotes the cause of women without a prospect of outdoor occupational life. Going beyond the text, one discovers that Toru Dutt and Swarnakumari Devi came of families with rich literary heritage and were offered exposure to western education through private tutors in the respectable domains of their homes.

Krupa Sattianadhan is, significantly, the first woman who joins Madras Medical College and Cornelia Sorabji not only takes the first place in the final degree examination in Bombay Presidency, but also bagged the Government of India scholarship for a course at an English University in 1887. She serves as a lady assistant to the Court of Wards in Bengal and took to social work on a large scale. Krupa Sattianadhan devotes herself to teaching in the schools and also started a school for Muslims girls. However, neither the literary texts of Sattianadhan *Kamala, a Story of Hindu Life* (1894) and the autobiographical *Saguna: A Story of Native Christian Life* (1895) nor the short stories in Sorabji's *Sun-Babies* (1904) conceive of the female protagonist in her working woman role.

Sita Devi and Santa Devi create a new woman who emerges as a consequences of the social reforms in the third decade, but the character of a working woman is yet to be established. The period between 1920 and the middle of the fifth decade is an almost sterile period from the point of view of women's writing. While the first phase of Indo-Anglian writing has its justification in not depicting woman in outdoor work, the middle phase already has the model of the middle-class working woman as a social reality. Women writers writing in English have had all the advantages of higher education, progressive values and a liberal westernized atmosphere, yet they have been reluctant to portray Indian woman in a new social role.

The first Indo-Anglian writer to portray the new middle-class working woman is Veena Paintal who in her second novel *Link in the Broken Chain* (1967) portrays both, a doctor and a career-conscious law student. The text can be viewed as an attempt to propagate the liberation of women by encouraging them to seek economic independence. Tara, the protagonist of *Spring Returns* (1977) who devotes herself to her profession and proves her independence and sense of purpose. "She is therefore, the woman who uses her education to earn a living and become independent" and who communicates Paintal's belief that "economic independence for a woman is one of the important ways in which she can attain freedom if she wants to" (Kirpal, 1982, 231). But Veena Paintal cannot be classified as a very significant Indo-Anglian novelist from the point of view of her working women. While her characters indicate her awareness of an emerging social trend, they are used largely as a new deviant character-type for freshness in subject and there is not enough of insight into a working woman's psychology and her problems.

There is an almost complete silence among the major Indo-Anglian women writers of the 1960s and 1970s on the working woman issue. Neither Kamala Markandaya, who is occupied primarily with the East-West encounter, nor Ruth Pravar Jhabvala, whose novels are like the comedies of manners which bring out the comedy of human existence in a society divided between tradition and change, shows interest in the literary representation of a working woman. In Kamala Markandaya's *Some Inner Fury*, though Mira and Roshan work in a press and a few glimpses of the working environment are given, work is used only as a narrative device.

Nergis Dalal and Santha Rama Rau too, do not portray working women; the former is obsessed with the intrigues of affluent classes and the latter are more of autobiographical travelogues in form and structure. Nayantara Sahgal, who does not view her women characters as wage earners or career women but as married women, only casually creates working women as minor characters. Mara, in *Storm in Chandigarh*, who runs a kindergarten, finds both happiness and occupation at work. But while work could be viewed as meaningful occupation to spend her dynamic energy, she is depicted primarily in search of a man who can help her come to terms with herself. All the women characters in the text are highly dissatisfied and confused, with their marriages in a state of disintegration, yet the possibilities of career and occupation and a proper working life remain elusive.

The first full-length character study of a working woman is Bim in Anita Desai's *Clear Light of Day*. However, even Anita Desai is not fully devoted to the working-image of Bim who represents multiple dimensions of character and who is foremost a single woman whose single status needs to be complemented with her occupation. The social situation of a professional and single life together provides an alternate mode of existence which Anita Desai encodes as a new literary construct.

In Anita Desai's *Voices in the City*, as a working girl, Anita leaves her parents and comes to the city to follow the career of an artist, but her image as a working woman does not get enough scope to expand and, like all other highly sensitized and internalized women of Anita Desai, Anita too faces the complex existentialist crisis of modern civilization. A working woman is a symbol of communication, connection and involvement and is, therefore, counteractive to the representative highly complex and psychic Desai protagonist. Both Anita Desai and Nayantara Sahgal deny in their texts a meaningful space to a working woman because the alternatives of freedom and release and definite participation in the outer world appropriated by working women do not satisfy the ideological and artistic priorities of these writer.

While the earlier decades of women's writing indicate only a perfunctory interest in working woman, the 1980s bring her in sharp focus. Shashi Deshpande's *The Dark Holds No Terrors* probes scrupulously the married life of a woman professional and Jayashree Chatterjee's *One Step Ahead* highlights the clash between a woman's commitment to her career and her obligations to her married life. Namita Gokhale's *Paro* (1984) depicts a modern, urban,

middle-class working woman who struggles immorally and ruthlessly for a social and economic base and makes all kinds of compromises to shed her social mediocrity in an ambitious drive for security.

Women's writers of the period foresee no positive gain for women in such circumstances. Women are portrayed as losers both physically and emotionally and are treated as silent victims of patriarchy's new pressures in growing capitalism. The writers do not perceive working women as enjoying more freedom, space and identity. They weigh the rather marginal gains of independence against the massive losses of a single life. Married women who join work with the pessimism of irrevocable marriages or the afflictions of patriarchal oppression in the household are yet to be portrayed. Both the long and short fictions of 1960s and 1970s depict a high number of single women who are compelled to work due to various familial or personal reasons. Even the married women portrayed in the narratives go into jobs usually to supplement their husbands' income, sometimes against their wishes and sometimes, with their consent. The spirit of sacrifice and martyrdom is, however, always foregrounded to make the working-woman stereotype socially more acceptable.

Manju Kapur has published till date six novels *Difficult Daughters* (1998), *A Married Woman* (2002), *Home* (2006), *The Immigrant* (2009), *Custody* (2013) and *Brothers* (2016). Manju Kapur's heroines are conscious, introspective, educated, wants to carve a life for herself to some extent they even conveys a personal vision of womanhood by violating current social codes. Almost all the female characters of Kapur are educated aspiring individuals caged within the confines of a conservative society. Their education leads them to independent thinking for which their family and society becomes intolerant of them. They struggle between tradition and modernity and develop the awareness of the transformed women, who has a voice of her own. Marriage the social institution, traps and curbs their spirit by binding them to the responsibility of a home. In her novel Kapur has exhibited the new facts of the married women. Kapur has confined to women with zeal, enthusiasm and seems to suggest that a married women's work is not as a house keeper and child bearer but to do something more.

Thus through her female characters like Virmati, Shakuntala, Swarnalatha, Ida, Chootti, Astha, Pipeelika, Nisha, Prathiba, Nina, Zenobia, Manju Kapur just wants to convey that with the spread of education, the present scenerio has changed. The novelist provides her with the other choice of taking up a job, as the Principal of the Pratibha Kanya Vidyalaya run by the Maharani Prathiba of the state of Sirmaur. Shakuntala after doing M.Sc. in Chemistry experiences the joy of independent life. The other minor character who gives much importance to education is Chootti. She excels in studies, but she refuses to do anything with the humanities, books or music which are considered the suitable profession for women and finally joins the IAS. Astha's modern father thinks of journalism as an appropriate career for her, but her husband strongly hates the idea because of the uncertain hours of that profession and thus Astha ends up as a school teacher, a poet and a painter.

Pipeelika Trivedi is another woman with a strong love for education. Pipeelika goes to U.S.A in pursuit of higher education to get Ph D. degree. The journey of Nisha as an entrepreneur is the journey of self-realization. Nisha leaves no stone unturned to meet the expectations of her father and the way she manages the business proves that she is indeed a new woman. Her business becomes the tool to transform her own self. With a new job, a place with purpose, co-workers, timings and salary she makes her life meaningful. Later, Nina gets herself enrolled in a University library course, successfully completes it, gets a job in a library and starts a new life in Canada.

Now the women struggle hard to find their own self in the family and the society. They can also live according to their own to get liberty. This is not the time to keep women behind the curtains or in four walls to crucify. Women of today desire their due and rightful place in the society. All the female writers emphasize on the need of education to liberate women from the clutches of patriarchy, but in terms of education also there is a stark contrast.

Actually, career is the sphere in which a person's individuality is expressed and rewarded. A woman's commitment to career reflects her desire to fulfill her own potential. An Indian woman, in the past, has been denied of opportunities to come up professionally in life. The time has come when woman have to rise in revolt to get rightful and meaningful place in the society. But the idea of independence can be made true by only one thing that is woman empowerment. First to begin with, woman has to be given economic independence. Freedom without economic freedom is meaningless. Now have gone those days when a sister had to depend upon his brother, a daughter had to seek her father's permission for taking job, a mother dependent on his son and husband. Now it will have to be accepted that women are real architects of society and they should be able to enjoy the goodness of existence because often it is heard that "Educating a man is educating an individual but education a woman is educating family".

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A STUDY OF COGNITIVE FUNCTIONS IN PREETI SHENOY'S LIFE IS WHAT YOU MAKE IT

Mr.L.Suresh

Assistant Professor of English, Sri Ramakrishna Mission Vidyalaya College of Arts and Science, Coimbatore

Dr.R.Chandrasekar

*Associate Professor and Head, Department of English
Sri Ramakrishna Mission Vidyalaya College of Arts and Science, Coimbatore*



Preeti Shenoy's novel *Life Is What You Make It* opens with a prologue stating that all is not well with the protagonist Ankita, as she waits outside a mental healthcare institution; and from then on, the author narrates the story of Ankita's life using the flashback technique, which explains how she has arrived at this juncture in life.

The plot revolves around Ankita, a person who is just transitioning from her school phase into the college phase. And like every individual, she has certain expectations as to how her life would turn out to be. Being elected to the post of a college Arts Club secretary, and being extremely good at academics, life seems like a smooth ride to her. Being romantically involved with a new person, yet wanting to maintain her high academic ambitions, she chooses to let go of this relationship; but it takes an unfortunate turn as the boy Abhi, is found dead; after her refusal to keep in touch. This leads her into feeling extremely guilty, and yet she doesn't mourn for him.

Moving from Cochin to Bombay, Ankita starts her MBA with high hopes and a will to succeed. But along the way, her usual self changes, (which one can learn, later on in the novel, to be due to the 'Bipolar Disorder' that she is suffering from), as she encounters numerous changes in herself like lack of sleep, anger management issues, photographic memory, heightened recall rates (which forms part of a high episode, also called 'manic episode', which forms one part of this disorder) with her stating: "*My verbal ability was one of my strengths, which helped me clear the entrance test... But now it seemed to have improved three times*". (*Life Is What You Make It*, 86)

Ankita, with all the excess energy, plans to go jogging; and reaps the benefits of having a strengthened stamina. She goes to the college's cultural festival and then on deciding to dance, she states: "*I suddenly wanted to dance. I was never one to be this enthusiastic and usually preferred to be a bystander, but I seemed to have transformed entirely that night. It was as if a different person had completely taken over me*". (*LIWYMI*, 92)

Moving on to the terrace, Ankita teases her friend Joseph about jumping off the wall over which she stood; and turns reckless and screams, when someone accuses her of being on drugs.

After the outburst, she states: *"I had no idea myself what I had been doing... It was the first time in my life that I realized that I could not trust my own self anymore"* (LIWYMI, 96)

Ankita returns to her daily routine after the episode and feels that her inner peace had somehow been affected, with her feeling restless all the time; having angry outbursts every now and then. But on a positive note, she begins writing poems, letters, and painting- as a result of her heightened sensitivity and the urge to unleash her creativity. She attempts to gain control over her 'self', but is repeatedly defeated, which is apparent in the following lines: *"The thoughts raced around madly. I tried desperately to control them, to rein them in."* (LIWYMI, 113)

After a period of dealing with extreme energy levels, and owing to the confrontation by her parents, regarding her love relationships with different men; and the burning of Abhi's love letter (which was the only concrete reminder that she had of the deceased), one can see an altered version of Ankita. She herself perceives this change by stating: *"I woke up that morning and i remember feeling afraid. It was a kind of fear that I had never known"* (LIWYMI, 122)

This point must be taken into consideration, as it depicts the complete shift that the character has undergone. The girl who was lauded for her confidence, and who has achieved all that she ever wanted in her life, academically, now seems to have transformed overnight, as if the illusionary world that she had preserved all this while, had crumbled and the little that she had control over- was displaced, and not lost. Displaced because she tries to reason with this change and her confusion is clearly brought out in the following lines: *"It was irrational, incomprehensible and terrifying. I wanted to shake it off, but I did not know what to shake off"* (LIWYMI, 123)

This forms the other part of the disorder, called a 'low episode', also known as a 'depressive episode', where her self esteem seems to have received a massive blow, which is quite apparent in the way her hands turn icy at the thought of meeting people, and her hardly leaving her room (in contrast to her earlier self that was outgoing, friendly and social; one who loved being in the spotlight) and liking to remain in the darkness of her room. She also feels restricted, which one can know by the way of the lines: *"Blackness now descended around me like a cloak. I seemed unable to look beyond it. The fear was gone but it was replaced by a depressing feeling which made my heart feel like it weighed a ton"* . (LIWYMI, 127)

It affects her in such a way that she stops going to her college, shows a loss of interest in her academics; which she had worked so hard for. She realizes that she is unable to read and comprehend the very books that she could write out of her memory, earlier on.

Ankita, at having reached the final straw, decides to commit suicide. After multiple attempts at taking her own life, and meeting doctors; boosted by the sense of worthlessness, driven by the treatment meted out to her by her parents and the others - Ankita is, finally, taken to NIMHANS (National Institute of Mental Health and Neurosciences), a healthcare centre in Bangalore; where she encounters an atmosphere that makes her feel free, and rid of all the societal pressures, and judgement; and places her among people like her, affected by an illness, taking the right medication and on their way to recovery.

Ankita recovers gradually, as her confidence in her own abilities gets revived by her return to painting, daily exercise and being regular at writing and comprehension; which helps rebuild her dormant self-esteem, and the story ends on a positive note suggesting that people with bipolar disorder, or any other perceived irregularity of the mind, naming a few such as autism, dyslexia etc.; can manage their lives like normal people, by taking proper medication. It also suggests that love, kindness, faith, a non- judgemental attitude and acceptance go a long way in helping a person, when they are feeling lost or scattered internally.

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EXPLORATION OF VERSE : A SELECTIVE STUDY OF THE INDIAN POETS FROM 20th - 21st CENTURY

Ms.V.Kanchana

Assistant Professor, Department of English

Kongu Arts and Science College (Autonomous), Nanjanapuram, Erode



The major study of this paper going to deal with the basic origin of Indian poets and their growth by following their pioneers. Exploration of poets by bringing themes has studied with selected poets of Twentieth century who shows the real accomplishment of moral values which is contrast to the thoughts of twenty first century poets who shown modernity in their verse.

Poetry should be great and unobtrusive, a thing which enters into one's soul and does not startle or amaze it with itself, but with its subject

- John Keats

The last fifty years of Indian Poetry in English have witnessed an unprecedented growth in this genre. They have not only produced a rich harvest but also an immense variety and complexity. They are many poets who have deserve their ranks and positions through their writings. The Twentieth century Indian poets in English mark a break with the past, or with the romantic tradition, and coincide with the dawn of Independence in India. They are definitely the dividing - lines between the colonial and post - colonial periods of Indian History through their poems. Much of Indian Poetry in English written before Independence belonged to the Romantic tradition and showed a tendency towards idealism and escapism.

The phenomenon of Indian verse in English, comes first, against the paradox that it did not seriously begin to exist till after the withdrawal of the British from India. An important characteristics of Indian verse in English in the mid- twentieth century has been its emergence from the mainstream of English Literature and its appearance as part of Indian Literature. It has been said that it is Indian in sensibility and content, and English in language. It is rooted in and stems from the Indian environment, reflects its mores, often ironically.

However, for an Indian writing in English, there are at least two problems. The first is the quality of experience poet would like to express in English. The Indian who uses the English language feels, to some extent, alienated. Poets development as a poet is sporadic, it is partly because of this that there is today, no perspective at all in which to evaluate the phenomenon. The second is the quality of idiom usages. There has always been a time -lag between the living, creative idiom of English - Speaking peoples and the English used in India. This time-lag is not likely to diminish, although it has today considerably narrowed down. It is true that the historical situation is to blame.

Besides, there is no special Indian - English idiom either. It is not surprising that writers in English are conscious of their Indianness because, at the bottom of it all, one suspects a crisis of Identity. The impact of the West on Indian languages has been extraordinarily productive. In the nineteenth century, educated Indians responded to Western thought and literature. They critically examined the foundations of their own society and culture and formulated proposals for social and religious reform. Their efforts found expression in both English and the Indian languages, especially Bengali.

After the growth of bilingual languages, poets started to write in their own styles. Even some collective poems are highly translated in to their own native language. Poets of Twentieth century exploring their ideas about culture, nature, love towards their nation, persona reference, travelogue and experience through their verse. They have taken any of the above mentioned themes as their major perspective of writings and explored their views in different ways. Here comes some major poets who makes an remarkable footprints in literary genre.

Nissim Ezekiel (b. 1924) who is the Yudhishtira of the Mahabharata of post - Independence Indian - English poetry, setting its standards, devotes a major part of his poetry to playing the harp of the nation, constructing a modern urban Indian as a space for the westernized Indian male. His poem *Night of the Scorpion* deals with extensively Indian issues like the inherent superiority that is associated with English usage in India and superstitious. Superstition is a very important theme that is covered in the poetry of Nissim Ezekiel. His poetry explores certain facets of the Indian life that are so often questioned and considered obsolete, but still prevalent. He delineates a situation between the domestic tragedy and the surrounding community is unobtrusively established. The poem also demonstrates the effective use of parallelism.

The peasants came like swarms of flies
and buzzed the name of God a hundred times
to paralyze the Evil One.

Arun Kolatkar (b. 1932) his works include *Jejuri* (1976) awarded the Commonwealth Poetry Prize in 1977 . It has been translated into German by Gidvanni Bandini Published 1984. It is along poem in thirty - one sections, al about the poet's irreverent Odyssey to the temple of Khandoba at Jejuri, a small town in Western Maharashtra. His poem oscillates between faith and scepticism in a tradition that has run its course, and brought unexpected beauty and power. In *An old Woman*

She wants a fifty paise coin.
She says she will take you
to the horseshoe shrine.

Here, he says pathetically about an old women who needs an fifty paise, rendering from an traveller. Speaker itself pin point the question "What else can an old woman do on hills as wretched as these?"

Shiv Kumar Kumar (b. 1921) , he toured Australia in 1971 as a Cultural Award Visitor. In 1978, he was elected a Fellow of the Royal Society of Literature during his stay in England as Commonwealth Visiting Professor of English at the University of Kent at Canterbury.

Questions catapult in the air:
 'Are you a Puerto Rican?
 A Jamaican? A Red Indian?
 I look for the feathers on my skull,
 a band around my forehead.

One misses this pervasive, ironic humour in Indian verse in English generally. Often he takes a simple fact or incident and develops it to a point where it acquires a new meaning. The poem about Indian Women projects Kumar's response to a familiar situation: the improvement of the human spirit. Images of futility and hopelessness reinforce the structure of the poem. In *Indian Women*

on the mouth of the village well
 pleating hope in each braid
 of their mississippi - long hair
 looking deep into the water's mirror

Jayanta Mahapatra (b. 1928) he was awarded the Jacob Glatstein Memorial Prize of *Poetry* (Chicago) in 1975. He explores the intricacies of human relationships especially those of lovers, with a robust tenderness. About the poems themselves there is an unexpected quietude. Love offers him a sort of relief from the uncertainties one has come to expect of life, probed rigorously, for instance in *Lost* , *The Logic* and in *A Missing Person*, he says:

In the darkened room
 a woman
 cannot find her reflection in the mirror
 waiting as usual
 at the edge of sleep.

On seeing the twentieth century poets, every individual has shown an unknown and unnamed persona into a different aspects in their verse. The description and harmony of the poem differs , but the exploration of ideas and bringing an concept of individual remains same, all the characters are speaking about the female gender. Poets shows their idea of alienation, separation, loneliness, love and compassion in their poetical character.

Indian literary poets of twentieth first century seems like growth of saplings on the sand of Indian soil. There are so many poets who have brought their Modernism and Post - Modernism in their lyrics. Here comes with, selected poets, likMallika Sengupta (b.1960-2011) Bengali poet, feminist, and reader of Sociology from Kolkata, known for her "unapologetically political poetry". Sengupta was also active in a number of protest and gender activism groups. Her fiery, combative tone is noticeable in many poems in her *While teaching my son history*:

Man alone was both God and Goddess
 Man was both father and mother
 Both tune and flute

Both penis and vagina
As we have learnt from history.
often dealing with women's marginalised role in history:
after the battle said chenghis khan
the greatest pleasure of life,
is in front of the vanquished enemy
to sleep with his favourite wife.

Arundhathi Subramaniam (b. 1967) is an award-winning poet, artist and an eminent writer on spirituality and culture. Over the years she has worked as a poetry editor and curator, and as a journalist on literature, classical dance and theatre. She is the author of four books of poems, most recently *When God Is a Traveller* (Bloodaxe Books, 2014) and *Where I Live: New & Selected Poems* (Bloodaxe Books, 2009). As a poet, she has been invited to literary conferences and festivals in various parts of India, as well as in the UK, Italy, Spain, Holland, Turkey, China, West Africa and Israel, and her work has been translated into several languages, including Hindi, Tamil, Italian and Spanish.

Kamala Surayya (born Kamala; 31 March 1934– 31 May 2009), popularly known by her (one-time) name Madhavikutty and Kamala Das, was an Indian English poetess and *littérateur* and at the same time a leading Malayalam author from Kerala, India. Her popularity in Kerala is based chiefly on her short stories and autobiography, while her oeuvre in English, written under the name Kamala Das, is noted for the poems and explicit autobiography. She was also a widely read columnist and wrote on diverse topics including women's issues, child care, politics among others.

Jeet Thayil (born 13 October 1959) is an Indian poet, novelist, librettist and musician. He is best known as a poet and is the author of four collections: *These Errors Are Correct* (Tranquebar, 2008), *English* (2004, Penguin India, Rattapallax Press, New York, 2004), *Apocalypso* (Ark, 1997) and *Gemini* (Viking Penguin, 1992). In his poetry, he has introduced new areas of feelings and emotions to Indian literature, and has often concerned himself with the pleasures and pains of drugs and alcohol, sex and death – emblematic of Keats and Baudelaire. He is said to have more in common with figures such as William S. Burroughs and Roberto Bolaño than writers traditionally connected with the firmament of Indian literature. His idiom is the result of a cosmopolitan blend of styles, and is yet, quite clearly, his own.

Hence all the above mentioned 21st century poets have explored independence, freedom, change of culture, modernity through their poems. On comparing the exploration of lyrical themes from comparing 20th century poets to 21st century poets, recent trends of writing brought out the vulgarity. Recent poets have taken their illicit relationship, affairs, their marital status and other relationship which shows the destroy of Indian culture, rituals and other traditions followed by their pioneers. The study of this paper shows about the exploration of poets through their poems which shows the contrast from generation to generation.

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A FEMININE STUDY OF EUNICE DE SOUZA'S SELECT POEMS

Mrs.V.Nandhini

Assistant Professor of English, Bharathiar University Arts and Science College, Modakkurichi



Indian writing in English is the voice of Indian writers. They exhibit in the form of different genre but some of the contemporary Indian women poets are Sunita Jain, Gauri Deshpande, Mamta Kalia, Suniti Namjoshi, Melanie Silgado, Imtiaz Dharkar, Eunice de Souza and so on were established their poems in an issue of female struggle, alienation, gender-bias, marginalization, isolation, etc. They concerned about not only these issues but also tell how to overcome these struggles and how to face these problems in the male hegemony.

Eunice de Souza was a contemporary Indian poet, literary critic and novelist. She was born on 1940 in Pune, India and died in the year, 2017. She started her writing novels with "Pangerlok" in 2001. She wrote four children's books. Her poem collections were *Fix* (1979), *Women in Dutch Painting* (1988), *Ways of Belonging* (1990), and *Selected and New Poems* (1994). She was one of the popular confessional poets of last half of the twentieth century. As like Kamala Das, Eunice de Souza was written many autobiographical poems. She was courage in the way of presenting a poem.

Goutam Karmakar stated in his article about the poetess as "Eunice de Souza's poetry provides various themes as loss, alienation, lifelessness, identity crisis are seen there. She wants to center the so called patriarchal value system by coding and de-coding it." Always Eunice de Souza had adopted the personal voice. In her poems she focussed themes such as social injustice and the condition of women by using her Goan Catholic community. Highly she explained the various aspects of Goan life and culture. She dealt with either memory in her poetry or her memories of her youth in Goan and her experience of the restricting conventions of the Goan community. The nature of the tone in the poem was simple, direct and abrupt.

"Advice to Women"

Keep cats

If you want to learn to cope with

The otherness of lovers.

Otherness is not always neglect -

Cats return to their litter trays

When they need to.

Eunice de Souza's poem "Advice to Women" compared a cat in a different attitude towards life. Cat was used as Imagery instead of life. Mostly cat was a very lovable pet animal for the household women. Even though it was kind to the person sometimes it reacted very arrogant in manner. Similarly, as a woman, she must not close and attractive towards otherness. The

poetess stated that if needed she could return disgust. De Souza explained the dryness of the lost tone with aggressive, resistant and friendly way. She warned the women to be aware about the pain which was given by others. As Anju Bala Sharma and Tanu Gupta said, "She adopts an observant tone with a detached voice and underlying rage in her poems. She expresses her resentment against the Goan-Catholic society in this way that it makes her tone strident."

Don't cuss out of the window
 At their enemies.
 That stare of perpetual surprise
 in those great green eyes
 will teach you
 to die alone.

Frequently women were used in the society as puppet show. Before cursing others, women should think and must aware of their own attitude. The difficulties of life of the women were weary and fearful stage was clearly outraged. Women must control their attractive eyes. They should create complexity in their nature. They had to hide their reality and keep limitations towards others. Women suffered from isolation, frustration and unfulfilled dreams. She focussed on trouble which was given by others to women were terrible. Women dumped in some circumstances but they had to carefully awaken. Otherwise that would lead to death.

"Don't Look for my Life in These Poems"
 Poems have order, Sanity
 aesthetic distance from debris
 All I've learnt from pain
 I always knew,
 But could not do.

A poem had the capacity to deliver the message of poet's thought. In this manner, Eunice de Souza mentioned in the first two lines were order, sanity and aesthetic. We could not find any good things on wastages. Whereas the poem could be considered proper arrangement, rational thought and made of beautiful words from painful emotions. The poetess had used the word "debris" which means scattered pieces of rubbish. Hence she wrote the poem with rich and real facts out of dreadful events.

In the last three lines, Eunice de Souza informed that she had learnt many painful events which were given by the patriarchal society. Always she had noticed and realized the situation of terrible but could not do against her circumstances. She was able to recognize her painful incidents and recall her past memories. But she could adjust with the situations but not able to do against her wishes and desires. She was alienated in her house herself. Even though she earned money she was forced to spend to her family members not for herself. Fortunately she had been learnt to read and write. So that it could be helpful to express her feelings while writing. Through her writings she could warn other women in the society to behave themselves with certain limitations. She was very particular about her last line of the poem that there was a

circle surrounded her either she would die within the circle or else she would try to come beyond the circle throughout her life.

The title of the poem clearly insisted that she did not want anybody to look over her life. On contrary she asked the women to look over their own life how they were emotionally trapped by others. Mostly all the women were not talkative inside the house. They were treated as corner dustbin.

“Sweet Sixteen”

Well, you can't say

They didn't try

Mamas never mentioned Menses.

Eunice de Souza openly started the title with young girls' puberty age of sixteen. In the rural areas of India even the culture is different among the states, the traditions of colonial areas were remained unchanged. Mothers of rural sides were not open to their daughters. Frustration and pain of all mamas were hidden from their children. Daughters were thoroughly restricted from their behaviour. They were highly restricted even from their brothers and papas. The habit of restriction made young girls too strain and they themselves hesitated to do some activities.

A nun screamed: you vulgar girl

Don't say brassieres

Say bracelets.

She pinned paper sleeves

Onto our sleeveless dresses.

A prioress was very calm and quite in their nature. They used words in a polished manner. Here the poetess used in contradictory as screamed. Usually women would not talk openly of their vulgarity. They were very careful of using their words. Especially their bodily secrecy would change according to their age. That won't be frankly discussed even with mamas too. The words used for inner garments and menopause were not openly talked among the people. If they talked openly others would be disgusted. After the age of sixteen, girls were not allowed to wear all types of dresses. Even they desired to wear a type of sleeveless dresses, the society looked her odd either she would be treated badly by mocking or openly averting environment would be aroused. So she had to avoid such embarrassment in such milieu.

The preacher thundered:

Never go with a man alone

Never alone

And even if you're engaged

Only passionless kisses.

The churchman protested strongly at the evils of the age. The poetess mentioned that he warned not to go with a loved one even if they got engaged. There was some restrictions should be kept among us. In those cases, women had to be shown only unemotional love and

behave with detached feelings. Women must not be allowed separately with their known man. Despite they had gone, the society would averse on their sight. A woman who was engaged had to follow some limitation while going with him.

At sixteen, Phobe asked me;
 Can't it happen when you're in a dance hall
 I mean, you know what,
 Getting preppers and all that, when
 You're dancing?
 I, sixteen, assured her
 You could.

During the age of sixteen, the age especially for young girls to attain puberty. Most of the young girls were getting ready for their marriage. In some Indian typical rural places still it was playing a major role of child marriage. After the sign of puberty the parents were making arrangement for marriage forcibly. As per the Indian government it was restricted. Anyway some girl children were raped brutally and they did not know what was meant by pregnancy. Goutam Karmakar stated in his article as "Only by strength, biological and bio-cultural superiority, male society set rules for the other colonial subject." In the last lines, the poetess mentioned that the girl children were badly treated in the society. So the title of the poem "Sweet Sixteen" clearly mentioned that the age of young girls was given them a beautiful changes and blossom of new hormones were to make stronger and cultural superiority. But they were mistreated brutally after their sweet age of sixteen. Hence the feminine studies of Eunice de Souza's poems were "Advice to Women", "Don't Look for my Life in These Poems" and "Sweet Sixteen". The above poems were dealt with the issue of female sexuality, ignorance and violation. In the study we come to know that women were started to work in the outside station so they had to face numerous problem. The evils were surrounded them to spoil their attractive nature. To get rid of it they themselves would be aware of the society. Eunice de Souza was warned the women should be much careful and courage in all the situations.

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REVOLTING FOR FREEDOM IN SHOBHA DE'S SOCIALITE EVENINGS

Mrs.C.Dhivya

Assistant Professor of English, Bharathiar University Arts and Science College, Modakkurichi



Feminism as a movement has its origin in these Western countries where women had freer atmosphere and received education on a larger scale than the less privileged women of the countries of the Eastern hemisphere. Education provided them the privilege to be aware of themselves, especially of their rights. The women of the oriental countries, however, more or less, remained confined to the four walls of the houses. With the spread of education and greater freedom, now available, even oriental women have started raising the voices of protest against oppression of any kind. The scenario, indeed, is materially changing. Processing exhibiting solidarity of women is increasingly becoming a common feature. The demand for reservation seats in the body polity is body to be considered with reference to women's awareness of being a class by themselves. They frankly advocate their concerns, and forms of practice. Their vision represents a major break with the existing male - defined world and politics. They wish to have their own point of view building their autonomy as individuals and as a collective power. Equality, freedom and justice are central to the movement of feminism for bringing about radical change in society. This is the main outcry - the cry of all feminists.

Feminism can be understood as a vision playing a pivotal role in breaking male hegemony in all known spheres of life. In a broader sense, the feminist revolution involves a total integrative restructuring, of society change where participation in male - dominated activities is understood to be necessary to the pursuit of struggle for women's causes.

Shobha De, in her first novel *Socialite Evenings*, portrays the journey of Karuna, the central female character, from an ordinary class to an affluent one. The run of journey is quite uneven in which she comes across a number of odd experiences and finally it helps her find a self - reliant and self - sufficient woman - a wise one indeed.

Karuna is a quite dissatisfied with her middle class surroundings at her parents' house. She hates being middle class. She derides middle class standards and moralities. She cannot bear to having inadequate facilities. The dissatisfaction had a creeping feeling on her which fills in her a yearning to be rich and a socialite. She abhorred the idea to be like most of her classmates of middle class origins. Karuna's discontentment with her middle class origins, in fact, guides her to decide who she will marry and even in choosing job of her choice. She doesn't allow her parents to interfere in these. She is rebellious. Though modeling, she knows does not suit her at all, she would not leave this. She thinks she would be able to find a way - a fulfilling way, indeed, which will bring her peace and necessary money. Much in the same way, in her

relation with Bunty (her boyfriend) she feels incompatibility; however, she allows it in a quite vague and uncertain way.

It is her rebellious spirit that makes Karuna a girl of contemporary India – a girl who can have her own decision in matters of choosing a career and a partner unlike the traditional girls who did not have any say in such regards. She feels she has liberty to do things she likes and what she thinks would be better for her.

However, uncertain and vague, she does have a clandestine spirit to have her own identity asserted. But this doesn't surface till she is humiliated by Anjali, the person who introduced her to the world of modeling. She resolves to go to the USA to find out about herself and experiment with her adulthood. While choosing America she is in no dilemma. It is a democracy where there is hardly any discrimination on the grounds of sex. Men and Women are treated on the principles of equality, freedom and justice – the core issues of the feminist movement.

Whether she should marry Bunty, Karuna is not yet sure. When Bunty comes to know her decision about marrying him, she says that she needs time to think over the issue of such a major concern of her life. However, all agony troubling her mind about marriage is put to rest when she is pushed into it with an acceptable male who would not take no for an answer. But soon she realizes that her choice has been a wrong choice.

Her marriage becomes 'increasingly meaningless' and lovemaking 'a listless affair', 'a vogue habit' and 'a passionless mechanical encounter'. This has been, Karuna feels, because she herself is not mature enough to take proper decision. The analytical strength of her mind gradually but firmly marches towards her final quest for identity and independence. She has her own views about marriage. Shobha De's novels are entertainments rather than novels proper expressing sagas of bed – hopping, chronicles of high society and low ethicality, drawing room manners and barn door morals.

Karuna is very different from traditional Indian women whose chief worry was how to please their men folk. She doesn't feign love to get control over her husband. However, like modeling she cannot dislodge her husband from her life on the plea that he is a bore and she doesn't have interest in him. This boredom she tries to evade which leads her to extra – marital relationship, breaking of marriage and finally to the space she has been craving for so long. Free from the enslaving ties, she feels like a queen and this offers her opportunity to search her soul and she realizes that she has been built of no ordinary clay. Like any other married woman, she feels depressed and insecure when she learns that her husband has taken another woman. Soon, all these feelings die out. Anjali helps her come out of the world of depression and disappointment.

Throughout her novel *Socialite Evenings*, the protagonist Karuna is a woman who declines to dog the traditional path, etiquette and manners. Her marriage is a failure since it is without love, joy and mutual faith. Her husband is just an average Indian husband as he is unexciting, uninspiring, untutored. He was not made for introspection. Karuna said that marriage is

nothing to get excited or worried about it is just something to get used to. Though she becomes a well - trained wife but there seems to be no meaningful communication between the couple. Karuna voices her protest about her futile and meaningless marital relationship.

Thus, Shobha De's women are more mature than their mates. Yet in their own world, her men have an implied code for stoic manliness by which to define themselves in their relationship to women that code does not assure success. Men seem very passive in response to women: they are indifferent or insensitive, unwilling or unable to take action or to accept responsibility for the way things turn out. Though in the Indian male - dominated society, women are marginalized by their husbands but Shobha De's women are certainly different. They have the ability to detest the indifferent and callous attitude of the husbands who often keep themselves busy in drab monotonous activities like reading business pages of the newspapers. Karuna in *Socialite Evenings* can realize how Indian women have been assigned a subordinate and relative position.

Karuna is able to recognize how Indian women are made to listen and tolerate and are denied to live as autonomous beings. Though her husband is not cruel, certainly he tries to impose his superiority which we can sense from Karuna's statement. Her statements certify that men in Shobha De's works are traditional and stereotyped. They are not the ideal husbands as they are incomplete and inadequate. So they are not able to dominate their wives. Shobha De has presented men resorting to several defence mechanisms against their self - confident and self - reliant wives but most of the time they do not succeed. They are terribly threatened by their females. In *Socialite Evening* we find Karuna's husband accepting Winnie's power and fear.

To sum up, we can say that Shobha De writes from a definite feminine perspective. Her female characters are endowed outplay their male counterparts with a better control and placidity in their attitude, desire and expression. Mostly the males are subdued and threatened by the self - assured and self-reliant females. Her women revolt against the traditional image of Indian women in words and deeds, be it business or sexual spheres. In a sense, she is the forerunner of the emerging Indian women with her liberated womanhood.

The heroines of *Socialite Evening* seek financial security. Anjali, Ritu and Karuna become victims to men precisely because of their economic dependence. However, it must be stressed that in De the economic interest is seldom sundered from the erotic one. For example, Anjali's fascination for men is inevitable two - pronged: physical beauty and wealth.

Karuna's resistance to the idea of marriage (or rather, her second one) is also significant. She talks tough to prospective husbands, especially Ranbir. She prefers a "friendship" to permanent subjugation. She refuses the institutionalizing of her personality, and thus her stereo - duplication, within marriage. She also refuses to allow others to fashion and identity for her. This is seen in her rejection of Ranbir's proposal to make a documentary about her. Karuna is here reversing the standard pattern. She is writing the identity of men in her lives

while projecting her point of view. Karuna is disowning male “versions” of herself. De has thus found a way to – re – write, literally, the gender equations in a manner she poses.

Shobha De’s fictional world has aroused curiosity and interest on the one hand and downright rejection and denunciation on the other. The works of this high priestess of gossip and innuendo have been regarded as equivalent of Hindi films with their peephole voyeurism.

One may not like everything in De’s fiction, but her treatment of the contemporary urban Indian woman’s challenges, predicament, values and life – style is surely not without significance. De herself would consider the treatment of the Woman Questions as the most significant contribution made by her work. She once said: “I write with a great deal of empathy towards women. Without waving the feminist flag, I feel very strongly about the woman’s situation.”

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STRUGGLES AND TRIBULATIONS IN THE NOVEL 'SELECTION DAY' BY ARAVIND ADIGA

Ms.K.Sarathi

II MA English Literature, Department of English and Foreign Languages, Bharathiar University, Coimbatore



The novel is related by a third person narrator with focus on several different perspectives, mainly Mohan Kumar, Radha, Manju, Anand Mehta, Tommy sir, Javed Ansari. However, the most prominent perspective is that on Manju, as he is quickly developed as the novel's central character. In many ways, the novel is an ensemble piece, building its themes through the thoughts and actions of several different characters. Manju's struggles and tribulations increasingly become the novel's main focus as the story progresses. On one hand, the novel explores interpersonal relationship, especially among the Kumar and to do so. Main drama of the novel centers around Manju and the decisions he struggles to make regarding his future, therefore, the largest share of narrative attention is given to Manju's perspective, Manju's relationship with Ansari changes his life to know himself and his talents this relationship becomes strange at one point.

How different things are in Aravind Adiga homeland, India, a nation of cricket obsessives. There, devotion to the sport is an enthusiasm that unites 1.3 billion people, propels its finest exponents to a status of semi-divinity and seems to offer a shot at transformative victory to every slum kind with the physical gifts and stubbornness to master the game. It's this possibility that powers Adiga's "selection day", a novel about the bewitching dream of athletic glory. The novel tracks the boys over the years leading up to the selection day of the title. In this, it replicates one of the things that attract fans to sport in the first place: the seemingly simple trajectory, the clear success and failures, the dates with destiny that blowhard commentators dress up as modern parables of characters and courage.

Selection day seems, initially, like it might fall into an expected pattern. Dreams of athletic glory, brotherly rivalry, years of dust and sweat on the garbage – strewn cricket maidens of Mumbai, all leading up to the day of judgement-selection day, when judge choose Mumbai's next cricket stars. But Adiga's story is not about the path to glory in cricket as much as it is about the paths closed off by it. When the true selection day arrives for Manju, he must decide between what he wants for himself. His other selves-in college studying science, a forensic scientist like his heroes on CSI Las Vegas, riding a motorcycle across India with a beautiful Muslim boy with a hooked nose, don't be such slave, Javed tells Manju. Selection day is about cages: ones built for us, and the ones we build ourselves. Manju's own fear makes him a slave, but the base to his cage came readymade.

Summary

This novel follows the story of Mohan Kumar's and his family living in Mumbai, in India. His family is poor and they live in slum area. Selection day set around present day the main characters in this novel Manjunath Kumar called as 'Manju', the younger of two brothers. His

brother Radhakrishnan is about one year older to his brother. Their father, Mohan Kumar trains them as cricket players from a very young age. Victory to every slum kid with the physical gifts and stubbornness to master the game

Father and Sons Relation

Mohan Kumar is the father of Manju and Radha. He decided to give a training on cricket. He thought that Radha become the best cricketer than Manju. Mohan had been giving love Radha not to Manju. He forces his sons to become a cricketers his own wish. This shows there is no good relationship between father and sons.

Helping Hand

Mohan Kumar family is poor, but he decided to his sons get out of the world. Tommy Sir who is a talent scout of Mumbai cricket association. He offers a sponsorship deal for them with a wealthy man named Anand Mehta. He agrees to support the Kumar's financially, in exchange for a percentage of Radha and Manju's future cricket earning if they become professionals.

Relationship between Manju and Javed Ansari

Javed Ansari is opposite player of Manju and Radha. Manju develops friendship with Ansari and they eventually become close friends. They are relationship with each other. And after Manju realise his mistakes and he get away from Ansari relationship. Ansari relationship becomes useful for Manju to come out of the world, and achieve success.

Summing Up

By having two brothers at the center of the novel, Adiga is able to play variations on his subject. This is a book about choice and destiny, smothering family ambition and the pull of a young person's nascent identity. A moving and beautifully observed new novel, of adolescence, ambition and self-realization, of father and sons.

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SHADES OF RELIGIOUS DOGMATISM AND FANATICISM IN SAMSKARA- A RITE FOR A DEAD MAN BY U.R. ANANTHA MURTHY

Ms.S.Shalien Secuna

M.Phil. Scholar, Department of English and Foreign Languages, Bharathiar University



The novel *Samskara* is an accurate estimate of Brahmin society in the sixties which suffer the serious problem of backwardness despite having intellectuals around them. Religious dogmatism and fanaticism are two aspects that can be used to gain an upper hand in the analysis of the novel, *Samskara* by Ananthamurthy. In the novel we are able to sense a constant underlying tension and conflict between things that are in the present world and things that were not present in the past. The characters are constantly torn between wanting to look for answers in the scriptures that were written ages ago and coming to terms with the fact that these problems of the present cannot be solved by rules written by a society that existed hundreds of years ago. This paper is a deliberate attempt at throwing light on the elements of religious dogmatism and fanaticism in the novel and how the people of that Brahmin society are lost between trying to prove themselves of their religious worthiness – something which was given to them by birth and not something they chose for themselves. It tries to show how the dogmas set by era old people has become to possess a stature more important that the very people who frame the present society.

We are exposed to literature from a very young age. It sets a foundation to life. Literature is a cluster of living aspect. Indian writing in English was first written during the British rule in India. Indian writing in English helps the world to know more about India's culture and heritage. It gives the world an eagle eyeview of the Indian religion, faiths, hopes, myths, traditions, customs and rites. *Samskara* was Anantha Murthy's first novel and it is considered to be a classic in Indian literature. He mocks the upper class Brahmin society in an allegorical way. They use to follow the tradition very strictly even if it hurts others. They forget that the other community people are humans too. They want to please God by following the traditions in order to attain *Moksha*, which means freedom in the afterlife. This novel created a lot of controversies. It did not fail to get lots of appreciation.

Dogmatism and Fanaticism

Dogmatic attitude will make a person hold on to their first impression about things and people. Dogmatism has been defined as the unfounded positiveness in matter of opinion; arrogant assertion of opinions as truths. When a person holds static beliefs, they essentially close their mind to alternative perspectives and opinions. A dogmatic person has a cluster of beliefs in his mind and he protects them, preaches them and upholds them. He never questions them. Whenever someone tries to prove him wrong, he gets emotional reactions and will do everything to maintain his beliefs.

Religious fanaticism comes not from deep faith, but from a lack of it. Faith produces great confidence in one's own self and fanaticism leads to dependence on the leader. Fanaticism makes one totally insecure, lacking confidence and hence the person refuses to listen to any rational arguments. Greater the insecurity and lack of confidence, greater the degree of fanaticism. Also, a person with faith has knowledge and a fanatic totally lacks it.

The novel *Samskara* was written by U.R. Anantha Murthy in Kannada and later was translated by A.K. Ramanujan. Anantha Murthy criticizes Brahmins' way of living. In this novel the people in the *Agrahara* blindly follow the rites and rituals instead of giving importance to humanity. The author tries to explain that tradition can sometimes blind us but it is up to us to overcome it with compassion. *Samskara* is actually a Sanskrit word which talks about the conditions that is followed for generations. It is a post independent novel written in India which helps us to study the metaphysical and social aspects of India. Anantha Murthy criticizes the old Brahmin society. The novel begins with Praneshacharya doing all his morning rituals according to his tradition. He bathes his sick and bedridden wife Bhagirati every morning. He has been married to her for the past twenty years without any physical relationship. He considers it as a sacrifice. But his wife insists him to marry another woman in order to have a child but he refuses to marry saying that according to Lord Krishna's will one must not expect reward for his/her toil.

The Lord definitely means to test him on his way to salvation; that's why is He has given him a Brahmin birth this time and set him up in this kind of family. The Acharya is filled with pleasure and a sense of worth as sweet as five-fold nectar of holy days; he is filled with compassion for his ailing wife. He proudly swells a little at his lot, thinking, 'By marrying an invalid, I get ripe and ready.' (2)

He was so into his customs and rites that he doesn't know what he wants anymore. He has a mechanical life of chanting prayers and taking care of his wife. He is fooling himself by thinking that he is sacrificing for the sake of his wellbeing in his next birth.

Praneshacharya gets into a spiritual crisis after the death of a sinful Brahmin named Naranappa. He is considered to be a rebel because he broke all the fundamental laws that were strictly followed in their community to top that he left his lawfully wedded wife and married his lover Chandri, a Dalit women. The people in the *agrahara* were disgusted by his activities but still they didn't caste him out from their community. The news of Naranappa's death was delivered to the community by Chandri. The news causes a lot of conflicts over the performance of the death rites for the rebellious man whom they did not chance out of their community. The Brahmins' failure to act in the face of Naranappa's sacrilege can be viewed as the first of Ananthamurthy's many criticisms of the Brahmins way of life; their laziness or fear or lack of conviction, or a combination of all three, prevent them from expelling Naranappa from the *agrahara*. Since no one came forward to do the funeral rites Chandri gives away her gold jewellery to whoever does the cremation rites. The Brahmin women are compared with untouchable girls like Chandri and Belli who are not only sexually attractive, but also faithful and good

hearted. Chandri readily parts away with the gold ornaments for the cremation rites of her beloved Naranappa, while Brahmin women start competing with one another in coveting for that gold. After seeing the jewellery and change their mind even by risking their bhraminhood. But the gold ornaments have complicated things for Praneshacharya. In order to get a clear conclusion he goes to the temple of Maruti. Praneshacharya performs a detailed ritual and chants in front of the image of God in the hopes of getting some answers. After several hours, God has given him no signals he is exhausted, hungry, and frustrated. He goes out of the temple and into the forest, where he sees Chandri, herself deep in mourning. They fall into one another's arms and the ensuing sexual encounter becomes the catalyst for Praneshacharya's spiritual crisis:

It was midnight when the Acharya woke up. His head was in Chandri's lap. His cheek was pressed into her low naked belly. Chandri's fingers caressed his back, his ears, his head. Asif he had become a stranger to himself, the Acharya opened his eyes and asked himself: Where am I? How did I get here? What's this dark? Which forest is this? Who is this woman? (67)

This is where Acharya's life takes a turn he starts to question everything and he wonders why he had been so blind about his religion. Everything seems very different to him. For the first time in his married life he feels disgusted to bathe his wife. He is no longer pulled towards spiritual way of living his life. The main reason for not removing Naranappa is that Acharya believed that he could bring him back to the community but ironically Naranappa's death changed him completely. In the final part of the book, Acharya gets into a conflict with his inner self. He is stuck between two things, one is to get back to the *Agrahara* and to confess his other option is to start his new found life of flesh with Chandri. But between these dilemma she meets Putta. Putta becomes Praneshacharya's guru. He teaches all the worldly things that he's been missing out. Putta makes him experience everything that Acharya has tried so hard to avoid according to his religion. Using Putta as a tool Anantha Murthy has portrayed the simple lifestyle of low caste people they might not have the knowledge about the scriptures but they are indeed friendly and helpful.

Conclusion

Earth is the only planet that has all the resources that would help us humans to live in, like the rivers, mountains, valleys etc. There are two types of people like Praneshacharya, who search divinity in the scriptures and also like Putta, who also enjoys God's creation and spreads kindness. Praneshacharya is not exposed to the world that he couldn't see God in Putta's kindness. Putta enjoys everything in the carnival but on the other hand Praneshacharya is not even able to drink a cup of coffee thinking that it would be impure due to low class contact. This novel does not have a proper conclusion. Praneshacharya's quest continues.

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DIASPORIC DIMENSIONS AND ACCLIMATISATION OF CHARACTERS IN JHUMPA LAHIRI'S "UNACCUSTOMED EARTH"

Ms.Thapasya Pankaj

*M.A English Literature, Department of English and Foreign Languages
Bharathiar University, Coimbatore*



Introduction

Jhumpa Lahiri is a critically acclaimed American author of Indian descent. Her short stories and novels throw light upon the lives of Indian immigrants in United States. She explores the mental psyche of people where they cope up with the western lifestyle with an Indian mindset still persisting inside them. Various themes combine to express the emotions experienced like; fear loss of identity, submissiveness, nostalgia, generation conflicts loss, relationship problems, and cultural imbalance. This paper deals with the dimensions of Diaspora and the acclimatisation of characters. These themes and thereby it unwraps the fate of the immigrants whether they turn into survivor or victim. The characters individually undergo '**Intercultural transformation**' consciously or unconsciously. Young Yun Kim proposed **the cultural adaptation theory** in which she brings out intercultural transformation.

"Intercultural transformation is the idea that, by adjusting to a new culture, we learn new thoughts, feelings and behaviours. We actually become a different person through 'transformation' and in a way, more "complete" person or a person with more choices. Kim sees cross-cultural travel, in this sense, as empowering. The transformation occurs, of course through communication!"

Accustoming to Unacustomed Earth

Unaccustomed earth the first short story revolves around three generations: Ruma, her father and her son, Akash who lives in Seattle. Ruma chooses family over career. She is sparsely engaged with her Bengali culture since her mother's death, while her son is completely indulged in American culture. In such a scenario her father moves to live with her. He is unhappy with his once traditional lifestyle and enjoys the newly found independence in his travels and acquaintance with a female friend. He is a contrary character which portrays the positive dimension of Diaspora. Teaching his grandson, mother tongue and cultural aspects persuading Ruma to do her career and making new friends shows that he is accustomed already to the unaccustomed earth. Though Akash looks strangely into his grandfather's language and behaviour, he equally enjoys the new attitude. But life of Ruma is contrary to her father's Her mother was a great help a 'role model',; from singing Bengali nursery rhymes for Akash to 'throwing loads of laundry into the machine' she had poise in whatever she does..

Connection with her mother was the connection with mother tongue and culture so after the demise of her mother she “lost the essence” of what she learned as a child. After her marriage with a foreigner she transformed into a westerner on the outside but mentally she regrets over the loss of the culture. She drains out of her culture, stumbles over the language when she is on a call with a relative. The father and daughter have fewer conversations which leads her to loneliness which was created by her. Thus she has an unsatisfactory diasporic life where she faces ‘double displacement’ and she understands it later when her father teaches her to live life like the hydrangea plant in their garden which has the quality of changing to the acidity of the soil. This means that she must simultaneously keep both the cultures (Indian and American) intact without distorting the essence of both. By posting a mail that her father forgets to his new companion she hopes that she could bring her father and herself a better future. This is where she actually begins to acclimatise with the environment.

Acclimatisation of Aparna

‘Hell-heaven’ is narrated by Usha about her the influence of an Indian which changed her and her mother’s life. Aparna who is married to Shyamlal da a workaholic and she moves with him to Berlin. She finds the marriage as an escape from the devastated background in Calcutta and built hopes on the new environment but things did not turn out like what she thought. Shyamlal is more engaged to his work than his wife and responds to her complains

“If you are so unhappy, go back to Calcutta “(lahiri, 2009:65)

As days pass Aparna bears the height of dislocation until she meets Pranab Chakraborty a young Indian bachelor who pursues education in Massachusetts. He befriends them, calls Aparna ‘boudi’ (elder brother’s wife) becomes a regular visitor and she is happy to feed him. They both share same interests and have a unique relationship. But Aparna has strong love for him and eagerly waits for his visit. Pranab is the path of acclimatisation through which she becomes free from her solitude and loneliness. Factors like western culture or her husband’s negligence seem like a less important problem in front of pranab’s attention for her. But with the entry of Deborah an American into Pranab’s love life shatters the glass castle of Aparna .she begins to find fault with her, feeds herself again with loneliness, grief and anxiety. The change in Pranab’s character is compared to hell-heaven- the blend of good and evil. When Usha grows up she moulds herself into a perfect American going to party, sleeping with boys and engaging in adolescent pleasure. But she hides it from her already traditional mother. She begins to isolate her mother like what her father did years before. Aparna is portrayed a victim to ‘disorganized structure of diasporic relation’ as she falls into to the chasm of solitude again forced by her husband, secret love and her own blood Usha.

Amit’s Instability and Dislocation

“A choice of accommodation” is the story of Amit an Indian who marries Meghan an American who is five years older to him. His intercultural marriage without his parent’s consent deteriorates their relationship which further brings crack in his marital life. According

to Eysenck (1947) behaviour could be represented by two dimensions: Introversion / Extroversion (E); Neuroticism / Stability (N). Eysenck called these second-order personality traits. Neurotics/unstable tend to be anxious, worrying a moody .they are overly emotional and find it difficult to calm down once upset. Amit has such an unstable nature as he has a very good educational profile but his imbalanced character, pessimism and poor decision making pulls him down to diasporic trauma where he loses the trust and love of both his parents and wife. When Amit and Meghan attend Pam's wedding one of Amit's classmates, he gets drunk and blurts to a stranger that he is disappointed with his marriage life. But before they leave Amit confesses to Meghan that Pam was once his crush and both begin to reveal their secrets which rehabilitate their relationship. They have sex that night in the dormitory and solve the problems thereby Amit also individually mends his emotional imbalances. He regains his confidence and trust of parents. Amit is used to the western style and culture but it is his disability in mind that felt the tinge of 'displacement'. A perfect communication and negotiation acted as acclimatisation factor lifts Amit from a forced victim of disposition to a survivor of Diaspora.

Identity Moratorium in Hema

In "Hema and Kaushik" a novella, both Hema and Kaushik falls as prey of the past. They were family friends who settled in Boston .since childhood Hema and Kaushik have attraction with each other that they carry to their adulthood also. But Hema as a second generation American succumbs to identity crisis. She actually goes through identity moratorium. **Identity moratorium** is the status that Marcia theorizes lasts the longest in individuals, is the most volatile, and can be best described as "the active exploration of alternatives". Individuals experiencing identity moratorium can be very open-minded and thoughtful but also in crisis over their identity. To avoid the label of Indian she marries an American in a hope that she could completely fit into American society. But her marriage life becomes a failure when her true Indian identity begins to come out. Hema is in the midst of dilemmas that she hands over the decision to her parents. She could not adapt the right one that blends with her true identity. Kaushik on the other hand is melancholic since his mother passes away and all his enthusiasm drains from him. He goes nomadic, in search of adventure and faces death in tsunami. The demise of Kaushik hits Hema so hard that sends her life into the second session of grief. Hema becomes the living failure of Diaspora and Kaushik depict the one who could not survive it.

The characters go under different waves of Diaspora to weave their story of success or failure. The fact behind success is better communication and getting with the culture of a particular society. By negotiating with the culture and finding ways to acclimatise it an immigrant will have multicultural knowledge. As the proverb goes "**when you are in Rome, be a roman**" **we have to get along with the flow.**

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CONTEMPORARY INDIAN WRITING IN ENGLISH A TRANSITION TOWARDS EROTICISM

Mr.A.K.Selvaraja

I MA English, Bharathiar University, Department of English and Foreign Languages, Coimbatore



“Art needs three things to sell, it is Entertainment, Entertainment and Entertainment” Dialogue from the movie, ‘The Dirty Picture’ (2009). Exactly the current trend of Indian writing in English is apt for the quote. Recently even the standard and literary authors have also been influenced by the commercialisation culture of literature. In other ways they were forced by the publishers to spice it up their works by adding some erotic elements or characters. It is a kind of joy that the reader gains from that part, which is very well understood and used for marketing gimmicks. Upamanyu Chatterjee, Chetan Bhagat & Novoneel Chakraborty etc has started using this strategy of making erotic elements as a stage that helps for the ‘take off’ of their works. This transition is happening because of us, yes the readers. We are responsible for this kind of so-called transition towards eroticism. This paper takes into account and makes a study of novels written by Upamanyu Chatterjee which are recently published and categorised as ‘contemporary Indian writing in English’ and could be placed under this phase of transition. Why this eroticise culture is trending in the recent days? The Study tries to get a reasonable answer.

This is the twenty-first century. Two World Wars have passed, leaving their bloody footsteps to look at the helplessness of the destitute. So, we find the writers in their writings, all these things have been picturized, who looks at life as a spectator at the same time plays his part, if any, like amateur, who does not hesitate to present the reality, however horrible and filthy it might be, but does not forget to wrap it with the potential dose of humour and satire.

The protagonists of Chatterjee, whether Agastya or Jamun, or even Bhola, do realize something, something higher, something beyond the body, atleast out of the physical if not totally metaphysical, something related with the goodness of mind, of soul at the end. In ‘Weight Loss’, the novelist presents a gloomy and dark picture of rootless post-modern man’s sexual desire in the most perverted form and in the most abnormal manner who, completely devoid of emotion, feelings and human values, can cross all the limits without any hesitation just to satiate his physical sex urge. The central character Bhola, a sexual deviant, whose attitude to most of the people around him depends on their lust-worthiness. This kind of language and style is intentional and different - bold, crude and more realistic.

“I do not personally mind reading adult books,” says a critic, “as long as it makes sense but this just looked like the author needed an excuse to fill up pages between horrible adult scenes, the details of which were so graphic that it could easily resemble some badly made porn.... I thought of giving the book away to some library, but then did not want to torture some poor soul... So, it was given to Scooby who delights in tearing... He was delighted... and played with it for hours... that was the best part of this book.” Such criticisms would be quite

natural if one reads the modern novels in a cursory manner. With nauseating details of sex act on the part of the protagonist, who are either bi-sexual, homosexual or transgender, the novel does evoke the impression of being disgusting and dirty, buying which would be loss of money, reading which would be loss of time and energy, and the heaviness of the book is sheer loss of paper and weight and, in total, it will definitely be the cause of the loss of reputation as a writer on the part of the novelist. Is there then something, some real message to the society and to the growing up generation that a cautious reading would reveal? He unveils the mystery of the failure of the potential, of the youth energy, of existential quest, of the complexities of hidden layers of mind?

Bhola, the protagonist, a Bengali Brahmin by caste, belongs to the higher middle level of the society. His obesity is unwanted to him, because due to his round shaped figure, his classmates as well as his teachers, specially the fearful sports teacher Anthony, all call him '*womanish*'. Very conscious of his obese figure, Bhola always tries to jog to shake off fat. His parents, though quite rich, are busy in their own lucrative world, totally unmindful to their son's emotional needs. Neither they have any feeling for Bhola, nor Bhola feels any sentimental attachment towards them. It is their cook who takes care of him sometimes even at bed. In his school world he is attracted towards Anthony with whom he has love-hate relationship, his masculine body attracts him but his monstrous behaviour evokes disgust towards him.

Two aspects are very strong in this novel from the very beginning, one is Bhola's consistent effort for losing his weight physically and mentally, specially mentally, as he is almost always thinking of jogging, that continues in a parallel line with all the actions and reactions of incidents, and the other is his sexual perversion, his quick degeneration. In one place, after reading Dr. Faustus, he aspires for a life like Dr. Faustus and says that he would prefer such a life of physio-mental satisfaction even by selling his soul to Satan. It is the key note to the door of Bhola's mind bearing the signal of his future activities, his sex perversions. "*A neighbourhood warder rushed up in the dark, excitedly announced that a king cobra had been spotted in the vicinity of the local park.*" In his dream analysis, Sigmund Freud has analysed snake as the symbol of sex, fertility and regeneration. The protagonist Bhola is here a King Cobra that presents the massive hidden sex desire of Bhola.

At the age of seven his curiosity leads him to see the prohibited organs of the cook, with whom he has to sleep due to the absence of his parents and he sees that he wears a ring in his genital, representing the sign of belonging to some unknown sect. He feels attracted towards his sports teacher Anthony quite physically and feels erotic pleasure looking at his physique. Bhola already has latent sex tendencies. When he is coming near and passing through puberty, the most transitional phase of his life, no one is there to guide, teach, control or channelize his urges. Since this womanishness is a thing of utmost shame to him, he wants to get rid of his fatness. He wants to be manly, to be smart, light, attractive and wants to drink life to the full. But, in his mind this concept has become fixed that he is a misfit, a 'ridiculous' person. The attraction of the forbidden is always very strong, specially at this age when sex-

glands start working, making sex thoughts which are prohibited and inhibited matters, strongly personal, and enjoyable.

He is just a school boy when he starts masturbating. When, alone he satisfies himself by masturbating. The interaction between fat boy Bhola and the physical education teacher, is feelings, love, lust, affection on him, that makes him to write a letter to him,

"I am a boy and you are my god. I saw you once and can't get you out of my mind or body. I want to worship your strong manliness and feel your great hard bum forever over my face. Please my god meet me on the 13th at 7pm at the North Gate of the Centenary Stadium. I want to be your woman. From your slave."

"You will torture me by not meeting me. I love it but I love your body even more. Please please meet me on the 20th. IF YOU LOVE ME, WEAR YOUR BROWN UNDERPANTS TOMORROW SO THAT I MAY KNOW."

A good writer, rather, a great writer, always presents the seeds of them would be growing huge tree in latent form, waiting to be manifested, in the very first chapter. In the great tragedy The Mayor of Casterbridge, Thomas Hardy presents all the important characters who are going to play definite roles in future, till the last who will be the medium of Destiny's cruel play, the medium of irony of Fate and will enact their respective roles in being the helpers of irony of situations, namely Chance, in the very first chapter. So far as Weight Loss is concerned, we do find the same kind of presentation here because basically it is a tragedy, a great tragedy bearing the Fall of Man, in spite of having desired potentials. Critics might describe it to be a 'dark comedy' but any careful reader would find in it the theme of wastage, wastage of sharp intelligence, and fall of the hero caused by his own hamartia. The outward spider and the spider of his own heart (he enjoys sex relations and feelings with eight persons, male and female in equal ratio, like eight legs of a spider) fail to open the exit door.

"Between the ages of eighteen and thirty-seven, when he died, Bhola had just eight sexual partners, four women and four males. When he reviewed his life... it pleased him that he had maintained a balance between genders in his choice of lovers. Of course, it was ridiculous that he should at the age of thirty-seven be light-heartedly embarrassed about how few were the people he had slept with."

Before this another disturbing incident occurs, he gets expelled from school for defecating in Anthony's office but very cunningly he keeps it a secret from his father. He plans to appear in the Intermediate examination as a private candidate and becomes successful to do so by getting his father's signature in the application form after telling various lies. His father does not suspect anything, perhaps he is too busy to do that. Bhola tells him that he is opting Sanskrit that's why he has a different form. After three months the result is out with unexpected and astonishing good news. **"He was placed fourth in the country out of ninety-five thousand students. It was the first time in history of the exams that a private candidate had found a place in top ten. His father, stepmother and brother were elated, proud and puzzled."**

Bhola encounters the woman called Anin while sleeping naked and nude on the terrace. He has heard a voice from across the wall, "Why do you always sleep with your back to me?" Bhola is unknown about the presence of another person when he involves in masturbating. Anin watches him to masturbate secretly, make love to an old cushion and smoke cigarette. On hearing his name, Anin expresses her feeling, "**Ohhh, Such an unsexy name for such a sexy person.**" He makes friendship with Dr. Borkar too, who is a total debauchee, talks always highly about sex, sex organs and intercourse. He quotes from Upanishada,

*"Verily, of created things, earth is the
essence of earth, moisture; of moisture,
plants; of plants, flowers; of flowers,
fruit; of fruit, man; of man, semen"*

Bhola sometimes wants to repent over his degraded sexual activities to do consequent penance and fasting for his spiritual pleasure,

"Should... a man... eat semen... he should undertake the painful vow... eat in the morning for three days, and then in the evening for three days...(then) for three days... food that he has not asked for and for the next three days he should not eat."

When meets Bhola after a long time when he was alone in his home, he orders Moti to start massage and sex act. Moti hesitates a little but then obeys his order of taking off his clothes and start massaging. Then the phone starts ringing and it rings for a long time because naked Bhola is afraid to pick it up as the windows are open, without curtains, if he goes there then anyone from outside may see him. So he wears Moti's clothes which are nearby, and goes to receive the phone when it starts ringing again. Suddenly Moti takes out a gun. He points it at Bhola and orders him to give back his clothes. '*You are very dirty,*' says he, ... '*How can I ask you to tie me a new sacred cord when you are so dirty?*' Bhola says, '*all are dirty*' Moti fires Bhola, without Moti's clothes lies naked on the floor, bleeding profusely. Throughout his life he has done wrong things, made wrong choices even then life had given him a chance, a golden opportunity to reform, to be pure by giving him a really good wife and a fairy like daughter, but just as the worms of the drain do not understand the value of a rose, do not feel any yearning to smell its sweet fragrance, in similar manner, he did not understand the value of what he had got. The door of the heaven was before him, but he preferred to remain in his self-made hell.

Bhola is abnormal, at least sometimes it seems so. He is a person who is totally guided by the demands of his body, but not emotional. At the same time, he is so prudent about his affairs that one must admit that all his intelligence works in only one direction. The writer is responsible for that who has tried to show hell and heaven in the same person, giving so much and so many pornographic details that the weight of pornography becomes heavy enough to make the readers exhausted. But there is other side of the coin too the inherent meaning of the novel, the message given to the next generation about the uselessness of outward sex affairs.

The protagonist Bhola, who is the symbol of the post-modern youth is not 'Everyman' here, but surely, he is 'Some man', the representative of those, of those valuable youth energy, lost in the riddles of sensual organs and sensual appetites, who die everyday, every moment. It is not so that they have never heard of anything spiritual, metaphysical, pure and holy. In India specially, it is next to impossible. Weight Loss might have been much better no doubt, had Chatterjee written it in some other manner, giving less importance to unnecessary and unwanted sex details, but the attempt is courageous, the inner message is very valuable for the age, for innumerable Bholas and there lies the success of this extraordinary writer.

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