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SKIN COLOUR HEGEMONY IN *BLACKASS*: A CRITICAL STUDY

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Abstract

It has often been observed that those with the lighter skin have better chances of succeeding in the world. Let me be very clear that the success I mentioned is only confined to professional success and has nothing to do with regard to their being good human beings in their personal lives. Such instances of success are generally seen in the places where white skinned are in majority, but what is the situation in the places where it is otherwise? Do the dark skinned people have any kind of advantage in terms of getting jobs or fare well in landing up new opportunities in the places where their skin colour is in majority? Are light skinned people in any kind of risk of being marginalized in societies where dark skinned people make most of the population? This situation becomes far more interesting when the person has lighter skin and the features are that of African black people. Many a time they are ridiculed for the impurity of their race. To make the situation further exciting, what would happen to a person who has got white skin throughout the body except for one part, which is usually not visible to others? The situation of the protagonist of the novel Blackassis quite similar to it, if not exactly the same. Blackass is a novel set in Nigerian city Lagos, in which Furo Wariboko, a black Nigerian male, gets up one morning to find that all his body has become white skinned with red hair and green eyes. Later on he discovers that his ass is still of its original colour when his girlfriend screams after seeing his black ass. What is more attention-grabbing is that he has retained his Nigerian accent and dialect that makes him quite distinct whenever he interacts with people. This paper seeks to explore the psychological transformation of Furo after he is awoken to a new skin colour. It also seeks to examine how skin colour becomes a reason for discrimination.

Keywords: Nigeria, Blackass, Racism, White-skinned, Africa.

In a society where colored people are in majority, the white skin may become strange and odd. The person with white skin may have to face racism and may be ridiculed. Bhabha's concept of mimicry becomes quite evident in such places when "we", white skinned, is made fun of by the "they", the erstwhile marginalized. The former coloniser is othered by the past colonised in such places. This paradigmatic shift is quite visible in the areas where coloured people are in majority, as to some extent they want to tilt the balance which was earlier manipulatively tilted towards the white skinned people. The idea of "mimicry" is accentuated when Furo sees the Isoko woman picking up her child, and after turning back, he heard her say with a laugh, 'No fear, no cry again, my pikin. No be ojuju, nah oyibo man.' (11). The first encounter of Furo's othering is within his own family when he could not gather courage to come out after having awoken to a white skin and face his family members in his new found avatar. Not being able to face one's own family transforms one's entire being. Furo's case is no exception, as in the beginning he does not know how to deal with his new skin

colour. More so, Furo is totally at loss, as he does not know how to react and what to do when this change of skin colour has occurred on such an important day when he was supposed to face an interview for a job that he badly needed. It was quite difficult for him to come to terms with his new skin colour and to carry himself in this new persona. It is intriguing to delve into what goes on in the mind of a person who is different from others in a sense that "skin colour that others were born into but he, Furo, had awoken to" (10). With the passage of time, he learns to take advantage of his skin colour to find way to the world.

It is not easy to understand what goes on in the mind of a person who has lived as black person for more than thirty years and on one fine morning he finds himself white-skinned. For the most part of his life, Furo has lived as black Nigerian, now with his white skin he has to pretend to be from the Western world to make others believe that his white skin is natal and is not a newly found avatar. As soon as he gets the new skin colour, his life becomes topsy-turvy, as he avoids facing his family members. With his white skin, the greatest change he undergoes is that

his life is thrown from something real to utter pretense. Every time, he has to hide his real identity, so that people do not get to know where he comes from and what his family is like. His circumstances and his actions are guided by the prospects of his job that he had landed the very same day he got his skin colour changed, for there are indications that he got the job because of his skin colour. He even went on to change his name from FuroWarikabo to Frank Whyte to erase all the traces of his past real identity. Further he "made every effort to close back the portal from which the past was leaking into his head" (67). Changing his name did not help him expunge his real identity from his mind, as off and on he misses his family especially his mother and also he is saddened by the pain he is causing to his family members because of his uninvited absence from his home. However hard he tries to overcome the changes, he fails to adapt to new life and is in constant fear of being exposed. He very much wanted to sleep with Tosin when she insisted on staying with her, but for the fear his real identity would be revealed if she sees the colour of his buttocks, he decides not to stay back at her house to have sex.

The discrimination against the skin colour is not always intentional or with malicious motives. Sometimes it is way too innocent. In one of the conferences that I attended at Texas A&M, I met a Philosophy professor from the USA who narrated an incident he came across when he was travelling to one of the Gulf countries. The chauffeur who was assigned to pick up the American professor from the airport during one of his visits was not ready to drive him to his hotel, citing the reason that he was supposed to pick up an American. The professor conveyed to him that he is the American professor he is waiting for, and it is his name he is holding on the placard. The driver surprisingly said but you are black, how could you be an American! The driver never intended to discriminate against the colour with malice, but he did it because he was groomed like that, or for the lack of better expression was not groomed at all. In the novel *Blackass*, in one such incident when Furo has gone to Abuja to meet Yuguda, Yuguda jokes that whenever Furo speaks he has to raise his head to see to make sure that he is white-skinned (135). Even Yuguda's daughter takes Furo to be the boss and Arinze as his assistant, and the obvious reason is that Furo was white

skinned whereas Arinze had dark skin. In the Nigerian set-up, it was very much perceived and expected that a white skinned individual would be the boss of a dark skinned person.

Lagos is Nigeria's most cosmopolitan city, where it was not unusual to find white men strolling down the street, but in certain areas it was rather a rarity to find a white skinned individual moving around. Furo, with his white skin, was arresting everybody's attention in his area where people were utterly biased towards white men and they had nurtured a certain kind of prejudice towards white men; they "never considered white people as anything more or less than historical opportunists or gullible victims" (12). Furo, whose life has now become a constant struggle to deal with the extra attention he is getting because of his colour, had learned rather quickly to deal with the attention he was luring:

Lone white face in a sea of black, Furo learned fast. To walk with his shoulders up and his steps steady. To keep his gaze lowered and his face blank. To ignore the fixed stares, the pointed whispers, the blatant curiosity. And he learnt how it felt to be seen as a freak: exposed to wonder, invisible to comprehension. (13)

It is often seen that the African people generally have a justified grudge against the white people, as they see them as colonisers who plundered their country, used their resources to feed the factories of the Western countries. They are more or less convinced that their country was occupied for the economic exploitation, and this feeling is so etched in their memories that their daily lives is described by such impression:

Half of the sidewalk was dug up, the excavated soil heaped on the other half, and these hillocks of red mud had been colonised for commerce, turned into a stage for stalls, kiosks, display cases, impromptu drama. (12)

However, it is noteworthy to observe that all the clients Furo approaches try to poach him, not because he is a smart salesman but because his skin colour may get them some smart business. The businessmen were somehow convinced with the idea that Nigerian society is yet in the awe of their coloniser's skin. They

believed that the Nigerians look up to the Western world to guide them for smooth sail:

'You'll get respect because you're white. They'll fear you because you're Nigerian. You know the tricks, you understand the thinking, you speak the language. You can figure out their schemes, and you'll know how to block them. Catch me some scapegoats and I'll deal with them, then you just watch the others fall into line. (136)

Also, because almost all the multinational companies in Nigeria had white executives and they would prefer to deal with white men, as is commented by Yuguda, "you white men like to do business with your kind" (111).

Furo's perpetual fear was his real past. His past had followed him wherever he goes. He knew he was born black, and had lived in that black skin for more than thirty years. To his surprise one morning he is born again as white, and while he was still toddling the curves of his new existence, he realised he had been mistaken in assuming his new identity had overthrown the old (66), for his past never left him. Moreover, he also never left his past. Nonetheless, he regretted his new identity whenever he meets people who have got homes to go back to, as "unlike him, they all had homes to return to" (34). He often missed his mother, to which he confessed to Syreeta, "I miss my mother," (82). Furo's mother fixation is ostensible in his observation when he sees his mother in Syreeta, for the way Syreeta cared for him. It is intriguing to note that his mother sees a husband in his son, "my small husband has killed me with happiness!" (29) and Furo sees his mother in the woman with whom he has sexual relationship, Furo observes, "it was she again, sounding just like his mother" (99).

The new skin colour made Furo "a different person, and right here, right now, right in his face, he could see he looked nothing like the former Furo" (90). His white colour brought along with it a trait which is very much associated with the white colonisers and that is exploitative aspect. His white skin makes him manipulate Syreeta, Igoni and even Tosin. Even though, both Syreeta and Furo were using each other for their selfish motives, Furo appears to be more opportunist. He also starts assuming his position like a white master. He deals with his driver with utmost repugnance and compels him to maintain the class

difference. He coerces him understand the difference between the master and the servant. Interestingly, his new skin colour also made him a potential prey for exploitation, as by virtue of his white skin he was thought to be a wealthy man which led prostitutes approach him enthusiastically thinking they would get handsome reward for satisfying a white man, taxi drivers over charging him for short distances.

The only thing that troubles Furo persistently is that in imbibing his new identity he is continually reminded of "the pain he was causing others" (27). Moreover, he could never become what he had become, for "his idea of what he was, of who the world saw him as, was shaken by the blemish on his backside. He knew that so long as the vestiges of his old self remained with him, his new self would never be safe from ridicule and incomprehension. Syreeta, clearly, had shown him that" (66). His efforts to change the colour of his buttocks with whitening creams shows his desperation to get rid of the past in which he miserably fails, as his buttock's colour bangs back doubly black. The soreness in black buttock is relentless reminder of who he really was. Furo was flowing with the stream of what was happening in his life with his new found skin colour, but the burden of his new found identity was sometimes unbearable and he "wished he had someone with whom to share his burden. If only he could go to his mother and say, 'Mummy, something is wrong, look at what happened to me!'" (28)".

Many of Furo's preconceptions are dismantled when he faces the real world in the new skin colour. He was always of the opinion that "white people had it easier, in this country anyway, where it seemed that everyone treated them as special, but after everything that he had gone through since yesterday, he wasn't so sure any more" (34). When the reality struck him he found that "a white man in Lagos has no voice louder than the dollar sign branded on to his forehead" (62). It was misconceived that the white men would have an easy way, but on the contrary even they had to have their share of struggle in succeeding in this unaccommodating world.

Furo's story is a glaring example of how our past follows us wherever we go. The baggage of the past defines who we are and how we are perceived by the society. Furo admits that how people saw him was a part

of who he was (93). We are not what we show or what the world sees but “we are all constructed narratives” (51).

Running from the past ends only in embracing the past. Furo’s submission to the past sets this right and ends his whole struggle of escaping from his real identity. At last, he surrenders and decides against running any further from his real identity and waits for his family for one hour and six minutes to come and take him with them. He no more wants to be what he had turned into. His unending ordeal to find out who he was ends in accepting his real self: “Mere descriptions for what people saw, what others saw in him, and not who he was. He had to find out who he was” (90).

Furo’s transformation from a black Nigerian into a white American has a parallel in the novel i.e. sex change of another character, Igoni who is an author by profession and who happens to be the author of this novel. Igoni confesses that “while searching for Furo’s story, I, too, underwent a transformation” (51). Perhaps, the novelist wants to show that he has also undergone the transformation that he shows in Furo’s life, which actually cements the credibility of his narration. What we see in the novel is that this transformation is not only limited to physical appearance, but their outlook, their world-view,

their personalities are also transformed, in way it is a mental transformation also. Somehow, it seems that both have become so selfish in their approaches that they just want to achieve their ends at any cost. Furo wants to leave behind his insignificant past and venture into a new world of opportunities provided by his new skin colour, whereas Igoni enjoys heterosexual encounters or advances and sees the world from a woman’s eyes after having renounced his male body except the male genital which she still carries like Furo, who has still got black buttock which does not let him fully enjoy his new-self. Igoni further observes that Furo’s life is very close to that of his own life, he discloses, “I will admit that Frank had hurt some people. He had used them and moved on. Same way he was using me as a spittoon, a receptacle for all the emotions he had bottled up during an ordeal that few could understand as well as me, his fellow traveller down this path of self-awareness” (144).

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EMERGENCE OF NEW SELF-REALIZED WOMAN IN RASHMI BAJAJ'S "SWAYAMSIDDHA"

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Abstract

The central theme in woman writing continues to be the women-question. Women writers have dealt with the multiple crisis of womanhood and the theme of women empowerment in their writings. In India and abroad, the genre of poetry has been a very effective genre for women writers to express and explore themselves. Rashmi Bajaj, a Bi-lingual Indian poet, is one such strong voice who has not only articulated the multiple crisis of womanhood but has also presented a new vision for egalitarian, regeneration of women and society. Her woman-centred poetry collections are a voyage of woman's self-exploration and self-realization. In her collection, "Swayamsiddha" she has portrayed the struggle of women in patriarchal, cultural, religious and socio-political milieu. The collection is also an emphatic articulation of assertion and celebration of gender identity. The present paper takes up the study of Gender-Questions and the related vision as presented in her collection "Swayamsiddha".

Keywords: Empowerment, genre, explore, egalitarian, regeneration, self-exploration, patriarchal.

"Swayamsiddha" is an expression of a woman's consciousness. This anthology consists of more than 70 poems which make women aware about their rights, their individuality, their personality and also persuades women to celebrate their everyday life. According to the poet, it is the patriarchal mindset of the society that never gives permission to a woman to transcend the stereotyped image of woman as the second sex. A woman never lags behind a male in any area, or any walk of life. It is the gender-biased society that never permits her to life fully as an individual but treats her only as a woman.

Every page of this anthology seems to be an epic. The opening of anthology makes readers not only emotional but compel them to ponder over certain issues, to make them realize, and re-think about certain taboos that society has created only for women.

A woman has generally been portrayed negatively by male poets and writers. Shakespeare, the greatest writer of millenium has written "Frailty thy name is woman". Maithili Sharan Gupt – a reputed and renowned Hindi poet has called woman as an 'Abla' or helpless creature, but women writers present a positive image of women as an empowered being who questions all anti-woman customs, systems and traditions. The traditional orthodox religion is anti-woman in its practices. Rashmi Bajaj lambasts the

misogynist practices of religion which stop women from even entering the religious places and temples during menstruation.

The poet has expressed this pain intensely in the poem – 'Vrindavan ekKaragar' (Vrindavan-a jail).

मैं रजस्वला	Door of your temple
मेरी खातिर	Never even opens for
नहीं खुला	me – A menstruating
कभी द्वार	
तेरे मंदिर का। ¹	Woman

Even today, in this progressive society, women are stopped from going to the place where the creator of all human beings i.e. God resides.

Infact, the poet has expressed the agony, the strife and struggle of every woman. It is not only the story of a woman of any particular religion, it is the story of all times and climes. She has expressed authentically and realistically the problems of every society which is divided by caste, colour and creed. Our society loves to expose body of females. For society, women continue to be primarily a sex object and a body. Even the temples contain nude statues and paintings of women. The Khuzrao temple is the best example. The poet satirically

Comments

चाहताक्या	Does God too
यह ईश्वरभी	demand from
इक स्त्री	A woman
से बस	Only her
उसकीदेहही? ²	Body (And not the soul)

The politician create a lot of hue and cry on petty issues of caste and religion and ignore the crucial women issues. So the poet revolts

जाततोराजा	Oh! My royal beloved
दुनियामें	there are only two
होतीहैं	castes in this world
दोही	one man
एक मर्द	another woman.
दूजीऔरत की ³	...

The tragic irony of the situation is that a male of every caste, every religion views woman only as an object of sex and a second rate being.

Despite all her celebrated positions, awards, a woman has no real position, no place, no identity of her own. Before marriage she is known as man's daughter, then a man's wife, a children's mother. To recall Shashi Deshpande's "That Long Silence" where Jayabecomes disappointed to know that her name is not in the family tree, neither in her father's family, nor in herin-law's family. Family people feels happy at the achievements of woman, but if she one day demands for her own individual space and respectshe will be inhumanly deprived of all her achievements andopportunities. The fact that has been splendidly expressed by the poet in beautiful manner.

किसीदिन	Someday
माँगबैठी	if you demand
अपनाआकाश	for yourself
कटजाँँगे	the sky
पंख तुम्हारे	they will
रुक जाएगी	chop your wings
हर परवाज़। ⁴	curtail your flight.

It is a matter of great regret that all high-low, rich-poor, majority/minority groups assign one inferior status to a woman.

एक सीहै	I have no caste
मेरीऔकात	colour, creed

मैंतो	and religion
हूँ बस	but only one
औरत जात। ⁵	status that is
	A woman.

Undoubtedly, situation has somewhat changed. All states and centre government are doing their best to uplift the condition of women. In some states political representative is also reserved for female candidates but this empowerment is at the surfacial level and women are still preoccupie at home with kitchen chores and official work is done by their male partners.

The political empowerment of woman is also reduced to only a joke. The poet brings out this hypocrisy of Indian society in satirical manner

बैठ घरों	Sitting at home
मेंबनाये	these women leaders
रोटियाँ वो	are busy
सारी	in making
पतिदेवबैठे	Chapaties
वहाँ बन	while their husbands
अधिकारी। ⁶	acts as officials
	in their place.

Man is very crafty and a big manipulator. Keeping in mind all the profits and gains, he sets the system according to his own greed and considers woman as his fixed property. The poet in ironic manner depicts the mercenary nature of man in this way

गाय भैंसको	God, bless me
बैटी, प्रभु	with a son
हमको दे बेटा। ⁷	andmycowsandbuffalows
	with a daughter.

A woman can fight from all odds of life, can be a great player, sports person, an Olympic Champion but she always loses the game of life. The poet expresses this idea very touchingly

जीवन खेलमें	Why does a woman
यह नारी	loses the game of life
हारजातीक्यूँ	even a champion in
हर पारी। ⁸	all rounds.

Now the scenario has changed and woman has emerged as new woman of New Era. Who speaks her own language in her own voice.

रहीहैरच	Creating a new world
इतिहासनया	and re-writing history

अबमेरीही in my divine voice.
यह देव.वाणी ।⁹

The poet articulates a woman's new self and independent entity beyond the traditions, sculptures and classics.

बंधे वो How can a woman
शास्त्र में be fettered
कैसेमला in 'Shastras'
स्त्री होतीहै who in herself is
स्वयंसिद्धा ।¹⁰ A Swayamsiddha.

And this struggle of woman for equality and dignity is an endless one till she gets her full due as a human being.

सुनलोसारे Listen
बुद्धिजीवी all you intellectuals
हैजीवित till a single
जबतक woman on this earth
एक भी स्त्री lives
मरसकता यह feminism can't die.
स्त्रीवाद नहीं ।¹¹

This is the strong assertion and celebration of her gender-identity by the new woman who has the guts and gumption to challenge the entire gamut of the 'given' inferior status by a patriarchal society. In Rashmi Bajaj hands, the poetry has become a very effective tool for women empowerment.

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THE CONSCIOUSNESS OF THE PRESENT: THE OMNIPRESENT OF TIME PRESENT

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Time past and Time future
What might have been and what has been
Point to one end, which is always present

T.S.Eliot, *Burnt Norton*

The meditation of time is absolutely necessary to understand the function of time. Change is the law of nature. Time is instrumental in effecting that change. Time runs like a stream creating, preserving and destroying things. Life teaches the use of time, Time teaches the value of life. As Robert Penn Warren says,

Listen, and I'll tell you that time is the measure of life
and life is the measure of
time, and if you have not sat all day and all night and
tried to measure those---
those incommensurables-- to measure them by each
other--then you don't know
anything about them. And not anything about
yourself." (*Flood*, 395)

Man needs God, also God needs man. Similarly, Time needs a living man, for without a living man there is neither past nor future in the concrete experimental sense, but only meaningless motion, and it is an irony that the living man is not exploiting the time. He misuses the time. He becomes a man of unauthentic existence. There is no authentic living. How far man is conscious of time, or how far time forces man to be conscious of it. Why time is imagined to be a wheel? If it is so then why it is viewed as linear? Where is Past, Present and Future? Can one distinguish this time distinctively?

Time present is the time which one has all the time. One can think, feel and act in time present. All action is possible only in Time present. Only present is real, where a meaningful existence is possible. Time present is the

only time which is available to all always; which one can hold all time. It is an ever living present. Time past is the time that has passed, it will never come back, and one can never regain it. Either it is used or lost. There is also no chance to reverse it. Time past facilitates to accumulate experiences, which can permeate time present, but not as live. No raw data from the past have absolute intrinsic authority. Their meaning is relational to the present. Time future is the time which is yet to come. It is imaginative, fanciful, and not real. It cannot be felt or experienced. Many think that time is directional to future. It is felt that the projection of a thought and an action is always towards some future. But the whole deal of action takes place only in the present. As it is seen, past is always given a fictional status, future is speculative, only present is real and tangible.

The past-present-future axis is a feature of grammar which runs through one's experience and becomes like a palpable backbone. This aspect of time makes one think of Time as linear. The metamorphosis of the present into past, or the present into future, takes place due to inflection of the verbs. The two tenses are used to indicate three times. Present tense can be used to indicate both the present and the future action. "I leave for New York tomorrow" is as correct as "I shall leave for New York tomorrow". The present form of the auxiliary 'shall', which is taught in the traditional grammar, may not be needed. The practice of this past-present-future axis in grammar, probably, has caused a misconception of time; it is compartmentalized.

In real and meaningful sense, time present is omnipresent. "The now is everything. This is not a now equivalent to the present moment of time, but rather a presence which carries its past and future entirely within itself, Hence there is no passing; passing becomes realized

as a permanence, a now". There is a present time of past things; a present time of present things; a present time of future things. An utterance of past and future things, a discussion of past and future action can be performed only in present time. The real time past and the imaginative past are contained in time present. As all feelings including spiritual, experiences and aspirations are inside a man, all time is in the present. Hence time is not linear, or compartmental; it is circular.

Present is both the beginning and the end, and again becomes a stage for another beginning. Recalling, remembering, waiting, postponing, enduring and expecting are possible only in the present. Do the past and the future have any existence outside grammar? Hence it can well be concluded that to all past events, as to all present in take, the observer brings a specific mental set. It is a set programmed for all present.

"Each day, in itself, brings with it an eternity"(99).

At this juncture one is reminded of the story, "Three Questions" by Leo Tolstoy, where a king gets a doubt about What is the right time to do an action, Who is the right to be attended to and What is the right action to be done? The king is not able to get answers for these questions in his counsel. He goes to the hermit to get answers and the hermit makes him realize the "Now" of every time, that the ever living present is always important, the person whom he meets at that present time is the important person and whatever action he does for him is the right action.

Talking is the disease of the old, that too, talking about the past is the area of their interest. They never belong to the present and think that they belong to the past or the future. Psychologically they feel that they are ignored and neglected. They have one foot in grave and one foot in their evergreen past. Very few old people want to act in the present, and turn out to be performers. Retiring is not an end of a career. It becomes ironical and quite unsuitable. The act of cherishing the past helps them to have their roots, skin and natural topography, from which they construe their personal and cultural past, the immensely detailed but wholly impalpable landscape behind them. They can speak of their cultural past and take pride in it, but they cannot feel it. How can they rely on a past which they could not feel it? One can remember one's past but the remembrance is always now. A man

who inherits a rich property, which is the symbol of past, will definitely ignore and neglect the present because the wealth of the past will ruin his meaningful existence in the present.

Man is curious to know what is stored in for him future. He would like to seek an oracle, or an astrologer, or a divine saint to look into the seeds of time and find out which will grow and which will not. Sometimes he would like to consult them in to order to find an escape from the adversity of the present time. The seer whom Santiago meets in Paulo Coelho's "The Alchemist" says that the people who "lived only for the present, because the present was full of surprise, and they had to be aware of many things"(97). The seer says: "There, I can read the past, discover what has already been forgotten, and understand the omens, that are here in the present"(98). The seer disclaims that he was not reading the future and he as only guessing at the future: "How do I guess at the future? Based on the omens of the present, The secret is here in the present"(98).

Paradoxically adversity of the present time teaches him a lot and makes him bold to face the future. How many people are wasting their precious present moments in waiting and anticipating? Of course no one outlives his moment; no one dies before it is due. The fear and anxiety of the future kills the spirit of the present. But the important thing is this: How they outlive moment, how they die will justify their existence in the present. Men may come. Men may go. Time present stays eternally. All men do not exist; they are merely living. We measure people only after death.

Be remembered; involved with past and future
("Burnt Norton" ll. 89-90)

Philosophical thinking and mystical utterances may not be right. Philosophy may give comfort and solace. It is not verifiable and not practicable. All mystical utterance must affirm itself in denying itself and deny itself in affirming itself. Philosophers live in a mystical world, condemning the men of this real world.

A philosopher, once, went on a boat ride into the sea. He was condemning the boatman for his ignorance of the philosophical percepts. Due to a sudden change of weather, there was an onset of a storm. Now the boatman checked with the philosopher whether he could swim or not. The philosopher said, "I can't". The philosopher got

drowned and the boatman reached the shore. That is the story of philosophy. Similar is the case with the religious people. They talk about other world, the world after the death. They talk about the life after death, the life of Heaven and Hell from which no traveler has come back. Milton has rightly said that the idle mind is devil's workshop. Mind is everything. One can make heaven out of hell and hell out of heaven. It is all about how one uses the time present. They fail to understand that God wants to everyone to outlive the given moment. It is the way of "living out our destiny"(120). They want God to answer their prayers instantaneously. When they get answers, they feel that their faith is increased, when they fail to get answers, they never think that their level of self-confidence is increased, which will help them to have meaningful life in the given moment, because the whole life is time present.

When philosophers and religious people are highly conscious of the presence of the divine principle in this world, the Epicureans believe in the absence of the divine principle. The epicurean thought is slightly close to the Indian transcendentalism. They are conscious of time present, and they strive to seize every moment to have pure pleasure sans lust and evil: "Eat, drink and be merry today because tomorrow is not ours". Which is better? Planning life which is to come or taking life as it comes. Planning should meet an opportunity in right time. One cannot spin the wheel of fortune to one's favour. But one can keep oneself ready with a plan when the wheel of opportunity revolves to one's favour.

The question of time rises when one fails to feel the time or the use of it. The common expression, "Don't waste time", itself tells one is not ready to seize the time for a meaningful existence. "Time itself issues forth from our lack of being". Similarly the expression, "I don't have time" appears meaningless. It is the result of the mismanagement of time. "Being" in time is a process of "becoming". When one lacks that authentic "being" in one's time, one fails to have that authentic "becoming". All men do not live and act in the spontaneity of their being. "The jar and the pebbles episode" explains clearly how time should be exploited, in the fullest sense possible, to the demand of priority.

One suffers of necessity and desire. Necessity is related to present, and desire is to future. When the

necessity is fulfilled, one enjoys the bliss of the contentment. When the fulfillment outgrows into desire, there is no meaning for necessity; man lacks his process of living. He is not conscious of the time present. What is needed today is more important than what you desire today. It is possible to cater to necessity, and it is difficult to quench one's desire. Necessity is the father of creation. Desire is the mother of evil.

Four things cannot be called back: the sped arrow, the missed opportunity, the spent time and the spoken word. Language is an expressive action and there can be no unsaying; denial or contradiction, which are by themselves forward motions. How the statement, "you should call back your words, or you should get back your words" can be justified? The act of writings including the act of translations is an act of present. One translates a text which has been written in past, but the translator translates it to the present. The translator does his job only after understanding the relevance and the presence of the text in his time. He cannot translate it to the time in which it was written. Only two ways of translation are possible. Either the text should be imported to the present and to the native culture of a language or the language should be exported to a past and an alien culture of the text. The former is trying to bring the author to the reader, to domesticate the text, to de-historicize the text the latter is trying to send the reader to the author, to alienate the reader, to historicize the text, to make the translation an archaic. The very attempt of the translator to do translation confirms the omnipresent of the text, which has affected the translator to some extent. This quality of a text again forces one to say that all texts, all art belong only to the present. They, though written in particular point of the time past, do not belong to the past.

All art is eternally contemporaneous in its very nature; it is always now by the fact that its being is to be nothing else but presence, which is possible only because of a living man in the time present. When one reads a text of the time past, one echoes the voice of dead, but that voice of dead is perpetually made heard in the voices of the living. It is timeless and ever present. The statement, "The works of Shakespeare or any other writer have stood the test of time", explains that such works of art have transcended time, and they remain present forever. In this

sense, T.S. Eliot is right in saying that no work of art or no writer is superannuated. He is ever fixed in the eternal pattern of time. History can be repeated.

To live in the present is to become present forever: "Only through time time is conquered" (Burnt Norton L.90.). That is the paradox of time. If one is conscious and confined oneself to the resonance of the present, or one has an authentic existence in the present, one becomes timeless. No writer writes for a past or a future. No writer is born in a vacuum. He is born in a society, which he observes. The society influences the writer and the writer influences the society. The function of a writer and a society is reciprocal. The writer is sensitive to the certain incidents of his time present. He is the central point of "*man, milieu and moment*".

The term which can be discussed along with "time present" is "Contemporary" which denotes a larger sphere of time. One can have everything as one's contemporary, but one need not be affected by all contemporary matters.

Stephen Greenblatt believes that culture produces literature and literature produces the culture. He also finds the "dualistic sense of culture as both constraints and mobility" (Stephen, 22). Culture is a set pattern of social behavior in a given place surrounded by a boundary. There would be revolt among the participants in that culture, who are not able to accommodate themselves due to the constraints of that culture. There is an encounter within the boundary, either to renounce the culture or reconcile with the culture. Hence a writer produces a literary work of art portraying a character as waging a war against his culture. Stephen Greenblatt is right in saying, "No writer begins with a clean slate" (Stephen, 23). Great writers are those who effectively engage themselves in their present, taking part in a process of understanding of the existing themes, ideas, myth, symbol, emotions, etc., bringing them out in their creative works of art. He terms the prevailing aspects of a writer's *milieu* and *moment* as a circulation of energy which leads to the creation. John Milton, as a puritan, a supporter of the puritan movement, felt the hour of need in writing *Paradise Lost*. Instincts often guide better. But Stephen Greenblatt seems to challenge Shelley's dictum that "A poet participates in the eternal, the infinite and the one; as far as relates to his conceptions, time and place and number are not". Shelley wants to say that a poet

belongs to an eternal and an infinite, beyond time and place. Stephen Greenblatt wants to see the poet fixed in a given cultural context and find out how the poet is resonant to the circulation of ethos of that culture and how they are manifested in his works of art. When the poet sincerely participates in his creation and manifestation, he truly becomes timeless and placeless.

A critic of Faulkner's *The Sound and the Fury*, where the narrative technique – stream of consciousness is employed, writes Jason, the chief character drives his car looking backward and forward but it never does move. At this juncture the story of Orpheus may also be referred to. In Greek Mythology Orpheus the player of lyre is said to have lived before Homer. His wife Eurydice is killed by a serpent and is taken by Pluto, the God of the Underworld, Orpheus goes to the underworld and entices Pluto by his music. When he is offered a gift, he asks his wife back alive. Pluto also agrees on the condition that he should not look back. As Orpheus is approaching the light, out of love for his wife, he turns back to check whether his wife is following him or not. There ends everything. He loses not only his wife but also his life. No other character in the literature of any language has such a multidimensional grandeur as the character of Karan in *the Mahabharata*.

He is an archetype of friendship; He is an archetype of gratitude; He is an archetype of generosity; He is an archetype of charity; He is an archetype of destitute; He is an archetype of valour; Above all, he is an archetype of authentic existence in present. Everyone knows the story of Karan. Most important event in his life is not his becoming the king of Ankata, or his involvement in the gamble with Duryodhana, nor his death. But it is his meeting with Kunti, his mother. His meeting with Kunti is the meeting point of his past, his present, his future. At that time he comes to know about his past. That meeting unravels his mystery about his birth. He could have well-proved that he is the son of Kunti and could have changed sides. But he has not done that. Rather he not only conceals his past, digests it and asks his mother to oblige him by doing the same. He determines to confine himself to his present, serving others. All through his life, his righteous act is to give alms to everybody. This action which has earned much recognition for him has also

robbed his power and strength. At his death bed, Lord Krishna appears before him in the form of a beggar and compels him to perform his act of giving alms. Even at that moment he is committed to act and thereby escapes action, that is, become immortal. Thus, in Karnan, one sees the essence of humanism, which is not self-effacement, but the glorification of self-hood as opposed to ego. In *The Mahabhartha "Gita"* is the theory. Karnan is the practice of that theory.

Without presence in feeling and imagination, there can be no actuality of being of any kind for a living person.

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ENVIRONMENTAL LITERATURE: THE VOICELESS AND THE LESS VOICED – A COMPARATIVE STUDY ON THE SUBALTERN STUDIES

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Abstract

This paper is an attempt to show how nature and human beings are related and interrelated, connected and interconnected as well as how both are marginalized and neglected. The primary objective of this research paper is to compare the voiceless (the environment) and the less voiced (Dalits) in accordance with subaltern studies. The environment consists of every creature that lives on the Earth or the surroundings in which people, animals and plants live. The Sanskrit word 'Dal' or 'Dalit' means 'broken/scattered/divided/downtrodden/oppressed/ ground and bottom'. The researcher has chosen Omprakash Valmiki's *Joothan* and S. Ramakrishnan's *Crow's Slumber*. The paper demonstrates the comparisons between genocide and Geocide. Genocide is killing a large group people or mass killing especially those of a particular nation, specific race or ethnic groups or minorities whereas Geocide is the mass killing and the complete destruction of the ecosystems and the environment mercilessly. The delineation of the plight of the subjugated communities and the environment are evident in the chosen works. The portmanteau word 'Environmendal' is the combination of two important words i.e. Environment and Dalit. These two lexises have the identical features of marginalization and overexploitation. Disrespecting both might definitely lead to perpetual poverty and dearth of peace in India. Through this paper, the researcher aims to create awareness to the society and change the anthropocentric and hegemonic attitude of the so called oppressors.

Keywords: Environmendal, Dalits, Subaltern, Joothan, overexploitation, anthropocentric.

Introduction

The portmanteau word 'Environmendal' which is the combination of two important words i.e. Environment and Dalit is coined by the researcher. These two words have the identical features of marginalization and overexploitation. While ecofeminism analyses the affiliation between women and nature, Environmendal Literature shows the relationship and similarities between Environment and Dalits. It is a study dealing with the interconnection between the oppression of nature and suppression of dalits. The comparison of voiceless (Environment) and less voiced (Dalits) is the vivid picturization of the research paper. The definition of comparative literature opined by Bijay Kumar Das, author of *Comparative Literature* goes as

"Comparative Literature analyses the similarities and dissimilarities and parallels between two literatures. It further studies themes, modes, conventions and the use of folk tales, myths in two different literatures or even more."

As per the quotation goes, the present research paper compares similarities between Environment and Dalits. The researcher has chosen two important writers for the study.

S. Ramakrishnan, an awardee of Sahitya Akademi for his novel *Sancharam*, an important Tamil writer in the present scenario was born in Virudhunagar district of Tamilnadu. He has authored ten collections of Short stories, five novels, nine plays and four books for children.

Omprakash Valmiki, a pioneer in Dalit writings in Hindi, a poet and a literary critic who created milestones in Dalit Literature was born in Uttar Pradesh. Three collections of poetry and two collections of short stories are due to his credits. His autobiography *Joothan* presents his struggle for existence in the caste-stricken society. Sumit Guha, a Professor of History, University of Texas has put forth his views on *Joothan* in an interview as

"Joothan is a searing memoir of the life of a sensitive and intelligent Dalit youth in independent India. It tells us

how he overcame contempt, humiliation and violence to gain an education and join the slowly growing ranks of Dalit intellectuals in India.”

Identical Features of Subaltern Studies and Environmental Humanities

Marginalized communities share a common set of norms and beliefs with the dominant communities nationally, linguistically, culturally and religiously. However, they are politically, socially, geographically isolated from them. The word ‘subaltern’ found its origin from the Latin lexis ‘Subalternus’ in which ‘sub’ expresses the meaning ‘under’ and ‘alternus’ states the denotative meaning ‘every other.’ Oxford Advanced Learner’s Dictionary defines the term ‘Subaltern’ as an army officer who holds the lowest rank than a captain or ‘subaltern’ means a person of inferior rank. Italian Marxist theoretician Antonio Gramsci (1891-1937) used the word ‘subaltern’ for ‘proletariats’ and referred to all the people who are holding lowest position in any part of the world. Similarly, the researcher has used the term ‘Dalit’ for every creature who is fighting for equality, struggling for a respectful life, surviving against exclusion-children, women, persons with disability i.e. irrespective of caste, community, religion and clans etc. The researcher has even used the term Dalit for trees, animals, endangered species as they also encounter almost the same problems. Therefore, the researcher has summed up fighting for equality, struggling for a respectful life and surviving against effacement as some of the common elements of Dalits and environment.

Features of Dalitism

Any written document with artistic and aesthetic value is Literature. On the contrary, Dalit Literature which started in Marathi Language portrays only the stark and dark realities of the sufferings and voices of the subjugated subjects. It condemns the hegemonic and domineering attitude of the dominant community.

Some of the prominent themes of Dalit Literature are specified below.

1. Question of Injustice and inequality
2. Cruel treatment and inexplicable exploitations by the dominant class.
3. Segregation in the name of caste, community, clans to efface them out of the mainstream.
4. Nativist Movement
5. Delineation of incomprehensible sufferings.

The researcher has identified societal segregation, vertical caste system, cruelties against the voiceless in the society, longing for liberation, thirst for respect, Quest for identity as some of the salient features of Dalitism. In addition to that, Enslavement, Enforcement and effacement are also the central themes of Dalitism. Enslavement means making the marginalized as slaves. Enforcement means forcing them to take up menial jobs like manual scavenging, burying the corpse and cleaning. Effacement is nothing but alienating the marginalized from the mainstream first and eliminating them from the nation itself. On the other hand, repelling against enslavement, resisting against enforcement and battling against effacement to some extent are the voices of the subjugated communities.

Aspects of Ecocriticism

“Eco-criticism or Environmental Humanities in the United States of America and Green Studies in United Kingdom is the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender conscious perspective, Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, eco-criticism takes an earth-centred approach to literary studies.” (Glottfelty 1996: xix)

Some of the significant themes of Nature Literature are specified below.

1. Denigration of the nature
2. Cruel treatment and inexplicable exploitations by the Anthropocentric society
3. Segregation in the name of society and nature and keeping them out of the mainstream to effuse them.
4. Issues of the environment
5. Overexploitation and overlooking the nature
6. Earth-centric
7. Protesting against anthropocentrism
8. Promotion of Biocentrism

The researcher has summed up Exploitation, Extraction and Elimination as the prominent themes of Environmentalism. Exploitation means misusing all the nature-gifted resources. Anthropocentrism encapsulates extracting and excavating all the treasures of nature. Alienating the nature from the mainstream first and eliminating them from the earth itself is also an attitude of anthropocentrism. On the other hand, deterring against exploitation, resisting against extraction and fighting against elimination are the voices of the bio centric communities.

A Comparative Study on the Voiceless and the Less Voiced

Henry Remak defines comparative Literature as "Comparative Literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand, and other areas of knowledge and belief, such as the arts (e.g. painting, sculpture, architecture, music), philosophy, history, the social science (e.g. politics, economics, sociology), the sciences, religions etc. on the other. In brief, it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression."

Crow's Slumber is a short story by S. Ramakrishnan which portrays the plight of a crow named Koni which is looking for a serene place to take rest and sleep. It had already built a nest on a tree but it was cut down to install a cellphone tower. As there were no trees, it constructed a nest on the cellphone tower itself. However, the advent of cellphone tower keeps making cacophonous sound which disturbs the snooze of Koni. It meets many people while hunting for a tranquil place and at last it comes to its own nest and gets permanent sleep.

Joothan is an autobiographical and non-fictional narrative that delineates the plight of the writer, Omprakash Valmiki. His father feels that education alone could give his son comfort and elevation in his life. He struggles harder to get an admission in a government school. He is ill-treated by his classmates and his own teachers. He is deliberately detained from attending classes and his chemistry teacher maltreated him very badly. As a result he failed in the paper miserably although

he scored very good marks in other subjects. He faced a saga of sufferings and at last he was sent to Dehradun along with his uncle. Though he found it difficult to adjust with the new environment at the beginning, he managed to stay there. Later he got an internship from Ordinance Factory Training Institute. After a year's training at the Ordinance Factory, he cleared a competitive examination and went to Jabalpur for further training. After the training, he was transferred to Chandrapur, Maharashtra and got married to Chandra.

In both the stories, the protagonists Koni and Valmiki keep moving from one place to another for a peaceful life but in vain.

"One can somehow get past poverty and deprivation but it is impossible to get past caste." (Joothan 18)

The author not only faces tormenting experiences in school but also he is not allowed to go to school. He is waylaid and attacked by higher caste boys many a times by saying that dalits are meant to serve and sacrifice for the people of higher castes and not study in schools.

In the story Crow's Slumber, Koni is looking for a placid place to sleep, and it squeaks as

"Fie, why do these men keep speak over phone all night long, Gone were the days, the men used to sleep very early. Why have they changed?" Is it a disease to talk till it dawns? The vibration of the tower intimidates my body. "I don't find any calm place where I can have a peaceful slumber."

Koni happened to see some light in an apartment at about 12 o'clock and it sneaked in and asked a boy by name Tharun what he was doing. He replied that he was playing video game. Gunning down animals and shooting people brutally are the nature of the game.

"Nobody paid attention to the voice of crow, it kept staring at the cellphone tower and screeched. "Hey round-headed fool, why are you hollering like this? Fie, who invented this cellphone? Who constructed Himalayan tower, How can I deconstruct this 'built system'?"

Neither the feelings of the Dalits nor the sufferings of the birds are noticed by anybody in the society. They are completely neglected. The words of Koni and the woes of Valmiki are identical. As Koni wanted to demolish the built

system of cellphone tower, Valmiki wanted to demolish the erected 'caste' system.

Tharun who appears in the story *Crow's Slumber* says to Koni as

"Our classes are always freezing as the entire school is fully air-conditioned"? "we pay two lakhs per year"

The rich do not understand the poor, so the AC is always on without knowing how much pollution it creates in the society.

Valmiki narrates an occurrence at Ordinance Factory Training Institute where he meets a girl named Savita. He asked her, "Would you like me if I were an SC?"

She replied "How can you be an SC?"

He said that he was born in a Chuhra family of Uttar Pradesh. Savita stood grave and gloomy. Her eyes were swimming in tears. Valmiki reiterated if being an SC was a crime.

Savitha was under the impression that SCs were unrefined and boorish. Savitha was unwilling to talk to SCs and two-tumbler system was followed in her house. When people of high class come to her house, she offers tea in a different tumbler and when the chuhras, Mahars and other low class people visit her house, she serves tea in another tumbler. The high class people do not understand the feelings of the low class, so they always depreciate and disparage the downtrodden without knowing how much suffocation and problem it generates in the society.

Valmiki recounted another incident with an officer's wife. His officer's wife asked Chandra, "Behanji, are you people Bengali" Valmiki replied at once as, "Bhangi" and after that an untouchable wall had been erected between them. That is when Valmiki soliloquized,

"What historical reasons lie behind this hatred and malice? Whenever I asked those who find the Varna system ideal and take pride in Hindutva, instead of replying directly, they either avoid my question or get angry" (Joothan, 133)

Koni told Tharun that people do not understand its feelings. It said

"The world has seen a sea change after the arrival of cellphones...just because people own cell phones; they keep talking over phone restlessly. It is actually a disease. The appearance of cellphone towers is the cause of

disappearance of sparrows. Birds aren't able to sleep peacefully; you guys will not understand our problems."

Valmiki also feels that the enforcement of caste system in the society creates a lot of troubles and tribulations among people. It is actually a disease. As the appearance of cellphone towers causes the disappearance of sparrows, the researcher feels the appearance of caste system causes disappearance of peace in the society.

As an old man in *Crow's Slumber* tells Koni, Valmiki's father always advises his son "You have to improve the caste by studying." He feels that education alone can enrich the disempowered and men always spoil the society in the name of caste and community.

"Men, they not only spoil themselves but also spoil others. I pity you" (*Crow's Slumber*)

As a cook in a hotel speaks to Koni, Valmiki expresses his feelings to Savitha.

"Which is more important sleep or work? (*Crow's slumber*)", "which is more important caste or relationship?" (Joothan)

Work is more important than sleep replied the cook, Savitha retorted by saying caste is more important than relationship.

In *Crow's slumber*, "Nobody paid attention to the voice of the crow, it kept roaming until dawn... It came to the same tower, dead tired, it was neither able to sleep nor stay awake, literally toddled. Morning started, people started to work like machines, unable to bear the sound, started to shout. It was hungry but did not want to go in search of food. After a few minutes, it was unable to take off, fell off on the road, was unable to open its eyes. However, nobody paid attention to it."

In Joothan, "SurajbhanTaga's son Brajesh saw Valmiki going to school. He called him, 'Chuhreke, you really have sprouted horns...I hear you are clever in your studies, he planted one end of the stick in my stomach...You will remain a Chuhra, however much you study...he pushed me with the stick, my bag had fallen on the ground...my feet were smeared with mud and the books and notebooks in the bag were soaked. I burst into tears"

In both the stories, nobody paid attention to Koni and Valmiki. Though they were dead tired and beaten, nobody

came to rescue them. Thereby, the miseries of crow and melancholies of the disempowered go identical.

The researcher has found a plethora of similarities between nature and Dalits. Brutalities against the voiceless and less voiced in the society, the concept of alienate to eliminate, disrespecting both, the concept of earth-centric and hearth-centric, the notion of anthropocentrism and biocentrism are the commonly found themes in both the works. At the same time, an emphasis on Demolition of construction, introduction of deconstruction and initiation of reconstruction has also been laid in the chosen works.

Conclusion

As George Orwell presents vividly in *Animal Farm* that Man is the only creature that consumes without producing. He does not give milk, he does not lay eggs, he is too weak to pull the plough, he cannot run fast enough to catch rabbits. Yet he is the lord of all the animals. The word 'man' refers to the dominant class who does not cultivate lands, who does not involve in furrowing lands, who is too infirm to rear animals, he cannot do any physical activities, but he rules the people who do all sorts of farming, herding, furrowing and rearing animals. Karl Marx and Friedrich Engels in their *The Communist Manifesto* define that two types of people in the world exist. They are bourgeoisies and proletarians where the former only enjoys but the latter only works and suffers. "The history of all hitherto existing society is the history of class struggles. Freeman and slave, patrician and plebeian, lord and serf, guild-master and journeyman- in short, oppressors and oppressed have always stood in direct opposition to each other. The struggle between them has sometimes been open, sometimes concealed, but always continuous."

Similarly, nature and subalterns work and suffer whereas the dominant class only enjoys themselves without doing any work as they are wealthy but not healthy. While nature cleanses the polluted air, dalits clean the pollutions caused by the dominant classes. The oppressor knows only to pollute the nature through the capitalistic attitude and the oppressed cleans everything and dies by doing it. Dalits and nature closely share their lives and struggle to live in the caste-stricken and pollution-stricken society respectively. The researcher has used the

word 'Dalit' in a broader sense i.e. anyone who strives to lead a life in the society, women, children, trees, animals and plants can be considered marginalized communities.

Thiruvalluvar stated "All men that live are one in circumstances of birth; Diversities of works give each his special worth". The couplet explains that everyone is equal by birth and people become different only by their jobs, qualities and actions. The comparison of struggling communities (human) and nature (non-human) is very apparent as both encounter identical problems on the nature-made earth.

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TOWARDS THE 'CENTRE'- A FEMINIST PERSPECTIVE TO THE SELECT WORKS OF JAISHREE MISRA

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Abstract

The paper discusses the entanglement of family ties in select works of Jaishree Misra from a post colonial feminist perspective. It widely discusses the representation and portrayal of women in the novels. The protagonists in these novels are women who struggle to find their own voice. They are continuously in search of identity. Jaishree Misra pens her voice against the patriarchal and sexist biases the women of Indian society adhere to. Misra presents that the institution of marriage has an upper hand in subordinating women. The paper examines how Misra records the lamentations of an oppressed married women. Marriage curtails their freedom and drifts women further to the periphery. Misra empowers her protagonists to move to the centre from the periphery. The paper accounts briefly the feminist theory with relation to the select works. These select works for discussion includes Ancient Promises, Afterwards, Accidents like Love and Marriage, A Scandalous Secret and the Secret and Sins. The paper attempts to give a picture of female oppression and feminist longings.

Indian writing in English has accomplished a varied domain in the realm of English literature due to its varied images and wide-ranging themes. Though the literature reflected Indian culture and traditions, social values and Indian history by drawing the life in India and its people elsewhere, the trend started to change in the recent scenario. The dilemmas of the modern society and its people got its way into the literature.

The role of women in Indian English writing has created a special episode, their writings are distinct with the choice of language, mode of expression and clear observations about the situations of a woman's life being determined by tradition and modernity. Fiction by women writers contributes at large to the contemporary literature. Feminist writers focus on the material body as a text.

The concept of women's right came into being when some individuals began to experience a chronic imbalance in gender relations and to realize that the unequal power sharing between men and women is not a natural one but a consciously constructed one. This drawing of awareness among women led to the various movements comprising of

the feminist movements. In the early stages of the movement the resistance was radical and spontaneous.

Feminist movements helped women to shed their narrow focus on life and take a more broad vision of things. Women always had stereotypical roles to perform. Gender issues plague the Indian society. Women falls victims to bigotry, exploitation, violence and oppressions. They undergo unequal treatment in all walks of life the patriarchal society insists on oppressing women over men in family, society and even workplaces. Patriarchal society inflicts women with the ideology of mother hood which restricts her mobility and burdens them with child rearing.

Women emancipation thus became a necessity. Globally women face oppression in numerous issues. Women of the present era is now double oppressed with domestic chores and job requirements. Feminism is thus a theory that involves women to empower themselves from the gender inequalities and biases they adhere to. The movement seeks to bring an end to women's subordination and violence by empowering them and giving them control over their lives. They are called to break the notion that men occupy the centre and women are at the periphery.

Thereby breaking the archetypal stereotype, a woman is expected to follow. This analysis intends to discuss the tool of marital oppression laid by the patriarchal society to subordinate women through the select works of JaishreeMisra.

JaishreeMisra, handles this issue of empowering the marginalized lots. Misra's literary career took off with her autobiographical novel *Ancient Promises* published in 2000. Since then she has written down eight more novels. *Accidents like Love and Marriage* in 2001, *Afterwards* in 2004, *Rani* in 2007, *Secrets and Lies* in 2009, *Secrets and Sins* in 2010, *A Scandalous Secret* in 2011, *Alovestory for my Sister* in 2015 and the latest *A house for Mr. Misra* in 2017.

The select works of JaishreeMisra for the present study include *Ancient Promises*, *afterwards*, *Accidents like Love and Marriage*, *Secrets and Sins* and *A scandalous Secret* which are women centred novels. Yet her protagonists do not confine to the archetypal stereotypes. Misra problematizes the concept of women empowerment. She do not place her characters in a typical plot where her protagonists are weak, silent suffering voiceless women who gets trapped in an oppressive, male dominated patriarchal society and on one fine morning she gathers the courage to break the shackles of her oppression and comes out free. Instead her protagonists empower themselves gradually and freedom they attain at the end is a complete.

Her protagonists Janu of *Ancient Promises*, Maya of *Afterwards*, Neha and Soniya of *A Scandalous Secret*, Riva Kaaya and Susan of *Secret and Sins* and Neena And Gayathri of *Accidents like Love and Marriage* enjoy a lot of privileges. They are all born in well off families. They are born to families that value and love the girl child. They share utmost care in education the girls and accepts her thoughts and feelings. They take tremendous effort in finding a right partner for their daughters. Their life under goes the twist after they are married. They experience the bitter side of patriarchal oppression.

JaishreeMisra's debut novel *Ancient Promises* talks about the unsuccessful arranged marriage of Janu followed by divorce. Being a much loved daughter in her parental house she falls as a fish out of water in her in laws house. "I needed to put down roots and attempt to

survive, whatever it took. But I hadn't bargained for the fact that the soil I had been replanted in would be so hard and unyielding. Nor did I know of yearnings that rose from distinct places, too distant to even know of. Where the columns were still being tallied, the dues not yet paid. (95)

Maya of *Afterwards* is denied of any social life. Her husband Govind shares nothing, his feelings or business matters. Her parents are well aware of her struggles, yet that keep silent. "but what they wanted to see is that I live in a nice house, have a nice car, a husband who gives me everything they don't want to see the other side of that"(55). Govind provides her with all luxuries, but is never emotionally attached to her. "You must admit it's a nice cage, though. Three bedrooms, three attached bathrooms, stainless steel sink in a fully tiled kitchen..."(56)

A Scandalous Secret is a fascinating novel. The story revolves around a happily married couple. Unlike Misra's other protagonists Neha and Sharat are happy couples very much accommodative of their partners. The crisis began when the dark secret of Neha's past pops up. The emergence of Neha's illegitimate daughter before marriage drifts them apart. "For the first time since he had married Neha, Sharat suddenly felt very shaken and very uncertain of his marriage."(269).

Universal dilemmas of love and marriage falls the theme of Misra's novel *Accidents like Love and Marriage*. "Having to have a husband was one of life's cruel ironies for a woman like Swarn who did not especially enjoy male company- all that factory talk about weft and weave, and even worse, cricket and politics. She had no particular desire for sex, and she knew that easy access to that messy exhausting business was often the only reason for which men of her generation in India got married at all."(3) Misra through this novel satires on the theme of marriage. She elucidates that falling in love or getting married are mere accidents. Neena, the protagonist is portrayed by Misra as a 'pathivratha' who thinks her husband never betrays her. Through NeenaMisra subverts the concept of faith in marriage. "Married! What the hell, yaar, as if that's ever stopped anybody!" Shonali retorts scornfully. 'which era have you been living in. honey? Every married person I know is having an affair.'"(105)

Secret and Sins tells the story of bold and smart Riva and Aman, who had a passionate affair which got

spluttered when Riva decided to shift her interest to Ben, whom she thought to be reliable and trustworthy, who later becomes her husband. Fifteen years later when their marriage is at the cross roads, Riva meets Aman who is now a successful movie star. "On the one hand Aman's presence seemed to be transforming the very fabric of her life- joys she had thought long vanished were blooming gloriously in her mind again, like desert flower." (274) Misra focus more on the emotional bond of marriage than the physical side of it. JaishreeMisra also brings to her readers the marriage of Kaaya, Susan and Aman to make the readers compare and contrast the marital bonds.

JaishreeMisra the modern day woman author thus projects herself as a spokesperson of the woen who suffers under the clutches of marital oppression. Misra takes interest in the inner self of her protagonists. She empowers her protagonists to come out of the golden cage they are put in. Maya and Janu breaks their marital bonds that subjugated them and finds solace in the company of their lovers.

Misra not only empowers her protagonists, she also enlightens their male counterparts so that the drift in marital bonds gets sealed. Kaaya, Susan and Riva gradually wins back the hearts of their husbands. Sharat and Neha reconciles and Sharat is ready to accept Neha's dark past.

In a patriarchal society it is a well-known fact that man wants to overpower his wife. Society lays on him the right to exert his gender power over her, to be the sole controller of her. Misra uses her protagonists to satirize this preconceived notion. Misra deals with the psyche of

the modern woman who is no longer willing to adhere to the traditional concept of a submissive wife. The change in attitude towards marriage is one of the recurring themes of Misra's novels. Thus, being a woman centered critic of the modern times Misra's novels throws light over the way in which patriarchal oppression finds it pathway through the institution of marriage to subjugate or curtail a woman's freedom. Misra's treatment of man – woman relationship records the drift in the minds of women. She thus encourages and shifts her protagonist from the periphery and urges to come in the centre. Misra shows how family restrictions on individual freedom of women by upholding the values of patriarchy is a predominant issue of the modern society.

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THE WAR WITHIN: SITUATING ANITA DESAI'S *CRY, THE PEACOCK* THROUGH LEON FESTINGER'S THEORY OF COGNITIVE DISSONANCE

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Abstract

The human mind is like a balloon. It is filled with the air of hopes and expectations that lift a human being, however very many times the balloon bursts or the human mind is demotivated due to contradictory hopelessness and disappointments. Hence the conflict between belief and behaviour, expectation and reality is natural and unavoidable. This creates a certain mental void which stimulates tension in the mind which can be termed as discordance. The famous American social psychologist Leon Festinger propounded the Theory of Cognitive Dissonance to prove this occurrence. In simple terms, cognitive dissonance signifies a conflict between binary opposites like belief and behaviour, tradition and modernity, reality and illusion, rational and emotional domain and so on. Cognitive means the mental processes of perception, memory, judgement and reasoning. Dissonance means incongruity or disagreement. This dissonance makes human relationship a complicated affair. The renowned Indian woman writer Anita Desai, has contributed immensely to the world of literature. *Maya, Cry the Peacock* is her debut novel. This novel delineates the psychological tumult, in the mind of the protagonist Maya due to many conflicts on the psychological terrain in her marital life. Her expectations of her husband, to be another version of her father results in total disappointment. She is very sensitive and her husband is too insensitive. Maya has a modern outlook towards life but her husband is conservative. Her feminine sensibility clashes with his masculine callousness. So there arises a conflict in all her interactions with him. This leads to intellectual and emotional alienation between the couple. She is in constant struggle within herself. This paper attempts to analyse the various situations which causes cognitive dissonance in the mind of Maya, the protagonist. She is transformed into a hysterical character, with an affected psychological consciousness, as she is unable to cope with the dissonance. She feels estranged in her marital life and ends up murdering her husband as an escape or elimination of the dissonance in her mind. She resembles a fragrant rose which bleeds while falling on its own thorns. Her problems are merely caused by her own vulnerable mind. Tarne .N.Kulshreshtha and his co writers assert that the novel is a "faithful description of Maya's inner world of conflicts arising out of her failed marriage, and her loneliness". (318)

Keywords: Cognitive Dissonance, Inner conflicts, Induced Compliance, Belief Disconfirmation, Effort Justification.

Anita Desai is a dexterous explorer of the dark corners of the human psyche. She reveals many unsaid stories of the mind. Her novels have a touch of emotional strain and psychological dilemmas caused due to inner subtle complexities of the human mind. She unveils the inherent turbulent nature of the human mind and captures the different hues of the mind which keeps changing in accordance to the situations of life. She is very proficient in her style and descriptive method of writing. Her stories are woven with a rich domestic thread that showcases the artistic network of the life of a common man! Her stories resonate the lives of people in any domestic neighbourhood! In *Maya, Cry the Peacock* she pens the story of a woman who faces utter cognitive dissonance due to emotional conflicts in her marital life. The inner psychic tension caused due to cognitive dissonance is

vividly portrayed by the writer, with a high lyrical quality. This novel is celebrated as the best piece of literature! Anita Desai is totally disinterested in political or social issues! Her stories touch the rock bottom of the human mind and brings to surface the inner conflicts! She dedicates her suggestive writing in *Maya Cry the Peacock* to investigate the latent suppressed emotions of a woman with unrealistic expectations.

Leon Festinger advocated The Theory of Cognitive Dissonance in 1957. According to Festinger It is a subject of a new theory based on experiments showing that the grass is greener on the other side of the fence and that grapes are sweetest when they are in easy reach (2).

The theory proves that humans endeavour to achieve oneness or consistency in their thoughts and actions. When a discrepancy arises in this, it leads to a mental tension or

stress that can be termed as Cognitive Dissonance. It is a kind of defeat of expectations when reality is incongruent with the imagination. When a person has an expectation about the outcome of an event and when it turns out to be otherwise, he faces severe disappointment that can be called cognitive dissonance. It is the presence of conflicting beliefs and hopes. In simple terms Cognitive Dissonance can be termed as the mental discomfort a person faces due to conflict between expectation and disappointment, reality and fantasy, hope and despair, understanding and misunderstanding and so on. It establishes the relationship between two pairs of binary opposites.

Festinger classifies the different paradigms of Cognitive Dissonance. They are

1. Belief Disconfirmation Paradigm
2. Induced Compliance Paradigm
3. Free choice Paradigm
4. Effort Justification Paradigm

The book titled, **The Prophecy Fails**, (1956) is a socio-psychological study of a modern group of people, who believed that the world would come to an end on a particular day. According to Festinger this cognitive dissonance arises when people are given some promise and the breach of that promise takes place. This conflict makes people suffer from anxiety and disappointment. Prophecies can be believed. The failure of the prophecy results in Belief Disconfirmation Paradigm.

The second type the Induced Compliance Paradigm is the cognitive dissonance arising due to conflict between equality and inequality; justice and injustice; partial and impartial. When someone happens to suffer from these binary opposites they are in Cognitive Dissonance of Induced Compliance Paradigm. They are forced or induced to act in a certain way that may be quite contradictory to their beliefs.

This dissonance in the Free Choice Paradigm arises due to conflict in choice and selection. One cannot force people to select their preference. When one is given the choice of selection the conflict arises. They do not know which one to be selected; which load to be taken, because they are always chased by regret.

Conflicts in Effort Justification Paradigm is between right and wrong. Right thing happens in the wrong time

and wrong thing happens in the right time. It is always easy to get into a relationship, what is difficult is to get out. One does not know what is wrong at the right time and what is right at the wrong time.

Much has been written about the psychological stress that the protagonist, Maya undergoes in the novel *Maya, Cry The Peacock*. This paper analyses the cause of the stress and suggests it is due to internal disharmony. The outer world is normal, as against the abnormal inner world of Maya. This paper aims to bring out the conflicts in the mind of the protagonist Maya, due to Cognitive Dissonance. She is victimised by dissonance to a great extent that she attempts to murder her own husband. The heroine is pushed into the dilemma of choosing between asserting herself to her marital environment or rebelling. She constantly compares her father to her husband and ends up in mental stress. She rewinds her past through recollecting her childhood days and compares it to her present days with her husband and enters into a pool of despair. The hiatus between her past and present causes her dissonance. As affirmed by Vinod Bhusan Galati, "The Present and the past are juxtaposed to highlight the temperamental incompatibility between Maya and her husband Gautama" (105). This article throws light on the conflicts present in the mind of the protagonist which causes severe Cognitive Dissonance in her.

The story begins with the conflict between Maya's hypersensitive mind and Gautama's insensitive mind. Insensitive, according to Maya's perception but in reality he is a calm and composed human being. Maya overreacts to the death of her pet dog Toto. This has also been rightly pointed out by Ann Lowry weir

For instance, a pet and long time companion would be mourned, but not all readers would agree with the childless Maya's statement that a relationship with a dog is no less a relationship than that of a woman and her child (150).

Gautama takes care of the entire process of cremating the dog and completing the final rites. Gautama tries to comfort her and offers her a cup of hot tea. "Come and drink your tea, and stop crying. It is all over now, won't you pour out my tea?" (8) Maya reacts haughtily,

His coldness, his coldness, and incessant talk of cups of tea and philosophy in order not to hear me talk and,

talking reveal myself. It is that my loneliness in this house(9).

This clearly reveals the cognitive dissonance caused in her mind due to the temperamental incompatibility she has with her husband. This dissonance may be classified under belief disconfirmation paradigm. Maya strongly believes that the death of her pet dog is disastrous and it a good reason to moan in pain. Gautama on the other hand disregards this belief and takes a stand that death is a normal happening in anyone's life and to be satisfied that the end was easy for the dog. So contradictory beliefs lead to conflicts in the mind.

Another point of conflict arises between Maya's over attachment to everything and Gautama's detachment as prescribed by the Bhagavat Gita. When Gautama says her pet was cremated, again Maya gets into an argument as to why it was not buried. Gautama says "The Gita does not preach involvement in tradition. It preaches – recommends rather detachment on every count"(17).

He explains that when Human beings disappear it did not matter whether they are buried or cremated. Maya clings to the word "Disappeared" and argues that it was cruel on Gautama's part to use such words as the feelings and emotions towards the pet dog Toto can never disappear. Here again it is evident that there is a discordance between Maya's unrealistic philosophy of death and Gautama's rational approach towards it. She is physically agitated. Dr Mrs Rengachari acknowledges,

Maya had always believed in the perfection of her world but learning Gautama's views on astrology and fate she felt that her life was tinted with Fate-fatality. The mental conflict that resulted gets reflected in her physical condition as well (7)

Another important factor which may cause dissonance according to Festinger is accidental exposure to information. Maya is chased by a feeling of insecurity as she believes the words of an astrologer who predicts death to her or her husband within the early years of marriage. She faces utter dissonance as she is unable to choose whether to reveal her fear of this prediction or suppress it. She is unable to survive with the burden of panic in her. She lives in horror and discomposure.. She confesses "

And four years it was now, we had been married four years. It was as though the moon light had withered

the shadows in my mind as well, leaving it all dead white, or dead black...I knew the time had come. It was now Gautama or I.(33).

This incident keeps rewinding in her mind often and she is filled with constant insecurity. Obsessed by this foretelling of disaster by an albino astrologer at a very vulnerable age Maya feels cognitively dissonant due to belief disconfirmation. She wishes the prophecy to be untrue and battles in her mind as to whether she would die or her husband would.

Maya marries Gautama, a man of her father's choice. He is much older than her and also starkly different from her. His peep hole to life is practical and philosophical. Contradictory to this is Maya's perception which is sensual and romantic. Here again a conflict in attitude is evident. Gautama takes a condescending attitude but Maya bears a friendly attitude. Maya wishes to live her life according to her whims and fancies but Gautama dismisses such desires as gross attachments, not worth pursuing. She keeps reminiscing this thought in her mind that there was nothing much in common between them except that he was her father's friend. She says

I marry this tall stooped and knowledgeable friend of his, one might have said that our marriage was grounded upon friendship of the two men, and the mutual respect in which they held each other, rather than upon anything else(40).

Here Maya faces dissonance due to Forced Compliance in the choice of a life partner. Gautama is never able to get close to her as she is always doubtful about his intentions and so he detaches himself and leads life on philosophical pretexts.

Maya expects to see her father in her husband. She cries "No one, no one else, loves me as my father does"(46). Gautama tries his best to satisfy all her needs but she feels

ad there been a bond between us, he would have felt its pull, I thought of him so deeply. But, of course, there was none... There was no bond, no love-hardly any love. And I could not bear to think of that.(93).

This is a misunderstanding which is beyond truth. Gautama is a very rational and practical husband. He is confounded with the mystery of Maya's behaviour. He

does not understand the real cause of her disturbance and just tries his best to keep her at peace. Maya who hides the prediction of the astrologer always finds every situation as an opportunity to pick up a quarrel with her husband. After attending a party Maya feels irritated and she shouts "It was horrible". She even pulls Gautama in and says he must have felt wretched. Gautama confesses he was just bored. Maya becomes furious and shouts angrily at her husband, "Can't you feel anything except boredom?". Gautama comforts her. He says "You are a grown woman now, Maya, no light headed child. You must not allow yourself to grow so upset about these things." (67).

Maya fails to see the logic here and grows more upset. She unfairly feels her husband is responsible for her disturbed mind, "here lay the catalysis of my unrest" she laments. Here a conflict between Gautama's rational mind and Maya's emotional mind is evident. This causes dissonance in her mind and she frets and starts to cry. In the words of Neethu

Gautama is pragmatic, unromantic, and unsentimental and believes in 'detachment' on every count. Maya on the other hand, is a highly sensitive, gifted with poetic imagination and a neurotic sensibility (284).

The story of Maya is not one of a woman who has failed. In fact life does offer her the best. It is her constant

inner frustration which alleviates her struggle within. Maya's routine life is obviously simple and peaceful but she gets into such severe conflicts that she is totally thrown off balance. All the actions in the novel take place inside her mind. Her problem is not her husband, but it was trying to see her father in him. Another issue is the constant insecurity in her mind caused due to the albino astrologer. As her name suggests Maya is in constant illusion and refuses to see reality till the very end of the novel. She becomes a victim of cognitive dissonance and never takes an effort to eliminate or reduce it. She succumbs to the mental pressure caused by dissonance by killing her own husband.

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THE IDEA OF MARGINALIZATION: TO BE OR NOT TO BE; AN INDEPTH ANALYSIS OF THE NOVEL *THE DARK HOLDS NO TERRORS* BY SHASHI DESHPANDE

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Abstract

The present day situations have thought all men and the patriarchal society that women are equal to men. But there are still a few assumptions saying that they are less equal to men. This paper attempts to prove that women have come out of their patriarchal circle and proved themselves that they are equally important in the society. The paper also attempts to analyse few topics on which women are termed as "marginalized".

Keywords: Men, women, patriarchal society, marginalized, equal.

Introduction

The novel begins with the protagonist named Sarita coming to pay a visit to her mother's house after many years seeking penance for her childhood and adolescent misdemeanour. The story also reveals the readers that she has come away from her home to escape from her extremely wicked and cruel husband who turns out to be a sadist during the night time. The story deals not only with the protagonist finding solace for her past and present scenarios of her life but it irrevocably highlights the bifurcation drawn between male and female, the clash of the male ego, women in subordinate positions, sexual assault and marginalization. But this paper attempts to throw light from a vantage point to highlight the infinitesimal truth that many fails to comprehend while being the ardent cadres for be it women or the marginalized sections of the society. The novel *The Dark Holds No Terrors* written by Shashi Deshpande though appears to be a women's libber having Sarita as the protagonist representing women as the marginalized, a worm's eye view of this beautiful novel would help one to abandon their masks of the "absolute prismatic truth" that they believe in and that which is portrayed by the society with man at the centre and woman on the periphery; and the partnership between a man and a woman being unequal and unbalanced. Hence Subaltern Studies emerged to make an impact in the society thereby making the world know about injustices done to a particular group

of people and helping them to be uplifted to participate actively in the societal activities without any qualms. In other words, giving the marginalized a raised platform to show the world who they are and what they are as individuals. The word 'marginalization' refers not only the treatment of relating someone as inferior but also the subordination brought about in terms of economical, social, racial, linguistic and cultural dominance and particularly through gender differences. Hence the word marginalized can be interchanged with the word subaltern. Marginalization can be traced back to the history of how the colonizers willingly exercised control over the non-Europeans in the name of civilizing the east and to cleanse them from their barbaric nature, they marginalized them as 'Others'. But with the theories of Gayatri Spivak and others coming into existence, women's sufferings were brought to the forum thus enlarging the perspectives of how one views them as a woman. For centuries women were considered as weaker sex, inferior to men and therefore they were voiceless throughout their lives. Their duties were confined within the family sphere of being in the kitchen, caretakers of children and pleasure givers for men. Their roles were limited and restricted as they were labeled as marginalized by the dominant ones. The society's way of perceiving women as marginalized wouldn't make them one. This paper attempts to bring in that the very idea of marginalization is only a travesty when it comes to women and that they are not what they

are called to be or how they are perceived by the society. But they are something more than what the society have thought them to be.

The protagonist Sarita hails from an orthodox family feeling unloved, unwanted and uncared as her parents shower their love and affection to her younger brother Dhruva. In spite of her being the eldest, she feels neglected by her own family and this creates a deep turmoil and bitterness in her heart against her very own parents. As a child, she feels she has not got the atmosphere of freedom in her house as there were differences in the way she was treated from her brother Dhruva. Hence the agony to break free from the distinction between a boy and a girl grew in her to heights massively. But she sees a whole new world in the eyes of Manohar, a professor with whom she falls in love but the same man turns into a grotesque monster at nights and charges to assault his wife when his male ego is affected. She falls prey to him without apprehending therein lies an animal so secretly waiting to strike her and maul her when she least expected. The consciousness of male ego lies inherent within him concealed completely in the eyes of men. The moment Saru is given all the attention by her neighbours and when her status and dignity as a doctor is uplifted and finally when she is recognized by the society for who she is as an individual, she is attacked by her husband who shows disinterest in her appreciations and adulations that comes from the outside world.

"And so the esteem with which I was surrounded made me inches taller. But perhaps, the same thing that made me inches taller, made him inches shorter. He had been the young man and I his bride. Now I was the eldest doctor and he was my husband. $a+b$ they told us in mathematics is equal to $b+a$. but here $a+b$ was not, definitely not equal to $b+a$. it becomes a monstrously unbalanced equation, lopsided, unequal, impossible." (42)

This treatment continues until she tells him that she is ready to stay at home to carry out the responsibilities of being a mother and a dutiful wife to her husband by giving up of her role as a doctor in the society. It is only after she utters such a statement that he treats her gently as ever as he would to a child. This sudden change in his behavior is actually a result of his male ego being satisfied. Many

times Saru attempts to break open the truth to her husband Manohar that she cannot go about life with the dichotomy in his character yet she stands as a failure quivering in front of him unable to let the words out of her mouth. Here she stands as a representation of a marginalized woman who is trapped in the trenches set by the patriarchal society, wielding to harness power to stand up against all the odds as dictated and tutored by the society. Hence there would be lot of interpretations or reviews for this book calling the female protagonist as subaltern and marginalized just because she remained quiet. But the author doesn't end the novel with the idea of sarita being marginalized by the dominant and a closer reading of the same helps us to analyse how Sarita is more intelligent and wise to have kept her opinions from letting her husband know about it. In this novel if we compare the female protagonist Sarita with the male protagonist Manohar, Sarita is more educated and earns a lot than her husband Manohar. On the other hand, Manohar is only a Professor and his earning is very less when compared to Sarita's. But just because she is more educated and earns more than her husband, Sarita does not have any attitude within. Attitude is something how one reacts when he/she has everything and how one reacts when he/she has nothing. She also reflects back on her relationship with Manu while having a conversation with Madhav. She says "it's not only I, it's Manu and I, and how we react against each other" (120). Just because she is educated doesn't mean she has to show her bossiness. So a woman knows how to tackle problems when it comes to the family sphere. If she had reacted, she would have lost the love of her husband and broken her family's peace that held them together. But just because she remained silent without asking her husband about the previous night's tortures, it doesn't mean that she is a subaltern or marginalized. It only means that she very well knows how to tackle things at home and how to get back her husband's love. She says "It's all a question of adjustment, really. If you want to make it work, you can always do it." (118). The above line from the text itself is an assertion of her intelligence with which she carries her daily chores in life. Later she silently walks to her father's residence and waits for her husband to respond and this wisdom has rebonded their family life. Indeed her husband wrote to her

and enquired about her return. If she had reacted, would this have happened? By keeping quiet and remaining submissive, she has earned her husband's love back and also because the male had all the animalistic behaviors within him during the night hours, doesn't mean that he is bossy. If he had been bossy, if he had got the male ego within him, he wouldn't have written to her. So from this perspective, it is well understood that how a man and a woman react to each other is the main thing that matters.

The same scenario can also be compared to the movie industry as well. There had been days when women were not allowed to play the role of female protagonists but the 21st century had shone lights on women-oriented subjects. The movie called *Aramm* directed by Gopi Nainar has the female protagonist playing the role of a collector on a rescue mission of a kid trapped in a borewell. Even the recent movie called *Bigil* directed by Atlee is mostly about women playing football. When we assume a game like cricket or football, what immediately comes to our mind is that the male lead taking over the game but in the movie we witness a women's group taking over the game of football.

Similarly this paper attempts to prove that the female protagonist leading the novel is not a subaltern just because the society had seen her marginalized. In this novel, if she had shown anger in place of love, she would have earned only her husband's anger that would have spoiled her family life including her husband's love. Since she had given love in place of anger, she has earned her husband's love. So from this it is well understood that the

attitude one shows towards others matters. If one shows love, they get back love; if shown anger and wickedness, they would receive the same. Imagine if she had shown anger, her husband would not have called her and missed her back. Just because she has showed love to her husband, it helped her man to realize who he really is, seeking her presence back at home. From this her role as a wife is well attributed. And also, from this it is evident that love has no boundaries.

To conclude, the society had been treating women in a way imagining that they are less capable of doing things equal to men but only after women revolted against this concept, the society had come to know that women are equally capable to men. How society sees women and men is the main thing that matters. If a society treats women as marginalized, yes they are marginalized. The same society, if sees women as equal companions to men, yes they are equal. Thus a society comprises of different individuals bound together with the belief of oneness to stand tall in par with men in all walks of life.

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PSYCHOANALYTICAL STUDY OF WOMEN IN ANITA DESAI'S *FIRE ON THE MOUNTAIN*

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Abstract

A new era of emancipation for the Indian woman seems to have been born with the help of literary legislation and the experience of the freedom movement. The taboos and inhibitions of thousands of years were cast aside gradually. This enabled the writers to deal with the theme of exploration of identity and of self-awareness. Karen Horney's Theory of Neurosis states that problems in personal relationships arise out of anxiety. This paper analyses the women in Fire on the Mountain, their anxieties and problems in relationships using Horney's theory of neurosis.

Keywords:Psychoanalysis,relationships,alienation.

Introduction

The new women novelists were concerned with the interaction of traditional values and modern trends in Indian life. The themes like poverty, squalor, oppression and human suffering, evils of the unjust social system in India were preferred by them. Fiction writing by women novelists in India attained maturity with the works of Kamala Markandaya, Ruth Praver Jhabvala, Nayantara Sahgal, Anita Desai, Santa Rama Rao and Attia Hosain. Their novels explore comprehensively the social changes of India.

The emergence of women writers writing in English in India is of great importance. It brings a new age of brightness for Indian women. The modern Indian women writers writing in English have also voiced their protest against the prevailing male domination and attempt to achieve the self-actualizing awareness of the emerging women. Anita Desai's study of intelligent woman's psyche, the woman who is aware of her personalities and sense of direction, a creature who lives life on her own terms and yet understands the needs to tolerate them (Shanta Krishnasamy, 279).

The emergence of women novelists had considerably influenced the change in attitude. Their writings reflect a shift in the sensibility of the writer as well as the reader. It is said that the literature of a country is the store house of the culture, land and sociological aspect of its people. But

literature all along has been tuned to the point of view of the male element. Woman is often 'marginalized', 'repressed' or 'silenced' in literary work. The role of woman is restricted by her womanhood and therefore, the experience of the muted female half of the society was not reflected in literature.

While their foreign counterparts, Simone de Beauvoir to Kate Millet, Margaret Atwood to Lucette Finas, have lent invaluable support to the feminist movement by their endeavour, the Indian women writers seem to be content to render in fictional terms the human condition, barely discriminating between the sexes. Their characters are aware of themselves first as human beings and then only as women or men. In some of the novels of Anita Desai and Shashi Deshpande, feminist concerns do emerge but only incidentally.

Anita Desai is one of the most eminent Indian English writers. Her dual heritage, both racial and cultural, has had a strong impact on her life and has also influenced her writing at the thematic as well as stylistic level. Iyengar says, "Anita Desai has added a new dimension to the achievement of Indian women writers in English fiction" and also "her forte ... is the exploration of sensibility" (464).

Anita Desai brings to bear upon her works an essential contemporary, urban ethos. Her focus is on individuals – hypersensitive, lonely, alienated people, estranged, incarcerated in their private worlds and private

traumas. She herself has said, "I am not in the least but interested in society seen as a mass. All that one can do is write about a few individuals... only the individuals, the solitary being, is of true interest". Anita Desai's novels present the different phrases of the theme of alienation such as "Powerlessness, meaninglessness, normlessness, isolation and self-estrangement" (Pathak 17). Desai's central protagonists are female protagonists (except in *The Village by the Sea* and *In Custody*) who are highly sensitive and revolt against the conventional exploitative system and also the modern technological progress. Anita Desai's novels are studies of the inner life of characters. As she creates a small milieu, the focus of her narrative becomes precise and clear. Anita Desai's talent lies in describing in graphical detail the minute things that are usually left unnoticed. She employs a variety of techniques to show the fear, anxiety and neurosis with which her sensitive young women are seized. She employs the technique of "Fugue", the morbid fears, by which a person feels constantly threatened. Most of her characters try to preserve their independence and think that by getting themselves alienated they will achieve their goal namely, the discovery of their identities. It is this nostalgia for independence that turns them into rebels.

Women in *Fire on the Mountain*

Anita Desai published her fifth novel *Fire on the Mountain* in 1977 which won Sahitya Academy award in 1978. This novel attempts to define the dimensions of feminism and the images of three women. Santa Acharya feels, "there is greater sensitivity and restraint in the portrayal of theme in this novel common to all her characters" (245). In this novel too, the novelist's conviction that human relationships are inadequate and that loneliness and despair are inescapable human predicament are presented. This malady affects the child, the young and the old. In this novel, Nanda Kaul and the child Raka suffer from lack of love and estrangement in varying degrees for different reasons and with these characters the novelist presents the images of women and her idea of feminism. There is quite austerity and coldness in the principal characters, Nanda and Raka. Their attitudes and temperaments call for controlled and mature treatment of the theme. Structurally, this novel is an

organic whole, relating the inner self to the landscape, projecting the image of individuals, making relevant connections between causes and events, introducing flash-backs to paint vivid images of early life of characters which are contrasted with present so that the composite image conveys a complete image of each woman and the girl.

The title *Fire on the Mountain* is symbolic, fire which burns in the heart of an old lady, a great-grandmother Nanda Kaul, the exploration of loneliness of life whose inner emotional world and her longing for independence and fulfilment of life are presented by the novelist to portray the theme of the novel, concept of feminism. The novel is pervaded by an overpowering sense of loneliness and isolation in the protagonist, Nanda Kaul, portraying a reverberating and pathetic image of old age, who lives a life of recluse in her village at Carignano in the Simla hills. Ramlal is the only other person in the house, who cooks for Nanda Kaul. Carignano is exactly to Nanda Kaul's expectations and liking. Its 'bareness' and its 'starkness' pleases her most. She has preferred to live at Carignano because she does not wish her privacy to be disturbed at any cost. Her life at Carignano is radiant, elegant with perfection until the letter bearing Raka's arrival comes.

Nanda considers Raka an 'intruder, an outsider', "She would never be able to sleep, Nanda Kaul moaned to herself, how could she sleep with someone else in the house? She was so unused to it, it would upset her so" (Mountain 38), and resists being drawn into the child's world. Nanda soon discovers, however, that she and her great-grand daughter have much in common, primarily their aloofness and determination, to pursue their own secret lives. Raka announces, 'I have set the forest on fire.' It is symbolic of the fact that a world where a woman cannot hope to be happy without being unnatural, should be destroyed. The fire consumes the fictive world of Nanda Kaul.

Psychoanalytical Analysis of Nanda and Raka

The purpose of Anita Desai is to adroitly explore the emotional life of her characters, especially female characters in her novels, so she chooses only those characters who are emotionally starved and who have turned renegades. Nanda and Raka choose to live in the

cell of the self, building up a world of fantasy. Nanda did not come to Carignano to enslave herself again, "She had come to Carignano to be alone. Stubbornly to be alone" (Mountain 88). Their preoccupation with the self becomes an obsession with them. Raka stands for the anxieties of life. She shares her grandmother's sensation. She like to be left alone to pursue own secret life. "I'm shipwrecked, Raka exulted. I'm shipwrecked and alone" (Mountain 68). All human relations, which are the best means of nourishing emotions, have turned meaningless for these emotionally starved characters of *Fire on the Mountain* – Nanda Kaul, and Raka. Raka did not like to mingle with others, she did not like going to restaurants, or invite children to birthday party.

Each one of them is victim of emotional alienation and craves for privacy, isolation and fantasy to escape from unpleasant reality of life, the sense of feminism and the images of women of Anita Desai. Most psychological novels depend for their effect on insight into character. In this novel, Anita Desai tries to qualify and quantify a woman's life towards the end of what may be called long and effective service. This service is re-examined to see what or whom she is serving and whether this constitutes a meaningful activity.

The first section of the novel *Fire on the Mountain*, incorporates a bizarre psychology. In her frustrations Nanda frantically searches for detachment as life has not honoured her claims. Her original self-effacing solution has not worked throughout her life so she substitutes it with the strategy of solitude. According to critic, the repeated associations of Nanda with snakes indicate that withdrawal is an act of revenge as she was compelled to what she hated throughout her life (Goel 65).

The protagonist's rebelliously detached attitude and her will to live in complete isolation tends to regard Nanda Kaul as a formidable old woman who has snapped all ties and discarded everyone. She avoids everyone because she has the moral courage to face the world all alone. "Discharge me, she groaned. I've discharged all my duties. Discharge" (Mountain 33). This is the image projected by Anita Desai, the feminine psyche of Nanda and the feminist experience in its expression by the writer.

Thus Anita Desai makes a claim for women that they too need a place and time to be themselves and to find

fulfilment distinct from the biological role thrust upon them, a clear expression of feminine consciousness. Nanda hated the crowding of people in Vice Chancellor's house. "She had suffered from the nimiety, the disorder, the fluctuating and unpredictable excess" (Mountain 32). As a symbolic correlative, the forest fire ignited by Raka, symbolizes the inner destruction of Nanda. Anita Desai is certainly claiming for women, as a feminist, the freedom for choice and fulfillment of life, time and place, to be themselves, discarding the traditional obligations and duties thrust upon them, by suggestion and indirections, but not directly and openly as in the images of her women characters.

In the words of Shanta Krishnaswamy, "Desai's study of the intelligent woman's psyche, the woman who is aware of her potentialities and sense of direction, a creature who lives life on her own terms and yet understands the need to relate them" (279).

Psychoanalytic theorist Karen Horney developed one of the best-known theories of neurosis. Karen states that anxiety caused by interpersonal relationships leads to neurosis. According to Karen, basic anxiety could result from a variety of things including, direct or indirect domination, indifference, erratic behavior, lack of respect for the child's individual needs, lack of real guidance, disparaging attitudes, too much admiration or the absence of it, lack of reliable warmth, having to take sides in parental disagreements, too much or too little responsibility, over-protection, isolation from other children, injustice, discrimination, unkept promises, hostile atmosphere, and so on and so on. These individuals exhibit a "loner" mentality, distancing themselves from others in order to avoid being tied down or dependent upon other people.

Nanda Kaul and her anxieties fit into the neurosis theory of Karen Horney. Nanda always sought to have at least an hour of quiet, undisturbed retreat. She wanted no one and nothing else. "Nanda Kaul lay on her bed, absolutely still, composing her hands upon her chest, shutting her eyes to the brightness of the window she would imitate death, like a lizard" (Mountain 24). Nanda Kaul, tired of playing the role of wife retires to a secluded place. It is sheer weariness, mental fatigue that prompts her to move away from the world of duty and responsibility.

As the Vice Chancellor's wife, Nanda was at the hub, the pivot of the family. Later at Carignano she recollects with distaste the burden of duty and increasing restlessness that simply was too much for her, 'the children were alien to her nature, she neither understood nor loved them'(Mountain 158). Dissatisfied by the obligations and duties for self centered and loveless husband and children Nanda had come to Carignano to protect herself from further onslaught by others.

Conclusion

Anita Desai is portraying the changing roles of women and her own concept of feminism in the adverse circumstances of life. The conflict between emotion and reason becomes very complex one. Nanda always feels loneliness and dejection in her life. She is fond of quiet and calm life. Even when her husband was alive, she did not like the busy life, and wanted to lead a separate life. The psychoanalytical analysis of Nanda and Raka shows the anxiety caused by interpersonal relationships that lead to neurosis.

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ARTICULATING SILENCES: INDIGENOUS NARRATIVES IN PERUMAL MURUGAN'S *PYRE*

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Abstract

"Writers do not merely reflect and interpret life, they inform and shape life" said E.B. White. Perumal Murugan reminds the readers about the existence of caste based differences in his *Pyre*. Prejudices and brutalities happening in the name of caste are well articulated by the writer and the novel may be seen as the writer's desire to shape a new society with the pyre destroying the deep-rooted discrimination. The novel which revolves around the life of Kumaresan and Saroja articulates the problems associated with hypergamy. The indigenous narrative of caste and its associated violence have a universal appeal in reminding the readers of discrimination existing in the modern society. This research paper is an attempt to cull out the author's bold and loud narratives on differences in caste and culture indigenous to the Tamil society. The protagonist Kumaresan is accepted in a new town and provided employment but his wife who hails from a 'higher' community is not lucky to get the same kind of acceptance in Kattuppatti. The narratives of the novel loudly articulate how the caste sentiment can turn a mother to plan vengeance.

Keywords: Pyre, Hypergamy, Indigenous, Narrative.

Introduction

Perumal Murugan is one of the modern writers who showcases the reality that we find in our immediate environment. His well acclaimed Tamil novel *Pookkuzhi*, translated into English as *Pyre* by Aniruddhan Vasudevan brings to light the intolerance still existing in the Tamil society. The novelist has presented the theme of discrimination and violence associated with hypergamy. Perumal Murugan like his other five novels and short story collections portrays the native class struggle in *Pyre*. Perumal Murugan's presentation of rustic environment attracts the readers' attention and the plot expands the indigenous narrative of the writer to give voice to the spectacle of violence happening as a result of prejudices associated with community. In fact *Pyre* acts as an "eye-opener for many who believe that caste-based discrimination does not exist".

Perumal Murugan's novel *Pyre* brings to light the stark reality of caste-based discrimination prevalent in the Tamil community. He presents the glimpses of such differences existing in urban areas and highlights the vicious dominance of caste-based narratives in rural regions. S. Shankar, a cultural critic and the author of the

famous novel *Ghost in the Tamarind* says "caste has been the name for a monstrous and irredeemable system of social hierarchy and oppression based on horrific notions of ritual pollution and exclusion". Readers of *Pyre* find the definition of caste elaborated in detail by Perumal Murugan through his instances drawn from a town (Tholur) and a village (Kattuppatti).

Dr. Babasaheb Ambedkar in his *Annihilation of Caste* says, "The real remedy for breaking caste is intermarriage. Nothing else will serve as the solvent of caste". The architect of our constitution felt that marriage can serve to eradicate caste from India. The novel *Pyre* shows how a hypergamy instead of "breaking caste" leads to the cruel death of Saroja.

Caste Discrimination in Urban Areas

Kumaresan, the protagonist of *Pyre* moves to Tholur, an urban area along with his friend Periyasami in search of a better livelihood. Though the new place offers shelters to strangers and job seekers, it does not stay away from caste-based discrimination. Mythiliakka's discriminatory actions are discerned when she refused to accept Kalakala (sweet biscuit) offered by Saroja. It is then that she learns

that people like Mythiliakka accept things only from “people of certain castes”.Saroja is subjected to caste based discrimination in Kaatuppati.After the bitter humiliation in Kaatuppati, she remembers how the same had happened in Tholur.She recollects how Mythiliakka of Tholur never let anybody inside her house and did not accept anything from others.

Saroja's father prefers Tholur to his native village because of the severity of caste discrimination.“Here in this town, you walk about freely, swinging your arms.You can't do that there.Why do we need such a place?” This statement of Saroja's father indicates how urban areas are better when it comes to prejudices related to caste.Through the presentation of character like Mythiliakka and Saroja's father, Perumal Murugan subtly portrays the existence of caste based prejudices still existing in towns and cities.

Narrative of Communal Bias in Kaatuppati

The caste-stricken discrimination in Kattupatti is so severe that it has no compassion for Saroja and leads people to burn “a fertile crop of corn”. The moment she enters the village Kattupatti along with Kumaresan, she is greeted with statements such as “This is not a face from our caste. This is the face of someone who hasn't toiled, a body that hasn't suffered summer's heat”.The looks of Saroja does not let villagers accept her as of their own.The women who stare at her comment that ‘She is not dark like us, is she? She is pink like the eastern sky at dusk.Just like a film star’.Men's gazes hound her as they inspect her as if she was an animal and they pass remarks such as ‘A rare piece of sweet jaggery’.

Villagers do not approve of Kumaresan's hypergamy.Kumaresan's mother Marayi regards her daughter in law as a “reason to weep for the rest of my life” and assaults her by grabbing her hair.The other women who witness this gruesome act remain mute and they do not even offer water to Saroja when she faints and collapses.The women also taunt at her regularly by asking how she had bewitched Kumaresan.

Marayi frequently blames Saroja for her looks.She says, “Her face is pale and she looks like someone who is dying of hunger”.She cries, “Of what use is a girl who does not have the strength to fetch two pots of water?”She feels

betrayed by his son for having brought home a girl who would of no use to her either at home or at workplace.“She doesn't look like she can cook even for two people.In days of harvest, will she be able to do some weeding, or pick grains, or pluck fruits?”These statements by Marayi prove that Saroja is haunted for her complexion which makes her different from the rest of the women in Kattupatti.

Caste has deeply rooted and influenced the people of Kattupatti.Marayi is no exception to that.When Kumaresan is found working with people of different caste in her own village, people from her community complain to her saying that Kumaresan was “sitting on haunches and socializing with them, rubbing shoulders with them and roaming around with them.”They question her “Why do you let him mix with men from other caste?When we offer them water, we pour it without touching.”This makes Marayi even feel that it was better for Kumaresan to lie at home without even bothering to work.She detests the idea of tasting the “the flavours of kurma and kozhambu from restaurants” as it would make her lose the taste for home cooked food. These show how Marayi was against any change from the norm that she was familiar to.

Deep Rooted Bias for Caste

Perumal Murugan precisely presents how caste bias has been there for generations.Appucchi and Ammayi, the grandparents of Kumaresan are also unhappy with Kumaresan for marrying an outsider. Appucchi slaps Kumaresan and asks Ammayi not to take Saroja inside the house.Ammayi makes Saroja sit on the verandah and serves water to her in a lead tumbler.The elders of the village excommunicate Kumaresan's family for his hypergamy till the village festival.They feel, “if we start the festival here with this impurity in our midst, we might incur the wrath of Goddess Mariyatha.Would she tolerate another caste?”Even the maternal uncles and aunts of Kumaresan voice their opinion against the marriage, soKumaresan is ostracized by the entire family.

Saroja is always at the receiving end of torrential abuses not for her character or her deeds but just for her communal identity. Her supposed superiority is challenged by people around her.One of the men directly questionsKumaresan, “In what way are our women inferior?”In fact Kumaresan is excommunicated for

bringing disrepute to the women of his community by marrying an outsider. Even Kumaresan's aunt feels that Kumaresan has "brought a woman from somewhere else as if there were no beautiful women in our caste".

Bhai Anna, the egg seller who practices a different religion is however not discriminated in Kattuppatti. Marayi makes Bhai Anna feel at home with her remarks, "you don't feel like a person from another place at all. You are just like one of us in this village". Bhai Anna replies, "my speech sounds like it belongs here". Marayi trusts Bhai Anna and sends Kumaresan to Tolur at his insistence. She yields to his request, "Set him free... Let him fly to a few places and find his own food." However, Marayi regrets her decision of sending her son out and paving the way for her disastrous future.

Bold but Incapable Hero

Kumaresan is presented as a bold hero. He is unlike his friend Periyasami who hails from the same district. Periyasami does not mind looking at girls from other community. However, he prefers to marry a girl of his community. He even tells his friend that if he marries a girl from another community, he would be poisoned or beaten to death. Kumaresan does not listen to his friend's advice. He falls in love with Saroja and elopes with her, marries her and takes her proudly to his village. By marrying Saroja, he "defies society" and is "much more courageous man than a politician, who defies Government". On the way he assures his wife not to worry about anything and promises to be always by her side.

Kumaresan decides to face the problems of hypergamy with the support of his friends, mother and uncles. However, he finds no concrete support from his mother and relatives. When he is excommunicated for his hypergamy, he laments, "Caste! Which caste is soda shop Bhai from? Wasn't he the one who offered me the job? If he hadn't done that, how could I have made some money? Which man from my caste came to my aid?" His rich uncles neither did help him to find a job nor help him to set up a soda shop in Virichipalayam after his marriage. They exploit the situation and sever their relationship only to avoid giving him his hard-earned money.

Cultural Differences Highlighted

Pyre, the novel also contrasts the cultural differences existing between two communities. When Saroja attempts to cover her head with sari to protect herself from the scorching sun, Kumaresan says, "Don't cover your head like that; remove it." He tells her that covering the head with sari meant mourning in his village. Even having sari pleat on the front is regarded as offensive in Kattuppatti. When Saroja gets ready to go out for a movie with her husband, Marayi curses her seeing her dressed up and calls her a prostitute of the town.

The differences in food habits are also brought out in the novel. Saroja was accustomed to eating rice every day in Tholur. However, in Kattuppatti finding rice paddy "was like finding gold". Marayi has staple diet of millets and other cereals. In Tholur nobody interferes in others' business but in Kattuppatti, villagers even peep into the hut and remark boldly about their finding "wife on the cot and husband on the mat". When Kumaresan makes a bathing enclosure for Saroja, he is laughed at and women pass their sarcastic remark, "the girl has come from the city". Even the lexical differences between the words for matchstick are brought out in the novel.

Saroja is warned about the people of Kattuppatti by an old lady. She asks her to be careful and tells her, "they might strangle you to death, and then apply some blue dye on your body and claim that you were bitten by a poisonous snake." She tells Saroja that she should have registered her marriage as "it will scare them into thinking that if they do anything to you, they will have to answer to the government". This warning is a stark contrast to what Kumaresan thinks of the problem. He never understands the real nature of his mother. He believes that his mother might be influenced by others but would finally listen to him. He even underestimates the safety and security of his wife when he leaves her all alone in the custody of his mother. Saroja is finally killed by the villagers at Marayi's behest.

Dissimilarities Between Saroja and Marayi

The innocence of Saroja is contrasted with the evil designs of Marayi. Marayi who brought up her son all alone is unhappy with his marriage and looks at her daughter in law as a lush "erukku shrub" and "harbinger of doom". She

says, "I cannot bear to look at this plant. O God! How can I uproot it?"The novelist compares Saroja's life in Kattuppatti to that of "a plant that had been uprooted from where it had flourished and then abruptly displaced. After all, what plant could live and grow on a rock?"

Saroja listens to her husband's advice of keeping quiet and bears the insults and abuses from Marayi and other villagers. However, she never fears for her life from anybody. When she realizes that she was pregnant, she feels that everything would settle down. She feels, "who doesn't melt on looking at a child?" She endures the heat of the place, abuses of people around her for the love that she had for Kumaresan. In total contrast to the innocence of Saroja, Marayi values the 'honour of the village' and her son. She says, "I have endured all these days only for his sake. Otherwise, I'd have cut her throat with the sharp edge of the palm frond and ended it all long ago"

Kumarsen's fear, "What if she splutters and withers like a little sesame seed on this heated rock?" comes true. In his absence, his mother and the villagers headed by Vellappyan decide to kill her. When the conspirators find her missing from the hut, they search for her even in the bushes. From the movements of trees in the bushes they sense her hiding in the bushes and decide to smoke her out by setting fire to the bushes.

Conclusion

"Caste may lead to conduct so gross as to be called man's inhumanity to man" said Dr. B.R. Ambedkar. Saroja's miserable end can be regarded as the inhumanity of her mother in law. An old man warned Kumaresan after excommunicating him from the village. He said, "All this mixing might work with soda colours, but it doesn't in life." The novelist delineates the gross inhumanity meted out to Saroja. The narrative concludes with the bold statement of the novelist. "In truth, not even the wind from elsewhere could enter this place. The air in these parts had circulated within the confines of this place and had turned poisonous. The space would not allow anything to enter." *Pyre* which is supposed to be a combustible material for the corpse burns an innocent pregnant woman in the novel. Perumal Murugan with his *Pyre*, expects the fire to reach every sphere of our nation and put an end to such horrific murders happening in the name of honour killing.

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RECOVERY OF CULTURAL ETHNICITIES OF WOMEN PROTAGONISTS OF PAULE MARSHALL THROUGH BRIDGING THE AFRICAN DIASPORA

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Abstract

Caribbean women share with feminists and nationalists a number of literary agendas common to modernist writing in the twentieth century. These include the search for an identity that acknowledges or transcends the fragmentation and alienation of modern life, a concern with origins and a thirst for the psychological needs which drives such searches. Like their feminist sisters elsewhere in the modern world, Caribbean women frequently have turned inward to examine their personal experience as a way of naming the issues that seem pertinent to their search for a language and an identity. African- American culture is a hybrid which owes its vitality to a long history of imitation, travesty, parody and misunderstanding between its various cultures. While socially and politically there has been a strong pressure towards assimilation, in culture there has been ethnification. Paule Marshall also of African- American origin challenges in her fiction against the stereotype role of Negro women. In all her characterisations of black women Marshall shows the need of black women to fulfil herself apart from her role as a wife and mother. Through portrayals of culture, myth and history Marshall approves the unworthiness and self-rejection which haunts the images of black women.

Keywords: Cultural ethnicity, African Diaspora, Brown Girl, Brownstones, The Chosen Place, the Timeless People, Praisesong for the Widow, Daughters.

Africa is simultaneously both a concrete destination and a spiritual homeland. A spiritual return to Africa is absolutely necessary for the reintegration of that which was lost in Black's collective consciousness and their historical past which comprises it. The role which Africa play in determining the historical identity of the Blacks has been re – emphasised. Without the presence of African Values in the lives of Blacks, they would not feel a sense of unity, while at the same time existing as a Black people with multi – ethnicities in Africa, the U.S., the French Caribbean and the Hispanic Caribbean.

Paule Marshall is best known in Academic circles for her work on the experiences of West Indian within the African – American culture in the United States. In her fiction as a whole she is concerned with the experiences of African people throughout the diaspora. Marshall's fiction represents an attempt to identify, analyse and resolve the conflict between cultural displacement and cultural hegemony. Barbara Christian states that "the shape of Marshall's characters can scarcely be detached from the space around them" (80).

The cultural space surrounding Marshall's characters also include her imaginative reconstruction of African history and culture to establish an underlying unity that links all people of African descent. The chronology of Marshall's publications suggests her intentional design to reverse the 'middle passage'. Marshall examines the experience of blacks not in transit from Africa to the New World but from New World back towards Africa.

Simultaneously she combines forms of written narrative that are Western in origin with the style and function of traditional African oral narrative. Thus she revitalises an ancient aesthetic within a modern construct and develops a unique literary voice.

Marshall characterises her heroines to uncover the "Hidden continuities" between the people of African descent. Hence her women protagonists undertake a spiritual journey back to African Continents. In *Brown Girl, Brownstones* the protagonist Selina Boyce undertakes a journey to the Caribbean. In the Second novel *The Chosen Place, the Timeless People* the heroine Merle Kinbona completes the voyage to the Caribbean only to

depart later for Africa. In *Praisesong for the Widow*, the middle aged Avey Johnson makes a mythic return to the Caribbean. In *Daughters*, Ursa Bea- Meckenzie takes a trip to the island of Triunion and achieves liberation of womanhood.

The concept of Diasporic Vision starts in the novel *Brown Girl, Brownstones* through the depiction of the Association of Barbadian Homeowners. Marshall illustrates that the immigrant community embodies potential from the collective body. The Association is a self - help organization committed to the cultural and economic advancement of its members. It is also a testament to the awakening political consciousness of a small black community determined to make its presence felt. The minor characters in the novel have a positive approach towards the Association and describe it as second best thing after Marcus Garvey. Marcus Garvey, the West Indian leader founded and supported Universal Negro Improvement Association in 1920s. Convinced that America was unwilling to accept blacks on equal terms with whites, he advocated a 'return to Africa' to establish a superior and independent black civilization. Marshall includes this historical reference as a noteworthy contribution of the West Indian People to the progress of Africans all over the world. Her own African sensibility has triggered under the influence of Marcus Garvey. Marshall remembers that during her childhood her mother's women friends spoke of Garvey with pride. "His name was constantly being involved... the revolutionary who had urged the black and poor like themselves to rise up. Garvey who had said economic self sufficiency and Black nationhood, who had said Africa" (*New Letters*, 103).

The Barbadian Association reflects a banner in which two black hands clasp their hands together against a yellow background. Below the association's full name the words "It is not the depths from which we come but the heights to which we ascend" are written. The speaker of the Association describes the drive, determination and faith of the Bajan people. The association will offer a scholarship to a young member who is sure of her goal and drives hard towards it.

Marshall illustrates the Black immigrants' belief in the American myth of Assimilation and success despite the racial discrimination imposed on them. On one hand, the

Barbadian – American want and deserve economic success as their reward for hard work and they strive collectively to reinforce their resistance to the hostility surrounding them. On the other hand, to improve their economic situation, they adopt selfish values and prevent themselves from relating their circumstances with those of larger black American Community. The notion of African Diaspora surfaces when the speaker of the Barbadian Association proposes to change the banner so that the word Barbadian will read Negro.

The issue of changing the name Barbados to Negro underscores once again that the Barbadian community is culturally dissociated from the African American community surrounding it. The immigrants clearly understand the effects of American stereotypes in general. Marshall prevents the reality of colour as an impediment to social and economic advancement and she shows that American racism makes no distinction in culture. *Brown Girl, Brownstones* ends with Selina's identity becoming expansive enough to include all people of the African Diaspora.

Through the black female characters in *The Chosen Place, the Timeless People* another penetrating view of the West Indian women is presented. Important ancestral connections are made in the novel to represent the Diasporian ethnicity. A minor character, Cane Cutter Cox has spent several years accumulating the money for lumber to build his house. Several men join in a work party to construct a one room structure which is scarcely bigger than a closet and calls it a house. Cane Cutter plans to marry the woman who had already begot his children. Saul explains: "In Bournhills a man doesn't believe in making it legal until he can at least offer his wife a house of her own no matter how small" (*The Chosen Place*, 182).

Describing Merle's room, Marshall's vision extends beyond territorial boundaries to encompass a world view in which Colonialism continues to exist. The novel ends with Merle taking a spiritual journey back to Africa. Merle explains; "I have the feeling that just being there and place will be a big help seeing the place will be a big help to me, that in some way it will give me the strength I need to get going again. Sometimes a person has to go back, really back... before they can go forward" (*The Chosen Place*, 468). The reverse route serves to illustrate Marshall's

artistic tracing of the black experience from the New World towards Africa and she offers the lessons of accountability and the possibilities of change for a New World Configuration.

In *the Chosen Place, the Timeless People* Marshall uses a single symbolic setting, but in *Praisesong for the Widow*, she moves the locale from North America to Caribbean, which symbolically points eastward towards Africa. In this novel, the musical composition is unified with a persistent drum beat to reflect the African cultural influence throughout the diaspora. Marshall creates a current that flows throughout the novel keeping the heroine afloat in her literal and symbolical travels, over water. Ultimately Avey, the protagonist arrives at the point of departure to acknowledge the indelible imprint of her collective African heritage and to reclaim her preordained role as a chronicler of history.

In having Avey travel south each summer to visit her Great – Aunt Cuney Marshall alludes to the common practice of African – American families, who having migrated to different regions of the country regularly returned themselves or sent their children to reunite with relatives and friends. Although Avey functions for all intents and purposes in Western linear time, her thoughts travel in circles to illustrate her subconscious apprehension of synchronic time. Time in both dimensions becomes symbolic of separate cultural constructs at odds with each other. To reconcile that conflict, Marshall places Avey in Grenada, where unable to make flight connections, she is forced to stay overnight, Grenada and later Carriacou, became important locales because both islands are geographically and culturally closer to Africa. It is especially in Carriacou that Avey connects with African rituals that have laid dormant in her consciousness.

While Avey stands on the wharf awaiting a taxi to take her to a hotel, she notices that what had been a small crowd of people around her to include her in their ranks. They are boarding rickety schooners to travel the short distance to the small island of Carriacou. The people are islanders taking their yearly excursion to homelands. Avey unconsciously experiences an irresistible magnetic pull towards her unspecified destination.

Marshall makes more and more cultural connections between the people of Carriacou and Africa, but Avey sees

herself as a tourist, an outsider to such strange conventions. Much to Lebert's dismay, Avey, like many other blacks scattered throughout the world cannot name her tribal origins. In the privacy of the deckhouse to which she has been escorted, Avey dimly brings to consciousness the image of a slave ship. Though she was alone in the deckhouse, she felt as though other bodies are lying with her in darkness. "Their moan rising and falling with each rise and plunge of the schooner, enlarged upon the one filling her head" (*Praisesong*, 209).

With this reference to the middle passage, Marshall symbolically retraces the transport of Africans to the New World to establish their common, historical and binding connections. In discovering and acknowledging cultural connections, Avey is empowered and self possessed. Marshall with great artistry describes the Dance of the Nations as various tribes such as Temme, Banda, Arada, Chromanti and Chamba proclaim their identity. The last dance of the ritual is set aside for the Creoles who suffered "separation and loss" and thus cannot identify their tribes.

To confirm Avey's rebirth the old man is the first to bow and the others follow suit, singing a praisesong to the Widow. It is a song that acknowledges Avey's tribal distinctions as well as her cultural inclusions. In *Praisesong for the Widow* Marshall emphasises African cultural similarities, not to minimise obvious distinctions between the black people of the Diaspora but to encourage a spiritual return to African roots.

In *Daughters* the bridging of African thoughts ensures completion as various national identities make up for the population of the Triunion to underscore the global dispersal of the African people. At various points in the novel, the author advances her theme of the connectedness between women of African descent. The protagonist Viney's physical description helps to highlight it. "She could be a dancer ... or a high fashioned model or a market woman in Triunion, getting ready with that hand on her hip to haggle you to death over the price of hermangoes. Dancer, model, market woman. Viney could be all the three" (*Daughters*, 61).

In referring to the African – American, Caribbean and African women Marshall underscores diasporan linkages. These links are forged and soldered as life of Ursa and Viney are dictated as professional women meeting the

demands of their high – paying jobs and frantically searching for elusive black mates. Through parties and night clubs, temporarily satisfying liaisons with men, through Ursa's first abortion and Viney's pregnancy, both remain a source of mutual strength.

In Lowell Caruthers, Marshall once again links African – American and African Caribbean cultures. The living room of Lowell displays everything which is neatly arranged and organised. Books and record albums are placed in a huge wall system that rises from the floor to the ceiling overlooking the city. The huge picture of a Romare Bearden collage dominates his room which gives the impression of mother reading a book to a child by the light of a kerosene lamp used by Morlanders. Lowell lives with his nephews as their parents are killed in Vietnam war. Marshall makes a reference to the notion of extended family practiced in the African – American cultural background.

Marshall in all her fictions emphasizes African cultural similarities, not to minimize obvious distinctions between the black people of the diaspora but to encourage a spiritual return to return to African roots. Marshall

concludes; "As the history of people of African descent in the United States and the Diaspora is fragmented and interrupted, I consider it my task as a writer to initiate readers to the challenges this journey entails" (*Freedomways*, 52).

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TRANSLATION: AN INTRICACY OR A CREATIVE ART

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Abstract

Translation plays a vital role in bringing countries and people together. It is an art which bridges the gulf that exists among cultures and languages. Like literature, it is a medium of communication. Theodore Savory calls translation an art and it is not mere imitation of great work. It involves the rendering of a Source Language (SL) into the Target Language (TL) so as to ensure that the surface meaning of the two must be approximately similar. The aim is to preserve the structure of the source language text as far as possible. No two languages are alike and hence the problems posed when translating a text into target language is many folded. The process of translation is beset with difficulties at the cultural, grammatical, phonological, morphological and syntactical levels. Expressions which are culture specific and unique to a particular language pose a challenge to the translator. This paper explores the issues faced by the researcher in translating the short story of New Zealand literature, the youngest literature in the white commonwealth and significant among the new literatures.

Key words: Translation – A medium of communication, source language, target language, challenge, cultural confrontation.

The twentieth century is the age of translation. In the present day world, the need for universal brotherhood is constantly emphasized. Translation helps to foster this concept. Vast treasures of human experience are made available to humanity by translation which otherwise would have remained confined to separate pockets of nationalities.

The English word "translation" is derived from the Latin word *translatio*, which means "a carrying across" or "a bringing across" especially a text from one language to another (<https://en.wikipedia.org/wiki/Translation>). Theodore Savory calls translation an art; Eric Jacobson, a craft; Eugene Nida, a science; France places it somewhere between a creative and imitative art; and T.J. Shaw calls it a creative craft. He says that a work written in a foreign language is brought into a native literary tradition.

Eric Jacobson claims that translation is a Roman invention. Until first century B.C., there was an accusation that it was impossible to create imaginative literature. The views of both Cicero and Horace on translation had great influence on successive generation of translators. They made an important distinction between 'word for word' translation and 'sense for sense' translation. They prefer sense for sense translation.

The Bible translations are another source of valuable information on the art of translation. The first translation of

the complete Bible into English was the Wycliff Bible. Translation has always been a vital part of Indian poetics. During Sangam age, a number of Sanskrit classics were rendered into Tamil. Perundevanar's *Bharatham* is a rendering of Vyasa's Sanskrit epic *Mahabaratam*. After the advent of British, many English works were translated into Tamil. Rabindranath Tagore wrote his works in Bengali and then translated them into English. In such a stage, one comes across a strange mixture of culture. Literary translation is a mode of avantgarde writing in which this process of displacement goes on.

Perfect translation is a myth as Maya Pandit (1987) says that all types of translation involve (i) Loss of meaning, (2) Addition of meaning, and (3) Skewing of meaning. No two languages are alike and hence perfect equivalence at the levels of lexis, syntax and grammar is impossibility. Expressions which are culture specific and unique to particular language pose a challenge to the translator. The only way of solving the problem is to borrow and transliterate them and then gloss them for the convenience of the readers.

Transference is the best way when suitable equivalents in the target language are not available. Peter Newmark is of the opinion that transference is also translation. He argues that the translator has the right to use a source language word in his translation if an

appropriate equivalent is not available in the target language. Transliteration follows transference. After the translator decides to transfer an SL word into TL word, he has to transliterate it. In other words, he uses the letters of the alphabet of TL for this purpose. In Houbert's views (1998), "translation is to be understood as the process whereby a message expressed in a specific source language is linguistically transformed in order to be understood by readers of the target language" (p. 1).

Translation of short stories seldom gets due recognition and credit for good work and the lapses are often chastised. The translation of *Select New Zealand short stories in Tamil* is the researcher's dissertation and it is necessary to understand the cultural confrontation of New Zealand where the immigration of different races promote a unique form and meaning to arrive at a definite pattern of their consciousness. This study is essential for Tamil readers who do not know English, to have a clear picture of that literature written in English as speaking of Comparative literature, Henry H.H. Remak (1971) states,

Comparative literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand and other areas of knowledge and belief....on the other hand.

The translation of select New Zealand short stories is a right step in the above said direction.

New Zealand literature is perhaps the youngest literature in the white commonwealth and among the new literatures, a significant one. As Sugimoto (2005) points out, when we think of translation culture, first we must understand its background and then give some thought to the age in which it was born (p. 1). The origin of literature in New Zealand was especially English. It is indeed difficult to segregate some of the early writings from those of English or even Australian. During and after the second world war, the New Zealanders faced the problem of identity. There was depression and the country passed through an intense time and witnessed a colonial society transformed into an independent one. This led to the renaissance, the birth of awakening in literature and art. Katherine Mansfield is the significant New Zealand writer. In recent years, writers such as Frank Sargeson, Janet Frame, James Baxter, Maurice Duggan, Patricia Grace

have contributed notably to the substance and quality of New Zealand writing.

The process of translating the New Zealand short story is not a simple affair. The problems posed of translating the text are many folded. The translation process is beset with difficulties at the cultural, grammatical, phonological, morphological and syntactical levels. The translator has to assume the role of a creative artist who is able to adapt certain ideas to suit the culture, structure and texture of the target language.

The story taken for study is: "Return of a Warrior" by George Joseph (1912–89) a prodigiously prolific writer, a flourishing lawyer still remembered in Wellington for his energy and pugnacity.

In this story, Tahu (a warrior) came back home after his brief stay at Korea. He left his mother country to Auckland and became a soldier. He wondered whether his family would welcome him or shun his visit. His friend Sam welcomed him at the railway station. From their conversation, we understood that Tahu had lost one of his legs. His mother welcomed him but there was a sense of accusation in her speech that he had left his mother, a widow of his elder brother with her son and hence a sense of alienation among his family members. After meals, they exchanged matters between themselves.

The photograph of Tahu's expired father which was hung on the doorway seemed to question him about his becoming a soldier. He thought the time had come to explain everything to his family members. He said that he went to Korea only seeking adventurous experience. But after his visit there, he felt their love for their earth. He understood from an American officer that Koreans and his country people had the same origin many centuries ago. He also remembered the story of Arenui and Poketu told by his father when he was a child. The Arenui and the Poketu were neighbours. The Arenui were lovers of peace but the Poketu were warlike hunters. They cast their envious eye on the Arenui people and started attacking them. A mighty earthquake overcame the Poketu people and they died of famine. According to Tahu, he had his duty to fight for Arenui people from Poketu people because of his love for his country. Then, the family welcomed him happily with pride.

The story presents rhetoric of sentiment. It is an excellent example of craftsmanship. It instructs us in what it is like to be Maori, how 'Maoriness' is experienced, and it conveys the simple but crucial message that feeling one's Maoriness is all right. For a white reader, there is an education in the importance and dynamics of sentiment in Maori culture. For the Maori, there is a reconstruction of those forms of sentiment which are socially significant and a reconnection through sentiment with the source of identity. Because of this, New Zealand tale creatively develops a communication strategy by which a minority literature can speak to both its ethnic group and to the world at large in terms that relate to its own culture.

In translating the original title, near equivalent expression has been used, without distorting the meaning and intention of the writer.

• *Return of the Warrior* –தாய்நாடுதிரும்பியபோர்வீரன்
In translating nouns and proper nouns, transliteration is followed and some are listed below:

- Tahu - டாகு (போர் வீரன்)
- Sam - சாம் (டாகுவின் நண்பன்)
- Mother - மதர் (டாகுவின் அம்மா)
- Ariki Tomoana-ஆரிக்கிடாமோனோ
(டாகுவின் தகப்பனார்)
- Tui -துயி(டாகுவின்இறந்துபோன
முத்தஅண்ணனின்மனைவி)
- Rangi -ரங்கி (துயி-இன் மகன்)

The first and foremost problem in translating the text is that of the co-ordinating conjunction 'but' that join together, which is provided with the near equivalence 'ஆனால்'. For example,

ஆனாலும் அவர் உயிரோடு இருப்பதை அறிந்தபின் எந்த ஒரு உணர்வும் அவனுக்கு தோன்றவில்லை. (p.44)

Though the translator has challenges, the translated text can be relied on the following grounds:

(i) Literalism: The translation follows the original word for word order and the syntactic structure of the source text is painfully evident in the translation as in the case with the sentence in the beginning of the story itself: "The cacophony of steel on steel-diminished fourths as the train commenced a steep ascent-crescendo of triumph at the crest" which is translated as -

இரயில் மலையில் ஏறத் தொடங்கியபோது, இரும்பாலானசக்கரங்களும் தண்டவாளமும் உரையும் சப்தம் கொஞ்சம் கொஞ்சமாககுறைந்தது. ஆனால் மலைஉச்சிக்குசென்றபோது,வெற்றிபெற்றதுபோல் சப்தம் அதிகரித்திருந்தது. (1.43)

(ii) Commentary and Alienation: The translation is so accessible and readable for the target language readers similar to commentary but it has a slight alien feel. One can tell that it is a translation and not an original text.

For example, the conversation between Tahu and his mother -

“ஹலோ,டாகு”

“ஹலோ,அம்மா”

அம்மாஅவனோடுபேசும்போது,அவன்

பேசும் தொனியில் பதில் சொன்னான். தன்னுடைய பையை தரையில் வைத்துவிட்டு, தன்னுடைய எடையை தன் வாக்கிங் ஸ்டிக்கில் சாய்த்தவாறு திடுமென ஏற்பட்ட அசதி அலையைப் பற்றி யோசித்தவாறு இருந்தான். அம்மா, அவர்களுக்கு எதிரே இருந்த நாற்காலியைச் சுட்டிக் காட்டினார்கள். அவன் அதில் அமர்ந்தான். அவன் தன் செயற்கைக் காலை நீட்டியபோது, அம்மாவின் கண்களில் ஏற்பட்ட ஒளியைக் கவனித்தான். (p.48)

(iii) Attention to Details: The translator is meticulous in attention to the contextual and collocational nuances of each word and phrases.

Collocational nuances:

எங்கோதனியாகநாய் குரைக்கும் சத்தம் கேட்டது. பின் ஒரே அமைதி. விளக்கின் திரிஅசையும் ஓசையும், கடிகாரத்தின் முள் நகரும் ஓசையும் தவிரவேறு எந்த ஓசையும் அங்கு இல்லை.(51)

Contextual description which created ease in readers -

அந்த முதியவர் எழுந்து நிமிர்ந்தார். டாகுவையே ஒருகணம் பார்த்தார். பின் அவனைவணங்கும் விதமாகதன் தலையைச் சாய்த்தார். அவனது இதயத்தில் சந்தோச நீருற்றுபாடலாக வெளிப்பட்டபோதுஅவன் கேட்டவார்த்தைகள் -

“என் மகனே, உன்னை உன் வீட்டிற்கு வரவேற்கிறோம்.” (p.55)

As the translation is for the Tamil readers who have not known anything about New Zealand literature, the translation work has been carried out as an in-house translation. But the limitations that controlled the translated text are – the level of text difficulty and the personal preferences of style while narrating the social and cultural aspects of the people of that land. The reader could feel it

when going through Tahu's narration of the reason for his defense of Arenui people and his struggle against Poketu-

“நான் குழந்தையாய் இருந்த போது அடிக்கடி ஒருகதை சொல்லுவீர்கள். அதனைநான் நினைத்துக் கொள்வேன்....ஆரிநுயி முழுவதும் வளமானநிலங்கள் இருந்ததாகவும், அந்நாட்டு மனிதர்கள் அமைதியை விரும்புவர்களாக இருந்தார்கள் என்றும் கூறினீர்கள். அவர்களது அண்டை நாடானபொகேட்டுவில் நிலங்களைக் கவனிகாதபோரை விரும்பிய மனித பொறாமைப் பார்வை, ஆரிநுயி-இன் செழிப்பான நிலங்களின் மேல் விழுந்ததால், அவர்களைத் தாக்கத் தொடங்கினார்கள். நான் அங்கு புதுமையை விரும்பித்தான் சென்றேன். ஆனால் நான் அங்கு ஆரிநுயிமக்களுக்காக தங்கி இருந்து, அவர்கள் நிலத்தை, அவர்களை அழித்த கெட்டவர்களை அழிப்பதற்காக பொகேட்டு மக்களோடு போரிட்டேன். அது திரும்பவும் நடைபெறாமல் இருப்பதற்காகவே நான் அவ்வாறு நடந்து கொண்டேன்”. அங்கு அமைதி நிலவியது. ஜ்வாலைவிட்டு எரிந்த தீ இப்போது வெறும் கங்குகளாய் இருந்தது.

The translated work aims at passing on "an understanding to people in their own language and create the same impact as the original text" (Galibert, 2004:1). In this study, the translation is more about people and their socio-cultural aspects than about words. It is more about creative imagination than it is about rule-governed text analysis. The work is done more like an actor or performer. The translator has avoided misinterpretation of information and sub-interpretation of original text to make the story comprehensible for the readers. Robinson (1997:49) affirms that "translation is an intelligent activity involving complex processes of conscious and unconscious learning" (p.51).

In the effort to communicate the message through the main character, the translator still remain within the text of the original. Translation is used as a transferring agent seeking national integration with an aim to bring out a complete interaction between languages of various ethnic

families. Zaixi (1997) states "Translation is a process, an operation, an act of transferring. It is mainly a skill, a technology that can be acquired. In the meantime, it often involves using language in a creative manner so that it is also an art"(p. 339). In brief, translation is not just mere imitation of great work. It is a challenge to the translator to produce a work of art so that the final resultant will be a combination of his/her imagination and talent.

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VICTIMIZATION OF THE SUBALTERN-INJUSTICE DONE BY THE PARENTS: A REALISTIC PORTRAIT FROM GIRISH KARNAD'S HAYAVADANA

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The children community is the most inferior category in the society as they depend on their parents for their basic needs such as food, clothes and shelter. They are very tender that they deserve the love, care and affection from their parents. Being the weakest of physical, mental and emotional strength, their survival become difficult if there is no one to support them. Moreover children are tormented and exploited even by their own parents, step parents, relatives and neighbours. They are not courage enough to raise their voice against this tormentation because they have limited liberty to talk in front of parents and elders. They are suppressed by such patriarchal norms of India and remains as silent victims. According to the subaltern theory, children of India are also considered as subaltern in many perspectives. The word subaltern refers to the people of inferior rank or status in the society. Gayatri Chakravorty Spivak an Indian literary theorist confers that subalterns are the people who don't raise their voice. Taking this aspect into consideration, the children are focused in subaltern perspective.

Children getting abandoned by their own parents are the worst form of victimization. Most of the orphans are produced by parents' own selfish thoughts and lechery. These child victims are helpless and undergo pain and agony throughout their life. Girish Karnad, an Indian Playwright, visualized a mythical and realistic portrait of child victimization in his play Hayavadana. It is constructed by a central plot and a sub plot, both depicts child victimization. The central plot is the story of three characters Devadatta, Kapila and padmini, who acts as the offenders for destructing the life of a little child. The sub

plot tells the mythical story of a horse headed man Hayavadana who is abandoned by his parents undergo pain and tormentation throughout his life. It ironically portrays a clearcut picture of pain which Hayavadana undergoes for his identity and completeness.

The story of Devadatta, Padmini and Kapila is a fine example of how an illicit relationship exploits the desires of a child who deserves everything. Devadatta falls in love with Padmini a beautiful woman, and promised to sacrifice his arms to goddess Kali and head to Lord Rudra, if he gets Padmini as his wife. Devadatta and Padmini have united their hands in wedding and Padmini become pregnant. As Devadatta does not have a perfect physique like Kapila his friend, Padmini develops a secret affair with Kapila in her mind. In this scenario, Devadatta, Padmini and Kapila have planned for an Ujjain trip together. By confirming his wife's interest on Kapila, Devadatta remembers his oath and decided to do the sacrifice. By mistake he sacrifices his head in Kali temple instead of his arms. Being tormented by guilt, Kapila too cuts his head and dies. Both the men have not returned for a long time. Padmini goes in search of them and she too tries to cut her head. The goddess Kali appears and told Padmini to join the heads of the men to give them life. Being interested in Devadatta's head and Kapila's body, Padmini swap the heads. Goddess gives life to two men and vanished. Both the men claim Padmini, as their wife but Padmini chooses the one who has the head of Devadatta as her husband. Kapila with Devadatta's body got disappointed and departed to the forest. On the next ujjain fair Devadatta plans to replace the dolls he got from the

previous fair. Padmini leaves the house and moves to forest with the baby in search of Kapila. She finds him in the woods, convinces him and stays with him. Devadatta returns and finds Kapila and Padmini in the forest. They both fight with their swords and dies. Padmini told Bhagavata to give the child to the hunters of the forest stating that it's Kapila's son, so that they will grow him up because they love Kapila. And once the child become five she asked him to give it to the revered brahmin Vidyasagara stating its Devadatta's son. After that, Padmini performs sati for both of the men.

The child of Padmini and Devadatta actually came from a reputed and rich family background. Devadatta is the son of a revered brahmin and padmini is the daughter of a leading merchant in Dharmapura. Devadatta is a renowned personality and the greatest pundits of the kingdom for his intelligence, wit, poetry and debates. "Having felled the mightiest pundits of the kingdom in debates on logic and love, having blinded the greatest poets of the world with his poetry and wit, Devadatta is as it were the apple of every eye in Dharmapura." (Karnad 2) The wealth and intelligence of Devadatta and Padmini is also an evident from Bhagavata's words that Padmini's very floor of the house is swept by the Goddess of wealth and in Devadatta's house they have the Goddess of learning as a maid. So obviously the child has the rights to inherit the intelligence and wealth from his parents. But because of his mothers illicit relationship he gets expelled to the forest, left as an orphan and grown up by the hunters.

Moreover the child is mentally disturbed by the sad songs taught by his mother. He is abnormal, holding the dolls which his mother gave him and has not laughed or spoken throughout his years in the forest.

As children grow older, their emotional responses become less diffuse, random, and undifferentiated. Young babies, for example, show displeasure merely by screaming and crying. Later, their reactions include resisting, throwing things, stiffening the body, running away, hiding, and verbalizing. With increasing age, linguistic responses increase and motor response decrease. (Hurlock 193)

Such normal behaviors are absent in the child and always remains passive. The child who deserves a

luxurious house is now in the hands of hunters in the forest. This injustice is done only his parents who didn't take him as a matter of consideration. Santrock says, "Children learn to love when they are loved." (9) He has not been loved by his parents and their selfishness especially his own mother Padmini's adultery ruins the life of an innocent and blameless child. His laugh and speech is restored by Hayavadana the other victim in the same plight who has been abandoned by his parents.

On the other hand, the sub plot reveals Hayavadana a horse headed man narrates the pathetic story of his appearance and how he was abandoned by his parents. His mother was the princess of Karnataka and allowed to choose her own husband. The prince of Araby arrived on a white stallion and she decided to marry the white stallion. All the people got shocked but the wedding was done. She lived with him for fifteen years. One day there was a celestial being, gandharva in the place of horse and reveals that he was cursed by the God Kubera to be born as a horse for some of his misbehavior. He got released from his curse and turned to his original self after fifteen years of human love. He also called the princess to accompany him to his heavenly abode, but she refused and she wants him to become horse again. Filled with anger he cursed her to become a horse. She turned into a horse and happily went away. He too went to his heavenly abode. Now the child Hayavadana born for them has become orphan.

Hayavadana is the only heir of a powerful and royal family as his mother was the princess of Karnataka. Her abnormal sexual desire for an animal has turned him as an orphan with a disgusting appearance, a human body with a horse head. She married a stallion and when it turned to a celestial being, she wants him to become a horse again. She was happily prancing and went away without any concern about the child. The father; the celestial being too didn't consider the child before he cursed his wife as well as before he has gone to his heavenly abode. They lived only for their own pleasure and do not have a minimum concern for the child as they know that the child is helpless to question them. The child has been deserted and his existence becomes complicated with his awkward appearance. These are the painful words of Hayavadana, "So my mother became a horse and ran away prancing

happily. My father went back to his Heavenly Abode. Only I --- the child of their marriage---was left behind. (Karnad 9) "

Hayavadana undergoes physical, mental and emotional pain throughout his life. When he enters into the theatre Bhagavata mistakes his head for a mask, tries to remove it and that leads to an unbearable pain to him. His appearance as a man with horse head makes him feel embarrassed to mingle with people. He was deserted by the humans and his head is a big threat to everyone in the society. This is evident from the encounter of the actor Nata and Hayavadana in the opening scene where Nata screams when he saw Hayavadana. When Bhagavata consoles him, it is his fate, Hayavadana replies,

If it was a forehead like yours, I would have accepted anything. But this!... I have tried to accept my fate. My personal life has naturally been blameless. So I took interest in the social life of the Nation---Civics, Politics, Patriotism, Nationalism, Indianization, the Socialist Pattern of society. I have tried everything. But where's my society? Where? (Karnad 9)

Hayavadana the descendant of Royal blood deserves to be born as a man doesn't get a normal childhood as the other children of his age does. He was abandoned not only by his parents but his peer too. His indifference prevents himself and his age mates to speak and mingle with each others. Hurlock says,

Because speech is a tool for communication and because communication is essential to social belonging, children who unlike their age mates cannot communicate with others will be socially handicapped, and this will lead to feelings of inadequacy and inferiority. (Hurlock 144)

All the time he was traveling to the temples, meeting magicians, maharishis, fakirs, saints and sadhus to get rid of his horse head so that he too can become a complete man. He used to wear a veil to cover his head whenever he wants to go somewhere. Hayavadana says, "Everywhere I went I had to cover my head with a veil---

and I started going bald. (Karnad 10)" When he goes to mount chitrakoot, the Goddess Kali blesses him to become complete and he turns as a complete horse but suffers with the human voice. He tormented himself a lot to get rid of the voice. At last he neighs after he makes Padmini's child laugh. He is very happy and joyful when he attains his completeness.

Girish Karnad in his play Hayavadana focuses on the children, victimized by the infidelity and lechery indulged by their parents not only in India but all over the world. He gives the example of two innocent children in who has undergone pain and agony inflicted by their parent's betrayal. Even though the play holds a happy ending, Girish Karnad has portrayed the children's misery throughout their life in a realistic and pathetic manner. They are insignificant for their parents and not taken into serious consideration. They are helpless and cannot raise their voice. They lost the happiness, wealth, power, childhood innocence, behavior, family and friends they deserve. Though the play is mythical and ironical Girish Karnad clearly visualizes the bitter truth, the injustice that happens everywhere in the society, which ruins the life of so many children.

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LET US STOP PLAYING PEEK-A-BOO WITH IDIOMATIC EXPRESSIONS

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Abstract

Idiomatic expressions in the English language always leave the non-native speakers of English to play peek-a-boo with meaning and usage. The given dialogue between a native and non-native speaker posits the difficulty of using idiomatic expressions in real-life conversation.

Native speaker: "I feel a bit under the weather today."

Non-native speaker: Yes, the weather is very bad today.

Native speaker: (Looks perplexed).

The idiom 'under the weather' means unwell/sick / ill. The non-native speaker-related it to the bad weather of the day. This paper highlights such problems related to the misunderstanding that arises out of the use of idioms by non-native speakers. This is due to the inference of the meaning of words and phrases very often by decontextualizing them. This paper explores the strategies for teaching idioms to L2 learners. As idioms are surrounded by some etymological tales and interesting associations of their development, the teaching can explore upon narrating such tales, using flash cards and designing games and designing worksheets by grouping idioms to a theme. This process of teaching enables the L2 learners to relate them to the context. This approach makes the meanings of the idioms to stay rooted in one's memory.

keywords: Idioms, Phrases, Context, Meaning, Etymology, Origin, Learners, Game, worksheet, Flash-cards)

Introduction

You may **go banana** (going crazy), if you attempt to decode the following idioms readily: "**I heard it through the grapevine; He is a smart cookie; I got myself into the pickle this time; Don't beef about something; That car is a real lemon.**" Barzegar (2015) stated "a person whose native language is not English, or a native English speaker who has not thoroughly mastered English idioms, is prone to commit errors while using idioms in their language" (p. 110). Should these idioms be taught or not to the L2 learners? If yes, how idioms can be taught in the L2 context. The present article discusses the issues related to the usage of idioms and gives hints to handle them. The author attempted share some strategies with teachers for approaching idioms and to use an idiomatic language in the L2 context.

A formal and relatively early definition of idioms was advanced by Makkai (1972, p. 23), defined idioms "as a form of expression, grammatical construction, phrase, etc., peculiar to a language; a peculiarity of phraseology approved by the usage of language, often having a significance other than its grammatical or logical one" (as

cited in Hinkel, p.46). This was later adopted in several editions of the Oxford English Dictionary in the 1970s and 1980s. In general, teaching idiomatic language components can lead to improvements in learners' receptive and productive skills in various contexts.

Problems Stated

Idiomatic expressions expose some inherent characteristics difficult for EFL students to learn. Hung (2019) has highlighted that some schools of linguistics had accepted idioms as figurative fixed expressions. For example, the idiomatic expression *get the wrong end of the stick* does not convey any meaning of the content words *end* and *stick* used in this idiom, but refers to a situation when the reader or listener misunderstands the meaning produced by the writer or speaker. Another aspect is idioms used to be considered arbitrary. The meanings of idioms could not be explained. Due to these characteristics of idioms, EFL students are asked to learn them by heart. However, Cho (2010) believes, "rote-learning or learning by heart cannot help learners form long-term memory, which contemporary literature believes is crucial in second language acquisition (SLA) and learning" (Ellis

2015). Another issue is all idiomatic and conventionalized phrases are language and culture-specific (as cited in Hung, P.113).

The Rationale of the Study

No single vocabulary book could possibly have all of the thousands of English idioms and phrasal verbs that one is likely to come across or need, so it is important to acquire new ones from other sources. The English-language newspapers, popular magazines, television and radio programs, films and albums of popular music are excellent resources of idioms and phrases. Grant and Bauer (2004) viewed, "a large proportion of text is made up of a variety of multi- word units (MWUs). One type of MWU is 'idioms'. While linguists have previously established the required criteria to define an idiom, the criteria have often been general to apply to the wide- ranging MWUs (multi-word units) found in this category, and have been a description of them rather than a definition. They presented a more restrictive definition of the idiom in the form of a test that divides MWUs into 'core idioms', 'figuratives', and 'ONCEs'. They found that the majority of idioms would be put into the 'figuratives' category. While 'figuratives' also present problems for the EFL/ESL learners, the more narrowly defined 'core idioms' are the most difficult set of MWUs for learners to come to terms with and are therefore the motivation for redefining idioms" (as cited in Barzegar, p. 110).

Literature Review

Hinkel (2017) had stated that a defining characteristic of idioms and formulaic sentence stems is that their meanings and discourse functions cannot be predicted from the meanings of their components, such as words or parts of words. Hung (2019) has applied basic concepts in cognitive linguistics to teaching English idioms to EFL students. This research has established the superiority of CL (Cognitive Linguistics) for developing process and product-based learning of the knowledge of idioms over traditional rote-learning by EFL learners. The research by Boer et al. (2007) proved that associating an idiom with its etymology had shown to enhance retention. Conversation analysis research on naturally occurring Native Speaker – Native speaker (NS-NS) and Native Speaker – Non-Native

speaker (NS - NNS) talk by Eerdmans and Candia (2007) revealed that participants observably orient to shared expectations of the socio-interactional role of idiomatic expressions. The research pointed out the trouble spots arising out of NS-NNS talk, which is largely due to conversational participants' lack of shared understanding.

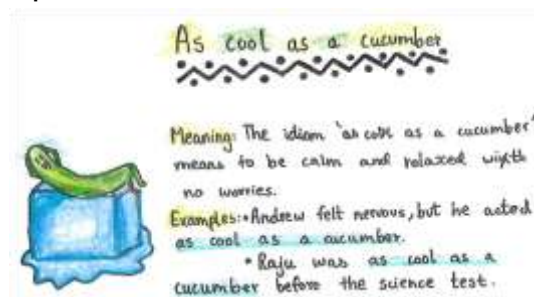
Research Method

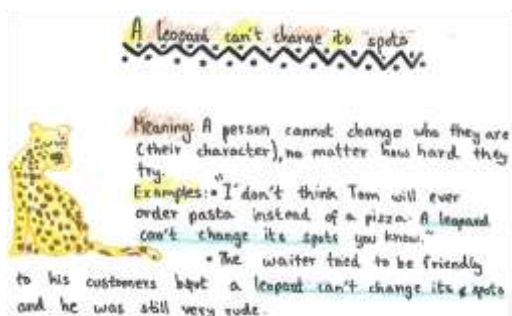
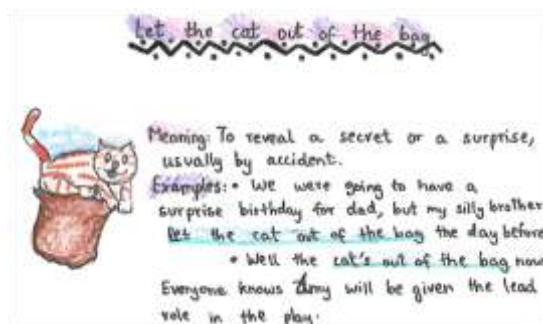
This study aims to give an insight and techniques for the teachers to teach idioms for L2 learners. The researcher has observed some difficulties faced by L2 learners while teaching idioms, explored strategies and techniques for teaching idioms in the second language acquisition context. This research study is done through unstructured, observatory, subjective method by the researcher. The researcher observed that the strategies adopted had produced some results in her students while teaching idiomatic expressions. Hence this article has recorded her observatory experience. This is not done as an experimental, quantitative, or qualitative study.

Preparing Flash Card for Teaching Idioms

Teachers can prepare flashcards using the idioms they want to teach. The flashcard can have a small picture of the root words of the idiom and meaning explained with an example. This strategy enables the learners to remember the idioms, associate the meaning, and use them in real-life context. This method appeals to visual learners. The following are the samples of the flashcards prepared by the researcher. This method of using the flash card could have been used for primary and upper primary levels.

Sample Flash cards on idioms





Narrating the etymological stories associated with the idioms

The onus of responsibility is on the teachers to present idioms in ways that promote insightful learning rather than 'blind' memorization of idioms. Boers (2007) emphasized upon associating an idiom with its etymology to enhance retention. Since the etymological association is likely to bring a mental image of a concrete scene which can be stored in memory alongside the verbal form. This effect is associated with Dual Coding theory. The knowledge of the origin of idioms can effectively help learners comprehend their figurative meaning. The following is the tale associated with the idiomatic expression, 'Seize the opportunity with its forelock.'

Every onlooker was puzzled at a painting in an art exhibition, for the figure was quirky. A human face was being painted in such a way that his hair was grown from the forehead covering the entire face, and the head was bald. The artist who was around there was being approached for any significance or interpretation of the painting. The artist replied, pointing at the figure 'this is the man called 'opportunity' who invariably passes by everyone and unnoticed by many as he is beyond noticeable in the hustle-bustles of a routine busy life. As his face is masked by the hair, it is hard for anyone to

recognize him in a glance. Only after the man had passed by, many people could figure out the man as 'opportunity' and rush up to catch him only to end up in vain for his bald head yields them nothing to grab and pull. This is how the opportunity-man gives butter hands to many. But a few have the intuitive power to identify at the spur of the moment, facing him in front and capture it with its forelock. They are the ones who 'seize the opportunity with its forelock.'

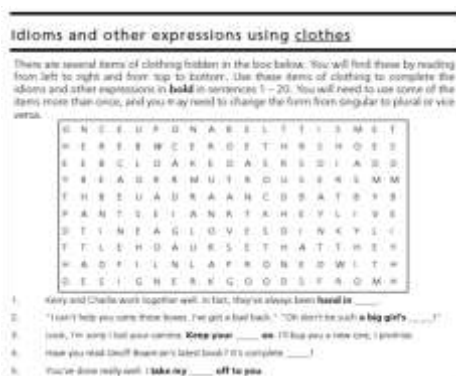
Teachers can collect such stories surrounding the origin and development of idioms and narrate them in the class. The researcher had adopted such a technique for teaching idioms and had received a good response from the students. Though all the idioms may not have such stories, L2 learners could develop a sense of appreciating language. This process may arouse curiosity among learners to trace the etymological origins of the idioms.

Another activity could have been planned with these etymological stories. The Teacher can take two sets of cards of which one set could have the stories, and the other set could include the idioms associated with the stories. The tasks can be given by dividing the students into two groups. One group can have the set of cards on idioms, and the other group can have the set of cards bearing the associated stories. One student from the idioms card can read out the idiom on the card. Another group can distribute the stories card among their group and the respective student whose story matches with the idiom can read out or narrate or narrate the story to the class. If it is to be matched right, the team can get points. This activity can be fun-filled as well as motivate the learners towards learning idioms.

Preparing Worksheets on Idioms

Teachers can use Rawden Wyatt's (2006) *Check Your English Vocabulary Phrasal Verbs and Idioms*, as a resource for preparing worksheets, conducting games and puzzles using idioms as given below. The book is replete with strategies and techniques for teaching idioms and phrases. The worksheets could be tailor-made by the level, need, and syllabus of their learners. The author had grouped the idioms into some specific themes and had incorporated the idioms into the exercises. The themes include idioms on food, weather, animals, parts of the

body, color, money, insects, travel, and holidays, which are common in day-to-day life conversations and situations. The following puzzle on idioms is about the theme of cloths.



Adopted from Rawden Wyatt, *Check Your English Vocabulary for Phrasal Verbs and Idioms*, 2006, p.10.

Findings and Implications of the study

- This approach gives the L2 learners awareness about the metalinguistic aspect of idiomatic expressions and makes them avoid the situations of being the butt of jokes and embarrassment.
- The above-discussed strategies of teaching idioms are embedded in the context and enable the L2 learner to learn the figurative meaning of idioms.
- The narrating of etymological stories associated with the idioms enable the meanings to stay rooted in the memory of the L2 learners so that they could use them appropriately depending on the context.
- L2 learners may acquire a taste for appreciating languages by knowing the origins and development of idioms.
- L2 learners could develop native-like fluency both in speaking and writing skills.
- Teachers could develop their professional skills as they prepare their materials, flash cards, design games, and puzzles.

Conclusion

The English language is only a part of or rather the embodiment of English culture and history. Therefore, any attempt to perceive notions and things solely from the

English perspective without analyzing any other language features and components such as advanced grammar constructions, vocabulary, etc., but with the sole aid of idioms is certainly rather unrewarding and painstaking. Idioms are meant to add the language a livelier colour. This paper is limited to highlighting problems arising out of decontextualizing them and providing strategies for teachers to teach idioms in the L2 context. This can be extended as qualitative, experimental, and quasi-experimental research for future researchers. Teachers can plan and modify the given strategies to suit the need, level, and proficiency of their learners.

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WOMEN'S WILES- AN INDIRECT THREAT TO MEN'S LIVES: A GENDER STUDY IN GIRISH KARNAD'S *HAYAVADANA*

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The mind of women is constantly conditioned in a stereotypical way to look at men as aggressive, abusive and indecorous. Based on their physical strength men are considered to have power in all the fields, community and family, whereas women are seemingly submissive and malleable. It is a sad truth that, media showcases the pain and sufferings angst of women being subjected to sexual harassment and victimization, but not the vulnerable side of men. The laws in India are framed in such a way of benefiting women both in their public and private life. In an interview Mairi Eadie, a Senior Legal Counsel stated that, "The only difference is that women will mostly face sympathy and support, whereas men will all too often face assumptions, accusations and sometimes plain disbelief". Even literature speaks in volume about how women try to break the shackles of social taboos and stereotypes. Most of the literary works portray women's emerging strength and courage to fight against the power of an antagonist who would undoubtedly be a man.

In the course of 1970s the writers in India predominantly focused on the aftermath's colonization and its direct impact on the socio economical status of the nation. The third wave of feminism also spread its ripples towards Indian shore. It was the time even Indian feminism was gaining a momentum with the feminists and writers like Saraswathi Amma, Jasodhaa Bagchi, Malati Bedekar, Prem Chowdry, Kamala Markandaya etc., When women were conditioned to play their fulfilling role as a mother and wife carrying respectful standards and love towards their husbands, Girish Karnad, a Kannada writer has expressed that women too have another side rather than the above mentioned in his play *Hayavadana*. Here he has revealed the vile side of women, through the character Padmini. She is the only daughter of a well-known merchant in the

city of Dharmapura. It is mentioned in the play that "In her house, the very floor is swept by the Goddess of wealth (Karnad 19)". The family background of Padmini is quite affluent and this makes her a mischievous child. Kapila meets her for the first time in order to ask her hand in marriage for his friend, Devadatta. When women are known for their hospitality in Indian traditions, here the writer portrays a woman, who plays trick on this stranger and even asks him, "Do you know, I've touched everyone's feet in this house some time or the other, but no one's ever touched mine? You will? (Karnad 18)". Had it been a man greeting a woman for the first time, any feminist would have seen this as an eve teasing. But this scenario here is viewed as something clever and being naively playful. Men naturally take things based on their face value since they are framed to get on with life by the society. Mairi Eadie clearly states, "There seems to be lack of understanding that men can be the victims of all the things women can". At this juncture the paper goes along with the statement of Mairi Eadie that men can also be victims of the tantrums thrown by women.

Many men hesitate to promulgate their experiences of being victimized because the society wants them to be emotionally strong and any such gestures would bear them insults and feature them as someone not masculine. "Because society wants to see boys as strong, that's how boys are programmed (Hamilton 20)". Kapila in this play slaps his forehead and as he sinks to the ground he utters, "I'm finished—decimated—powdered to dust—powdered into tiny specks of flour (Karnad 19)" and yet smiles back to Padmini. He even addresses her "My mother". This again happens because the society expects a man to act refined no matter how deeply distressed he is. At times women consider men as their success objects.

In this play, Padmini marries Devadatta for being handsome, fair, intelligent and “they’ve the Goddess of Learning for a maid” (Karnad 19). Whereas, Devadatta adores her and even makes her the subject of his poetry. He even says, “My poetry won’t live without her. The *Shakuntalam* will never be excelled (Karnad 15)”. Few months after the marriage, the arrival of Kapila makes Devadatta feel disturbed because of Padmini’s unusual approach towards him. She says, “I like making fun of Kapila—he is such an innocent. Looks like a proper devil, but the way he blushes and giggles and turns red, he might have been a bride (Karnad 22)”. When she sees Kapila’s strong physique and sense of humor she gets attracted towards him. Devadatta’s gentleness and strong intelligence compared to Kalipa’s physique seemed nothing for Padmini. Although family loyalty has been holding the peak position in Indian culture, Padmini shatters that in front of her husband’s own eyes. By her rigorous advancement towards Kapila even he gets attracted towards her and becomes a victim.

Unlike any other man Devadatta married Padmini, so that they could create a beautiful home together. She was a magical dream to him for whom he was ready to sacrifice his arms and even head. Unfortunately his magical dream slowly turned into ashes. In spite of all these scenarios Devadatta tries to be strong emotionally and says to himself, “Let your guts burn out. Let your lungs turn to ash, but don’t run away. Look and don’t scream. Strangle your agony” (Karnad 26). When women can cry aloud and voice out their opinion, men are conditioned to cry deep within. It is very pathetic that men are expected to keep their emotion thoroughly sealed.

Padmini, in Act I finds the two men, beheaded in front of the Kali Temple. Though she happens to be the very strong reason behind their death and since men are not used to voice out, both dies expressing various reasons. When they die Goddess Kali did not show up, even after their hands being flawless. On looking at their bodies, Padmini lost the courage to face the people of the village and hence she tries to stab herself. In current scenario Women, have a lot of laws framed in such a way favoring them. There are several instances where women have been ruining the lives of men but are shielded and safeguarded by the laws and myth taking their side.

Numerous myths stand testimony to it. Goddess Kali even after knowing her mind appears before her prevents her from killing herself and also grants her a wish. Even the appearance of Kali shows the biased side of God. This again displays the unfair regulation working out for saving the life of women, and for men it is nothing. This idea is substantiated by the American activist Farrell as, “Thus men have remained the silent sex and increasingly become the suicide sex (Farrell 28)”. The life of a man has no value but when a woman dies, or makes an attempt, it sounds quite irresistible to the society, even to God.

When the time comes to make use of Goddess Kali’s wish, Padmini uses her vile brain and transposes the heads of Devadatta and Kapila. By doing so she got a jackpot to her selfish lustful desire. She did not feel remorse or take a moment to think about the lives of those men. Warren Farrell also says that woman as a criminal do not register in the minds of society just like a man as a complainer. Padmini now got her very own Devadatta with Kapila’s body which she always longed for. Her wicked mission got fulfilled, that even the sacred texts took their place by her side. When some cruelty happens to a woman, they receive voice and support beyond rational and regional walls but the society always turns off the face towards the vulnerable and victimized side of men.

Kapila on the other side, being drastically victimized by Padmini, loses his heart’s only love and his well-trained body. He does not even want to report these incidents to his parents because of the lack of acceptance. “We don’t want to know that men are physically, mentally and emotionally vulnerable. From a boy you’re taught not to be overpowering towards girls, but there’s nothing about the vulnerability of men-You’ve just got to get on with it (Tony, 26)”. Kapila even after being innocent has been forced to feel guilty and he moves to the forest. “He never saw Dharmapura again. In fact, he never felt the wind of any city again. As for Devadatta and Padmini, they returned to Dharmapura and plunged into the joys of married life” (Karnad, 41). The shame of losing his body and love, did not give him the guts to face his own people. He neither comes to know the death of his parents nor attended their funeral. When an image of woman gains sympathy, all a man receives are assumptions and accusations. They not

only lose their sole happiness but also the freedom to live on.

Padmini who won the body of Kapila and head of Devadatta initially lived happily, but this did not last long. "He changed day by day. Inch by inch. Hair by hair. Like the trickling sand. Like the water filling the pot" (Karnad, 56). The moment she sees the changes in Devadatta's body, she gets reminded of Kapila. Kapila felt Devadatta's body like a corpse hanging by his head. But Padmini knows well that he is a sort of person who can change a coal into a diamond. Once again when her husband was not around she dared to take her child to the forest to meet Kapila. The once broken Kapila has managed to transform his life and unfortunately that is when he happens to meet Padmini again. He even begs her, "Why? Why did you have to come just when I thought I'd won this long and weary battle? Why did you have to pursue me when I had succeeded in uprooting these memories? (Karnad, 56)". Padmini here, wearing the mask of innocence tries to allure Kapila and again succeeds. When it comes to emotional maturity, women are way ahead of men as they are raised in a way to express their emotions. Since men lack this level of comfort in expressing their emotions, they find it to be highly baffling ultimately leading to their downfall.

The present society welcomes a lot of ideologies, and it is high time that we discuss the problem faced by men too. This paper talks about the biased framework of society favoring women which are used against men by women in order to attain their motives. "She is unconsciously

assumed innocent unless proven guilty; he is presumed guilty unless proven innocent (Farrell 258)." It is not that men always wish to exhibit their dominance by repressing a woman's feeling but they would love to lead a life without any false accusations and trials. In general, the image of a woman itself evokes sympathy whereas men as hostile. Even they lack laws that safeguard them from the tantrum thrown by women. By expecting men to hold all the risky roles in life, the society is not even bothered when their lives are lost. And this work of Karnad serves as a microcosm of the problem faced by men across the world on a larger scale.

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LANGUAGE POLITICS IN NGUGI WA THIONG'O'S '*DECOLONISING THE MIND*'

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Abstract

Language in a wider context encompasses culture and literature of the world and in particular of individual communities. Tradition, human praxis, codes, societal harmony and history can be put forwarded to the next generation through language and literature. The reliance on a hegemonic lingua franca eliminates the native, individual language and culture of the literature of the third world countries. Every land every domain has its own origin, monuments and fascinating legacy to bear the crown of superiority by itself. But education and the language of the colonizers has indeed corrupted the minds of people and colonized the souls along with the natural resources of the captivated. This paper concentrates in portraying the visible politics in the language of the imperialist as propelled on the bourgeoisie to seek it as a language that comes for their rescue and which possibly eradicates their struggles in a colonized state of life. By aiding **Ngugi waThiong'o's** work "*Decolonising the Mind*" this can be justified that in a multicultural realm that is replicated through language and literature it is important that people should initiate in demonstrating their feeling, emotions and perceptions in their vernacular dialect than assist them in an alienated one.

Keywords: Alien language, Imperialism, Neo-colonialism, Quest for Relevance, Fatalistic logic, Post-independence betrayal of hope

"A writer and a surgeon have something in common – a passion for truth.

Writers are surgeons of the heart and souls of a community."

Language and literature can never be the product of an individual flair; it is the combined effort of a community in establishing its form, idea, structure and magnitude. Language politics is apparently found in every hemisphere of the world. It cannot be overthrown until writers seek the truth in their own native tongues rather than relying on something "alien"- the language that was presented as a means of forgetting their lineage and becoming slaves for the rest of their lives. Writers have the power to formulate and to decimate the earth at the similar turn. Writing finds itself and serves as testament to the next generations to come. Without a strong foundation on one's own culture and literature, the successors cannot sustain its originality and uphold its institution. Expressing the ideals, principles, motives and expressions in an "alien language" cannot be fully accepted as a means of constituting one's own tradition. Each language has its own distinct singularity, it embodies the society as a whole, and it is never desolate.

History presented by the colonizers in their own language - **English**, has always been in their proportion. They did portray what they experienced and not the authentic experience of the indigenous people. Thus, everyone has a conception of another country according to the writings of a different person forgetting the fact that the truth remains unfound unless witnessed in its absoluteness. In the lectures as presented in **Ngugi waThiong'o's** work we find that he presents the image of the African culture and language and how the colonized serve the colonizers even after independence by the use of their language. The minds of these people are still captivated that they find their deliverance in the language of the autocrats. In a Euro-American based stranglehold, the writers of the African descent thrive under the dependency of the imperialists without realization that their own culture is on the verge of evacuation.

"Imperialism continues to control the economy, politics, and cultures of Africa"

Even in today's world, anyone who speaks fluent English is considered exceptional and conversing in one's own mother tongue is seen as degrading. These were the aspects of fallacy put into our minds by the colonizers, that

our own native speeches are uncivilized, coarse and savage, their cultures also present us as untamed humans who needed rescue. Ngugi waThiong'o states it clearly that the English language and literature that produced great poets and dramatists like Shakespeare, T. S. Eliot and W. B. Yeats, the same can be produced in the African composition, in their own hieroglyphics without the imitation of the former. Every lingua franca has its own legacy to praise and an eccentricity. Writing in the native tongue is considered dreadful and as a disgrace albeit, it is in the hands of the writers that the unborn future of the nation lies. **Chinua Achebe** in the introduction to *'Morning yet on Creation Day'* talks about the,

"Fatalistic logic of the unassailable position of English in our Literature"

The language of English is imbibed intensely in our literature that we find it to be a part of our being. Thus we fail to remember that every word, every sentence, every expression in a language expresses the social norms, attitudes, and values of a people. Moreover, conveying such in a borrowed language can never be accepted as one's own vernacular expression. As stated in *'Decolonising the Mind'*, not anything that is written in the English language and in its own form can be considered as acceptable African Literature. The literature of Africa cannot be bound into simple phonetic and semantics, for every word and its structure has a diverse variant in its own culture. In addition, to express the African experience in English a new language should be formed to carry the weight and sole dignity of the African surroundings without which it can never express or Africanize its codes and conduct. **Chinua Achebe** states,

"I feel that the English language will be able to carry the weight of my African experience. But it will have to be a new English, still in full communion with its ancestral home but altered to suit new African surroundings"

Writing in one's own language made the native writers feel feeble for the fear of not being accepted in the wide universe as great writers, they did not realize that Africa had its own ancestry and background that can be considered superior in its own way. Their minds were corrupted and so were the African schools, which

captivated the soul prisoner and used language **"as a means of spiritual subjugation"**

Oral literature is found in all the third world countries including Africa and India. Before written form was introduced, our forefathers had the tradition of singing songs and delivering stories to everybody in the clan. To live and survive in a community as a whole co-operation was the soul of existence. Moreover, such themes were illustrated through stories in the form of songs, maxims and proverbs. It had moral values and lessons that cannot be learnt in mere book learning.

"Language was not a mere string of words. It had a suggestive power well beyond the immediate and lexical meaning."

As Ngugi waThiong'o states clearly that one's own language differs from the rest in culture and meaning and cannot be conveyed in other languages. The language of education, community and the workplace remained the same, until the conception of formal education changed. Hence, it was formulated in the minds of fledglings and the elderly people that the English language was to be praised and bowed before it in deference and people forgot that as English had its own decadency so were the other cultures and languages. Today's education system also portrays the same as the older days, a student who performs average or low is considered an ineffectual and the one who scored higher is termed as one who knows complex things. Talent, genius and individual skills cannot be captured in the form of language or its usage. English may be a globalised universal language but it should be only used to trade and converse with the people of other nations, and the people of other countries should have their own distinctive language. The interdependence on an "alien language" can only lead to destruction and to the demise of one's own language as in Africa.

"Language, any language, has a dual character: it is both a means of communication and a carrier of culture"

It is a **"collective memory bank of a peoples experience in history"**. It identifies oneself with one's own culture and traditions of its community. The basis of all language is culture and society. With only the language of the imperialist, we can never attain freedom nor express our affliction or contentment in their language. Language

determines attitudes, personalities, and the expression of it in the English language will always be considered to be foreign, lacking the soul of the vernacular language and its proponents. Imposing an adopted language may only lead to the abolition of one's customs leaving it to obliterate the past and enhancing to live in a false world by abiding under the rules of the alien language.

“Learning, for a colonial child, became a cerebral activity and not an emotionally felt experience.”

Ngugi waThiongo's words are much true that the African language has its experience imbibed in the child's memory and it was the easiest form of learning through archetypes and illustrations from real life. Rejecting all these and forcing the colonized people will end in a disastrous mind activity and not an activity of experience and reality. The literature of the foreign language always has presented Africa in its perspective as a 'dark continent.' And a colonial child is always made to look at himself in a degraded manner and to feel pity for himself. That is what the language and literature of the colonizers have depicted. However, the truth of the struggle and the declared independence and its social order and heritage are never detailed in any of their works. For a nation only praises itself and degrades the other as secondary. And choosing to write in such a foreign language we are unconsciously putting down our own dominion and its heritage.

The borrowed English language would only make us see ourselves from the outside as if we were different personas. Recognizing the African language or any other language and accepting it can be the only solution to every problem. It can never remain the same, that the language of the imperialist is only to be considered superior. The change can arise only with us and the written literature of our times, without which we will still be considered as inferior to the white masters.

“Africa to the world: Africa had a past and a culture of dignity and human complexity”

The deep-rooted culture cannot be evacuated by the mere indulgence of the hegemonic language. For there were post independence betrayal of hope that made people think that they can never fight back. There were bourgeoisies who tended to make themselves worthy of the upper class that they put off their own language only

for money and wealth. It was a choice to be made between the man who was colonized and the true living soul that had its descendancy in the vernacular language and culture.

“But African languages refused to die”

As any land and its inhabitants would thrive, so did the African language. May writers like David Diop and Sedar Senghior changed the vogue and started writing in the African languages. The peasants and the urban working class threw singers who composed old song and new ones and thus returning to the natural world of oration to the ancestral age. The singers renovated and renewed the languages and made new ones. They refused to accept the fatalistic logic, writing in the European languages can only be considered a hybrid tradition. But the African nation has an identity of itself. The peasantry and the working class are the people who still use pidgin languages and carry on the traditions of the past. Without the working class, the imperialists all over the world cannot survive. They can administer royal forts but the maintenance of the land and its growth are still in dependency on the peasants and they are the harbingers of the traditions, cultures of the past. The renewed new man redeems himself by accepting the foreign language and denounces his own as subjugated which is the product of ignorance, everything starts with one's own motherland and the gratitude returned can be in the form of preserving the language and holding up its legacy.

“Africa actually enriches Europe: but Africa is made to believe that it needs Europe to rescue it from poverty”

Children growing up in an imperialist-imposed tradition would only fall prey to its masters and never learn the truth of their lineage. They just build illusions in their minds and make them believe that their language is always inferior and not to be seen as a means of royalty and pride. The writers and the people can only run from it but to have a pride of their own they must revolt back against the neocolonial states to establish their own language and literature. Literature can also combine drama, poetry and fiction and to express oneself in one's own language expresses the rhythm of daily and seasonal life of the community.

The real language can only be found in the peasantry according to Ngugi waThiong'o as they carry the life history and struggles of their nation.

The quest for relevance can be made appropriate only when a willing writer, a willing translator and a willing publisher in a democratic state thrive together in existence, without which the literature of a colonized state would remain in ruins. To substantiate my view that language should be written in one's own vernacular language and that the politics of the white masters play a distinguished role it would be better to quote **Raja Rao** in his preface to "*Kanthapura*" states,

"One has to convey in a language that is not one's own, the spirit that is not one's own. One has to convey the various shades and omissions of a certain thought movement that looks maltreated in an alien language"

Perfection can be attained only through a historical social context and the reliability on a foreign one can never share the moments of experience and expression of the mind. The oral folklore, the mimes, dramas and singing cannot be compressed in the words of the language of the white oppressors but to establish in it the true native language will always proclaim the relief of feeling and the

expression of the senses in a more exact manner. Language and culture is the core of any tradition and to uphold its virtue in a multicultural realm it is always advisable to have an individuality of one's own language. Nothing can be well expressed except by one's own heart through the flow of words. These colonized minds of the people can still unleash themselves from the prisons of slavery and proclaim to freedom for the sake and purpose to create a prospective future of their own and for their community. No language is considered as better than the other, but the concept that only English should be considered as accepted literature of the world is yet to be changed and thus with its descent can abolish language politics – favoring the aristocratic language and literature and rejecting the ancient traditional languages. The transformation can begin with writers by implementing the norms, and ideals of their culture in their vernacular language and not in an adopted one.

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INNOVATIONS IN WORLD ENGLISHES: A MULTIFACETED LINGUISTIC PHENOMENON

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Abstract

The English language has remained the lingua franca of many colonies much after the British left them. One such colony where English thrives is India where English serves this function since the first colonizations in the 16th century. English has established itself as a language of global communication - a language for which the prominent reason for learning has been to interact not only with its native speakers, but also with other non-native users. This paper attempts to analyse the contribution of Indian English to world Englishes through a process of identifying innovations and whetting them against errors.

Key words: World Englishes, Indian English, innovations.

Introduction

The flexibility of English, its ability to serve as a vehicle for the expression of local culture, has been one of its great characteristics since it left English shores. (Butler, 1997: 123). English, as used today by non-native speakers or users of English as Second Language, perfectly fits under the umbrella term "world Englishes". The expression embodies a range of meanings and interpretations. The term is used to specifically refer to the "new Englishes" found in the Caribbean and in West African and East African societies such as Nigeria and Kenya, and to such Asian Englishes as Hong Kong English, Indian English, Malaysian English, Singaporean English, and Philippine English. "World Englishes" also refers to the wide-ranging approach to the study of the English language worldwide particularly associated with Braj B. Kachru and other scholars working in a "world Englishes paradigm."

The distinction between English as a native language (ENL), English as a second language (ESL) and English as a foreign language (EFL) has exerted an enormous influence on the modelling of Englishes worldwide (cf. Kachru 1982, 1985). In ENL and ESL contexts, English is used widely and 'naturally' for intranational purposes too, while in EFL contexts English is taught and learned primarily as an international means of communication. For English to be used 'naturally' in the expanding circle

countries like India means the language does not adhere to the Queen's norms. It becomes wrapped in local culture, thus gains a sense of identity for itself and provides the user too a sense of identity. Innovations in English made by ESL users raise interesting questions and challenges that deserve attention. This has led researchers to explore how non-native English speakers empower themselves with English as Second Language (L2). Linguistic innovations can be explored in two different ways. First is by drawing a dividing line between the concepts of what is considered an error and what counts as an innovation. Second is by considering how these notions have been approached.

Errors or Innovations

Although "[t]he line is thin between errors and creative uses" (Gilquin & Granger 2011: 72), the difference between the concepts of error and innovation is essential to understand and how New Varieties of English develop new conventions (Van Rooy 2011). However, despite the central aspect of this difference in any discussion on linguistic creativity in L2, the dividing line between errors and innovations, to a great extent, remains very unclear. Throughout the study on errors Vs innovations, there is often an indefiniteness between what counts as an innovation and what is regarded as an error (Bamgbose 1998). It is difficult to evaluate exactly the degree to which

the deviation of a linguistic pattern from a native norm constitutes a characteristic feature of a particular type of non-native English (Hamid & Baldauf Jr 2013)

According to Kachru (1982), the distinction between errors and innovations is ambiguous because they do not adhere to the linguistic norm of the English language. Thus innovations are perceived as errors by native speakers and are thus unacceptable by them. In spite of the fact that innovations tend to be recognized as allowable deviations from the native English norm (Bennui 2013), there are no standard rules or codes that objectively allow analysts to set errors and innovations apart. Kachru is of the opinion that innovations are the result of productive process and a productive process can be considered "systemic within a variety" (Kachru 1982). On the other hand errors tend to reflect gaps in a learner's knowledge (Ellis 1987). The next pertinent question that analysts confront is how much deviation from the norm is acceptable (Kachru 1982).

ESL: Norm Developing

ESL users "have a potential to develop their own norms and standards which are generally accepted as being characteristic features of a 'new' English variety" (Mukherjee 2010). In Kachru's view, this process is made possible by the fact that "[t]he substrate languages and the target language enhance each other's style potential and release creative energies of a language in a unique way" (Kachru 2006:)

"Laporte (2012: 285) asserts that "prepositional uses are very prone to innovation, and this, across a wide range of non-native populations, be they ESL or EFL". Looking for innovations, Nesselhauf (2009) selects a number of specific prepositional verbs and phraseological chunks. Mukherjee & Hoffmann (2006) rely on a part-of-speech tagged corpus to identify and retrieve new ditransitive verbs. Schneider & Zipp (2013) and Schneider & Gilquin automatically retrieve a wide range of new prepositional verbs (e.g. *join into* in ICE-Fiji, or *study about* in ICE-India), thereby (i) complementing the limited set of new prepositional verbs previously identified via lexical searches and (ii) offering a better appraisal of verb-preposition combinations in the data at hand" (Deshors, Gotz & Laporte: 2018).

The Structure of Innovations

According to Croft (2000), any innovation involves some sort of restructuring between language form or structure and language function or meaning. This restructuring process is scarcely random or coincidental. It occurs rather, with a certain systematicity as a result of intra- and extra-lingual processes. "More specifically, the mechanism for innovation seems driven by a combination of (at least) (i) cognitive processes that lead to certain types of restructuring (e.g. analogy); (ii) language-internal structures and irregularities (e.g. *talk about* sth. vs. *discuss* ø sth.) that facilitate the emergence of certain innovations; and (iii) language contact and transfer from another language. While Croft identifies these processes as driving language change in general, that is, also in native-speaker settings, this section attempts to explain how these mechanisms operate to lead to innovations outside of L1 settings in particular" (Deshors, Gotz & Laporte: 2018).

A good number of specific cognitive processes also underlie the start of innovations found in ESL. For example, drawing on cognitive mechanisms identified in Second Language Acquisition, Williams (1987), and Schneider (2012), list a number of processes that are likely to be used by ESL speakers and to give rise to new forms. These are processes such as regularization (e.g. the use of the singular pronoun 'they' to refer to a gender neutral singular pronoun), redundancy (e.g. redundant prepositions as in *listed out*), or simplification (omission of the noun plural marker -s).

The aforementioned cognitive processes are likely to interfere with language-internal configurations that expedite the emergence of new forms. That is, some irregularities in form and meaning intrinsic to standard English enhance the possibility for processes like regularization or analogy and thus favour innovations. "Lexis-grammar interface has been found to constitute a fertile breeding ground for innovations in non-native Englishes. One case in point is Mukherjee (2010) who shows how lexico-grammatical innovations such as new prepositional verbs, new light verb constructions and new ditransitive verbs are cases of what Mukherjee & Hoffmann (2006: 166) have dubbed "semantico-structural analogy". The term itself highlights the fact that there is a re-mapping between form and function by drawing on existing formal

and semantic templates, that is language-internal structures" (Deshors, Gotz & Laporte:2018). Indian English has yielded some of its most creative forms and structures on the lexico-grammatical level in speakers' innovative uses of prepositional verbs, ditransitive verbs and light-verb constructions. For example, the new light verb construction *have/take a glimpse* found in Indian English is based on the formal template of *catch a glimpse*, and the semantic template of *have/take a look*. Nesselhauf (2005) uses the example of *give a statement* in EFL data, which can be analysed as based on the formal template of *make a statement* and the semantic template of *give a speech*.

Conclusion

These uses show that the underlying processes for using the language depends majorly on the comfort of using it to express oneself emotionally and semantically. English, having the characteristic feature to adapt itself to the convenience of the user, goes through innovations which experts accept after passing them through a series of tests.

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FEMALE MARGINALIZATION IN URMILA PAWAR'S *THE WEAVE OF MY LIFE: A DALIT WOMAN'S MEMOIRS*

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Literature constitutes life and, life is a social actuality. In every community, there are some segments of people penurious of socio-economic opportunities for their comestibles, and, they are victims of social, cultural, and political ostracism.

Pradesh Singh complies with the definition of "marginalization" of the International Geographical Union "The interim state of having been put detached of living in relative closeting, at the edge of excluded certain domains or a phenomenon from one's thinking because they don't correspond to the main stream philosophy." (13)

The term marginalization describes the removal of some people by the overt actions or tendencies of human societies. These people get a mere opportunity to survive. Merriam Webster defines "Marginalization means to relegate to an unimportant or powerless position within a society or group."

Marginalization generally affects the development and economic of society. The term marginalization illustrates its two major conceptual frameworks. One is societal marginalization, and the second is spatial marginalization. The societal "depicts the human dimension that talks of the human population, religion, culture, and social stratification. Societal marginalization focuses on the study of factors for exclusion; social inequality, social injustice, and spatial marginalization depict the separation of people, social stigma, Gender stratification, and others.

Societal marginalization is associated with social conditions. Marginalization is the process that flows through the marginalized groups. Societal marginalization is not a divine law, but various social agencies such as corrupt officials, ethnic society, false beliefs, religious fundamentalism, dualistic economy, feudal system contribute to it powerfully. These components play a high

role in the process of marginalization. Most of the time, societal marginalization is imposed on the powerless people by powerful human being. The spatial marginalization deals with the Geographical infrastructure of a group. It depicts the geographical remoteness of an area from major economic and corresponding proves difficult for any easy access. Such areas, remain away from the benefits of mainstream sources. They are compelled to stick to isolation and are thus spatially marginalized.

They are the marginalized and marginalized communities are the rural poor, the underprivileged, and those who belong to the Scheduled Caste. The crest fallen classes all over India are either sequestered or treated as a separate community by both upper-caste and non-upper caste people. They retain their own social practices and usages, which speak of their apparently cultural specifications, but they are treated as Hindus.

Marginalized people are frugal. The depressed class people are the worst at the hands of both upper-caste people. The people who work the hardest to produce riches suffer the most. It is a well-known fact that the marginalized denied human justice and social justice. Mahatma Gandhi named them 'Harijans' (children of God) during the British rule. They referred them as 'exterior classes' and now the 'depressed' or 'Dalits.'. The characters of Marginalized literary pieces work as Manual Laborers, Cleaning streets, toilets and sewers. The Marginalized literature looks at the history and current events from a Dalit point of view, and has come to occupy a niche in the body of Indian literary expression. The primary purpose of Marginalized literature is to give voice to the restlessness and oppression of Dalit in India's caste Hierarchy and to inspire the possibility of their social,

economic, and cultural development. The Indian stratum is historically one of the main proportions where people are socially divided through Class, Tribe, Religion, Gender, and Language. Its history is massively related to one of the prominent religions in India. Hinduism has altered in many ways during the Buddhist revolution and under British rule.

Risley defines it as a "collection of families or groups of families bearing a common name claiming common descent from a mythical ancestor human or divine, professing to follow the same heredity and regarded by those who are competent to give an opinion as forming a single community." It can also be defined as an endogamous hereditary subdivision of an ethnic unity occupying a position of the superior or inferior rank of social esteem in comparison with other sub-division. Caste name is generally affiliated with a specific vocation and as mentioned before is a closed stratification which makes it endogamous.

The Indian echelon sort people into four hierarchies; explain that According to the Rig Veda, that the primal man Purush destroyed himself to create a human society and different part of his body created four varnas. The caste system began with the arrival of Aryans in India around 15000 B.C. Skin color was a predominant; yardstick in determining an solitary caste. Dalit s was not allowed to touch the high-class community and were required to stand a certain distance away from higher caste. They are classified according to the occupation, wealth, access to power and privilege.

Power and dominance are co- related to each other. If a person is a member of a powerless caste, the dominant individual can play the role of dominance; the other hand, feeble individuals can pay the dominant role if they are the members of the powerful caste society. This social stratification displays society as the powerful human being that is 'male.' Most of the time talks of a state which appears devoid of the existence of women gender become the most vital factor in social equality.

Thus the present research observes unnoticed existence social stratification. In India, the caste-like Dalits, Tribal's, and others are hegemonized by the so-called superior Class, where males play the dominant role. This is the surprising nature of power. In short, in these social strata, the plight of women is always negligible and

marginalized. The power, status, and dominance are supposed to be the right birth of males.

The idea of purity and impurity postulate superiority and inferiority complex among the caste members. It is a branched structure in caste Hierarchy. Thus 'pure', 'impure', or 'impure' have been determined by efficacious caste by the society. The problems of exploitation, domination, poverty, seduction, injustice are the products of caste and class hierarchy. The caste and class differentiation are found not only in rural areas are it also appears in urban areas.

Female Marginalization

Women constitute half of the world's citizenry, even though the journey of women is a bit big challenge in a patriarchal, hierarchical, and male-orientated society where marginalization of women is executed on gender basis. It is said that women hold half the sky. Despite this truth, women do not secure a single space in the sky which they claim of their own. We usually come across the success stories of girls and their achievements than about the difficulties and obstacles they face in achieving goals. Now, day's women achieve educational success through which they have conquered the $\frac{3}{4}$ occupational section of the society.

In Indian social phenomena, males have more powerful supremacy than women; they use their authority to control the resources and establish their dominance and position over everything. Besides, male utilize both these things to marginalize women by domination. Thus, male power is depicted as patriarchy, which means 'rules of fathers' male secure dominant positions with concerning to their female relation.

Urmila Pawar is an Indian writer. She belongs to the Dalit community. She writes in Marathi and other Indian language. She identifies herself a feminist. According to Pawar, she is Frank and direct and her style made her controversial. Her writing forms a very important aspect of her feminist policies. She has been actively involved with Dalit feminist organizations in Mumbai and Konkan region of Maharashtra. In her book *Aaydan(The Weave of My Life: A Dalit Woman's Memoir)*. ; She talks about caste and poverty her family faced, she won the Laxmibai Tilak

award for the best-published autobiography given by the Maharashtra Sahitya Parishad for Aaydan.

Urmila Pawar's Memoir describes the long journey from the Konkan to Mumbai, bringing the fruition the struggle of three generations for Dalit modernity. Commenting upon her autobiography of Urmila Pawar, the translator of the autobiography Maya Pandit in her introduction to the book writes:

Urmila Pawar's *The Weave of My Life* is both continuations of and, more importantly, a significant departure from these Dalit autobiographical narratives by both men and women writers. *The Weave of My Life* also portrays the conditions of a subhuman existence of an entire community. *The Weave of My Life* also represents a significant departure from the path trod by other Dalit autobiographies. It is a complex narrative of a gendered individual who looks the world initially from her location within the caste but who goes on to transcend the caste identity from a feminist perspective. (Pawar xvii)

Urmila expresses as

When has my life been truly mine?

In the home of male arrogance

Sets my cheeks stinging,

While in the streets caste arrogance

Splits the other cheeks open. (22)

"The soul is placed in the body like a rough diamond, and must be punished, or the luster of it will never appear." Dalit women writers are like these diamonds those who are born and brought up in misery discrimination and adversity and come out stronger through their books and activism. Pawar describes the victimization of poor Dalit women at the hands of their husbands. The poor Dalit women had to sell various things in the market of Ratnagiri to earn the subsistence. Even after obtaining the livelihood for their homes had to suffer at the hands of their drunkard husbands. The Mahar community was staying in the central location of the village, as they could be useful to the upper caste people for their sanitation related works as well as to protect themselves from the attacks from outsiders. Throughout her Life, she had to struggle against these antagonist forces to assert her selfhood and achieve a sense of fulfillment. Because of their poverty, they do not have sufficient food clothing, proper shelter, and comforts.

The community believed in blind faith, unethical and inexperienced medical assistance. Urmila's father was very perturbed about the schooling of girls. He wanted to make the girls unfettered through the means of education. Urmila feels surprised when her father takes a stand against not sending her married cousin Susheela to her in-law's home. She thinks that there was a patriarchal attitude in her Baba's stand.

The female members of Dalit families never got any food to eat. They have to serve the good food to their husbands and male members of the family and to satisfy themselves with the good that came their way though it was unhealthy for them. Pawar got enough opportunity to develop her writing skills while doing her job at the Mumbai office. She was getting enough leisure time to do her writing of short stories, drafting articles, developing women friends, and creating awareness about their problems. Her husband begrudges her being recognized as a writer. On the one hand, he was proud of her writing, but on the other hand, he hated the idea of emerging as a prominent figure in the public domain. He wanted his wife to be like the village woman who, after doing all the chores, engaged herself in the service of her husband. Urmila suffers humiliation in all her social intercourse with people due to her caste; they would try to avoid her or disdain her or show their separatist tendencies.

A woman is contemplate inferior in the male tyrannize society. Men of all castes and classes conclude in making undeniable rules of behavior and circumscribe the trajectory of female growth and confine her to the four walls of her house. The, male dominated community recognizes a woman as a sister, a wife, a mother and also a goddess, but never as a woman herself. She targets the society thus:

Your society always makes

The spoon-feeding-the-man

The pot- and pan banging

The masochist slave

And other submissive women

As goddesses. (130)

Pawar shows the distinction in the titles awarded to them. She says when any man is promoted, he would become a 'Bhausahab,' but a woman officer will remain only as a Bai. She felt much as it is an impugn to her position.

Any literature is a mirror of society and society always viewed in the light the condition of people in a cross-section. But unfortunately, for many centuries, the other side of this mirror never came to light. Literature primarily remained an elite concept: Literature of the elite, for the elite, and by the elite. This paper focuses on the marginalized. Here the idea of literature is more of an assertion of human rights, self-esteem, and rebel against social injustice, annals of personal and cumulative harrowing, and hopes and creativity for a new society depleted of discrimination. It is a weapon for the struggle for life hood.

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NATIVE SENSITIVITY IN THE POETRY OF MEENA ALEXANDER

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Abstract

As the *Statesman*, an Indian English-language broadsheet daily newspaper, quoted "Undoubtedly one of the finest poets in contemporary times", Meena Alexander, carved a niche in the books of diaspora literature. Born in Allahabad, the Indian poet and the renowned scholar had her schooling in Sudan and spent quarter century of life in New York. Having earned her doctorate at the age of twenty and two, her brainstorming poems reflect on her eagerness to have oneness with her native country. Her poetry collections also dwell predominantly on the theme of migration, alienation, homesickness and explore human conditions on the chaotic world. Her poems are exceedingly introspective and psychoanalytical. Since Alexander has faced identity crisis throughout her life, her exotic poetic works kindle her dark past memories that trace her life from childhood in India through youth and education in Africa and marriage in England and motherhood in New York. As a multicultural feminist, she had carefully constructed her literary works and earned her literary fame. True to Amitav Ghosh's view that "the modern Indian diaspora has now become an important force in world culture and literature" (Ghosh 1989:73) the immigrant writers have excelled in writing in all the genres of literature. This article chooses few of her poems from her various poetry collections for analysis and discovers her sense of belongingness through the fragmented experience of the poet, for whom the 'home is both nowhere and everywhere'.

"When the time came for her to learn all the knowledge from her past lives returned to her, as wild geese in autumn to the Ganga River". —Kalidasa, *Kumarsambhava* (1:30)

Internationally acclaimed poet Meena Alexander was born in 1951 to a Syrian Christian Family of Kerala. As a result of her family's relocations, she struggles to find her own identity. The multicultural feminist Meena, during her five years stay at her early ages in India, has published her first three books of poetry: *The Bird's Bright Ring* (1976), *I Root My Name* (1977), and *Without Place* (1978). Later Meena Alexander has written many volumes of poetry of which *Illiterate Heart* (2002) has won a 2002 PEN Open Book Award. Her other major poetry volumes include *Raw Silk* (2004), *The Shock of Arrival: Reflections on Postcolonial Experience* (2006), *Birthplace with Buried Stones* (2013), and *Atmospheric Embroidery* (2015)

Rajini Srikanth, the author of the award-winning book 'The World Next Door', in her article entitled, 'Entangled Alphabets', says that she was fated to feel deeply the anguish and suffering of those about whom she wrote, drawing the words from within her, digging through the rich soil of her consciousness. Meena's heart reverberated with

the grief of others. There is a profound earnestness to her writing."

In the poem, 'Birthplace with Buried Stones', the poet expressively pens down yet in mournful numbers that she was born in place prone to war zone, and that happened to be her 'first home'.

*"I came into this world in an Allahabad hospital,
Close to a smelly cow pasture.
I was brought to a barracks, with white walls
And corrugated tin roof,
Beside a civil aviation training center.
In World War II officers were docketed there.
I heard the twang of propellers,
Jets pumping hot whorls of air,
Heaven bent,
Blessing my first home."*

In her groundbreaking book, 'The Shock of Arrival: Reflections on Postcolonial Experience' Alexander embraces the exhilaration and disruption of dislocation. This book entirely revels on her diaspora experience. In all her poems, her use of poetic images and metaphors strikingly draws the rough-edged beauty of displacement. In 'Alphabets of Flesh', Alexander elegantly chiseled her words to describe her agony to see her native place.

*"My back against barbed wire
 Snagged and coiled to belly height
 On granite posts
 Glittering to the moon.
 No man's land
 No woman's either
 I stand in the middle
 Of my life.
 I cannot see my mother
 I cannot see my father
 I cannot see my sister
 Or my brother"*

As William Wordsworth quotes, 'Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility', Alexander in lyric free verse had showered down all her agonies and yearnings for homeland. Though it is hard to identify a definite style and technique in her work, the imageries and metaphors were clear. Like Wordsworth, Meena is also a poet of countryside. Her thought becomes concrete and tangible and the lyrical impulses are strong in her poetry:

*"... With the death and duties
 And loss of cardamom and rubber estates,
 Our life changed.
 A Whole world shivered and cracked,
 and it filled my ears"*

Here is another example of her poetry, where the imagery is powerful, eclectic and transcultural:

*In The Thousand Longest Rivers
 "The Nile is the hardest water
 Then comes the Mississippi – Missouri.
 Once we lived by brilliant waters
 Suffered the trees' soft babble,
 Fissures in magma."*

In *Atmospheric Embroidery*, Meena Alexander renounces the boundary of the 'home' and the 'world', celebrates humanity and morality in general. Professor Sachidananda Mohanty, the Vice-Chancellor at Central University of Orissa, in 'The Hindu' literary review column (dated Dec 19, 2015) says "Meena Alexander's poems are deeply arresting. At their best, they are epiphanic; at other times, the inspiration flags, and the verse becomes abstruse". In align with his remark, here are a few lines by

Alexander at its simplest form yet triggered by that childhood ocean crossing.

*"I was a child on the Indian Ocean. Deck-side we
 dance in a heat-haze, Toes squirm under silver wings.
 Under burlap someone weeps."*

*Our boat is bound for Africa. They have goats and
 cows just like us, Also snakes that curl
 Under the frangipani tree."*

Indian diaspora is the largest diaspora in the world. After the World War II, most of the Indians migrated to other country for the better prospect of living. However, they are decentered in the sense that they have moved away from their originality and nationality and from their culture and community. These poets sometimes apply 'the stream of consciousness' technique and writes on the traumatic experience of displacement and having rootlessness. Here is a Meena Alexander's line from her *'Atmospheric Embroidery'* expressing her thoughts and feelings that are depicted in a spontaneous continuous incessant flow that revels on longing for reconciliation.

*"Out of the belly of Stone
 India pours,
 Wild grass is torn
 From its roots.
 On a broken rock
 Your face is etched in shadow.
 Is this what love does –
 Sempiternal marking?"*

Meena Alexander is profusely obsessed with her identity and selfhood, and as a consequence, in the latter chapters of *Fault Lines*, she writes, "I am a poet writing in America, but American poet – An Asian American poet – a woman poet, a woman poet of color, a South Indian woman poet who makes up lines in English, a Third world woman poet" (Fault Lines 193). In an interview that took place at the Graduate Center, City University of New York on February 25 and 28, 2005, Alexander stated, "In a time of violence, the task of poetry is in some way to reconcile us to our world and to allow us a measure of tenderness and grace with which to exist".

The diasporic imagination is set to work and the following lines from *'Atmospheric Embroidery'* states her mental trauma she faces as she journeys to other country.

*"There were many languages flowing in the fountain.
In spite of certain confusion I decided not to stay thirsty.*

*When we got to that country, a war was going on
A mound of stones grew outside our window frame.*

*I was five years old and tried to understand what was
happening. My soul ran away with me."*

Meena Alexander's autobiography *Fault Lines* (1993) is a work on juxtaposed boundaries of postcolonial discourse. The title of the book is remarkable. The title has an allusion to Meena's life. Geographically the literal meaning of fault line is a break in the earth's surface. So as in Meena's life multiple dislocations and multi-rootedness has divided or broken her 'self' and led to quest her identity. Alexander herself says: *"I am, a woman cracked by multiple migrations. Uprooted so many times she can connect nothing with nothing"* (*Fault Lines* 1993:3). Ethnicity becomes a chief anxiety as she shifts from one country to another country. She says, *"In India no one asked if I were Asian or American Asian, here we are part of a minority."*; whereas in other countries, an immigrant woman is at once made sensible of her difference in terms of colour, race and gender. This racial discrimination compounds her pain of dislodgment. She feels she is being alienated gradually and will never be able to assign her traditional acquaintances with India. Here's a line from

"The Night-Scene, the Garden":

"Come ferocious alphabets of flesh

Splinter and raze my page

That out of the dumb

And bleeding art of me

I may claim

My heritage.

The green tree

Battered on despair

Cast free"

In the poem entitled *"June 1977,"* she writes to establish her identity as an Indian. She uses the metaphor 'Barbed wire' quite often in her poems to denote that she has alienated from her native land. Here is an excerpt from the poem:

"barbed wire

drips rust, an engine hoots...

Your centuries are brackish, India.

A black vessel, I

entirely yours, float

hull scraping towards her.

Barbed wire knotting water between us."

In an interview published in *Dispatch*, a journal of the Center for American Culture Studies, Alexander reflects upon her connection with South West India: *"I carry that world around with me. Sometimes I find myself sitting on the Upper West Side on 113th Street in New York City and writing poems that are rooted in this soil and this landscape, in a village in South India. It's as if by doing this I can reconstitute what is critical for me and nourish myself"*

In her book, *"The Shock of Arrival: Reflections on Postcolonial Experience"*, Meena Alexander says, *"The act of writing, it seems to me, makes up a shelter, allows space to what would otherwise be hidden, crossed out, mutilated. Sometimes writing can work toward a reparation, making a sheltering space for the mind. Yet it feeds off ruptures, tears in what might otherwise seem a seamless, oppressive fabric."*

Alexander considers the migrant experience as a wavering skyline. Her concerns are also expressed in the poem called *"Black Lightning"* from *River and Bridge*; where when a new one is born something has to tear itself to come out. Though the new one appears, it is very difficult to accept it. *River and Bridge* also deals with the theme of exile and loss. The poet has travelled to various countries and realized that there is nothing like her motherland. In her personal narratives as well as in the poetry, she seems to embody some of the defining features of the Indian diasporic sensibility. She claims the multi-cultural and multi-lingual experience. Her exile is not only physical but also psychological. She equates border crossing with death.

Meena Alexander's poetic collection *Stone Roots* was published in 1980 through which she claims her strong roots are in the soil of India (Prof. Ujjwala Vijay Patil, 192). The poetic collection *Stone Roots* is one of her first published three works. Theme of alienation and migration is found abundant in this collection of poem. The poetess becomes so sensitive for the place because she encounters alienation and sense of displacement in the foreign country; she realizes the importance of place in the following lines.

"Place was my flesh
and I carried this dread
in both palms, singing. . ."

Conclusion

Though Meena Alexander had spent her childhood partly in Sudan and partly in Kerala, her identity remains firmly rooted in India because of her familial connections. In the period of globalization, it is unavoidable to cross the borders. In align with T.S. Eliot's essay on "*Tradition and Individual talent*" that '*past affects present as much as present is affected by the past.*' Alexander admits that in the age of globalization and multiculturalism the demarcating lines have lost their meaning leaving behind no fixity (ArtiNirmal, 5). Thus Alexander is a person with multiple identities. Her poems convey the fragmented experience of the traveler, for whom home is both everywhere and nowhere. Her search for identity is resolved in obtaining a hybrid identity. The quest for the native country is strong in her poems. Thus, it is induced from her all literary works her longing for native sensibility and identity to be known as Indian woman.

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VIOLENCE IN MARK TWAIN'S - "THE ADVENTURES OF HUCKLEBERRY FINN"

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Abstract

The Adventures of Huckleberry Finn (1884) perennially popular with readers is acclaimed Mark Twain's (Samuel Langhorne Clemens 1835 -1910) masterpiece and one of the greatest works of American Literature and among the first to be written throughout in vernacular English characterized by local colour regionalism . It is a plotless, picaresque novel dealing with the wanderings of juvenile vagabond Huckleberry Finn over the Mississippi river in Central America and pictures the variety of life in the Southern States during the latter half of the nineteenth century, before the civil war in America. The world of Huck Finn is dominated by violence and cruelty. Huck Finn, a young white lad, born on the banks of Mississippi builds a raft along with an escaped slave named Jim and floats down the mighty current and have many adventures all along the way in its countless squalid towns. Through out his travels in the river towns or on the Mississippi river Huckleberry Finn encounters evil in many crude forms ,Pap, his drunkard and cruel father , the feud of the two aristocratic families –the Grangerfords and the shepherds on the Chicanery of the king and the Duke , the killing of Boggs, colonel sherburn's quelling of the mob and finally the village funeral.

Keywords: Huckleberry Finn, Violence, Horror, Cruelty, Slavery, Feud, Suffering, Killings, Chicanery, Fight.

The Adventures of Huckleberry Finn (1884) perennially popular with readers is acclaimed Mark Twain's (Samuel Langhorne Clemens 1835-1910) masterpiece and one of the greatest works of American Literature and among the first to be written throughout in vernacular English characterized by local colour regionalism . It is a plot less, picaresque novel dealing with the wanderings of juvenile vagabond Huckleberry Finn over the Mississippi river in Central America and pictures the variety of life in the Southern States during the latter half of the nineteenth century, before the civil war in America.

The world of Huck Finn is dominated by violence and cruelty. "Huckleberry Finn" is the simple story of a young white lad who is candid ignorant and courageous born on the banks of the Mississippi who, with an escaped slave named Jim, builds a raft and floats down the mighty current. At night they veer their raft into the shallows or sleep on land. They have many adventures. The Mississippi with its countless squalid towns and its palatial steam boats was a ferment of Commingled and insoluble life. All the elements of the American East and all the elements of Europe seethed here in the hunt of wealth. A delirium of dreams and schemes and passions, out of which shaped our genius for invention and exploitation.

The whole gamut of American beginnings ran with the river and Huck along. It was a time when the institution of slavery flourished against all the efforts of Abolitionists. For a long time this book was considered an immoral book and was proscribed by the church. This was the reason why T.S.Eliot even though a St.Louis man could not read it when he was young .

Throughout his travels in the river towns or on the Mississippi river. Huckleberry Finn encounters evil in many crude forms. Huck is in the deepest sense an outcast and has only Pap, his father the drunkard, the outcast himself whose eyes shine through his tangled greasy hair "Like he was behind vines". Pap is utterly rude and cruel to his son and does not know morality, religion or God. His God is wine, for which he does not spare his son. Huck is afraid of Pap and is evident by the following description of him:

He was most fifty and he looked it. His hair was long and tangled and greasy and hung down , and you could see his eyes shining through like he was behind vines. It was all black, no gray, so was his long mixed up whiskers. There wasn't no colour in his face showed : it was white: not like another man's white but a white to make a body sick, a white to make a body's flesh crawl- a treated white, a fish belly white.

As for his clothes-Just rags, that was all. He had one ankle resting on t'other knee the boot on that foot was busted, and two of his toes stuck through and he worked them now and then. His hat was laying on the floor, an old black slouch with the top caved in, like a lid".(P.30-31)

The horror feeling of the child who is really sensitive is revealed in this poetic description of Pap's physical appearance.

Pap is against the training of the mind and the education of children. White skinned and hat-fitted Pap is all and all against the civilizing "frills" of Huck Finn he calls reading "Foolishness".

"You drop that school, You hear? I'll learn people to bring up a boy to put on airs over his own father and let on to be better'n what he is-You lemme catch you fooling around that school again, you hear?" (P.32)

Pap unfolds that his entire family was unlearned and that he would prefer cowering to schooling. He asks Huck to give up Schooling and remain illiterate.

He tears up a picture of cows and a boy which Huck has received as a prize. Pap does not want Huck should belong to a higher society than his own. He is envious of Huck's standard of living with the widow Douglas and of his acquired riches. He extracts money from Huck for his drink. While heavily drunk, he sojourns into Judge Thatcher's and demands money from him which Huck had given him

Pap's hallucinations externalize inner sufferings in images of ghosts and portents. Presently he sees in Huck the Angel of death and chases him around the cabin with a knife "saying he would kill me, and then I couldn't come for him no more". Infact, the mystery of Pap's anguished psyche has had a supernatural aura all along. He is in a sense a ghost the first time we see him, for his faceless corpse has been found floating in the river.

One day, Pap takes away Huck from the widow to the woods, three miles off the town. The judge and the widow try their best to separate Huck from his brutal father, but without a success.

The new judge of the town tried his best to turn a new leaf over Pap, but he failed miserably. When Pap was thirsty in the night, he went out of his beautiful room and sold the coat for forty-rod. During day-time, He moved out

of the room to get drunk, and broke his left arm in two places.

Pap is a man of no conscience, no morality. He beats Huck brutally and extracts money from him to spent on Whiskey. He keeps his son under lock for days and days together and goes on creating havoc in the town. Many a times he has been jailed and many a times thrown into the gutter. He has a gun and threatens his son, with a scalp knife, and the only escape for Huck is to run away from the secluded cabin by staging a false murder of himself.

Pap is a man of litigation and in his drunken state, he curses the government and the law. He is jealous of the better status of the Negroes and their right of voting. He sees Phantoms in which Huck appears to him as the Angel of Death.

The Duke and the Dauphin are the true representatives of the degenerate society. Their dishonesty, cheating business, charlatanism and anti social activities are brought out in the second part of the novel. The Duke, the younger of the company is less cruel and claims to be the rightful heir to the legacy of the Duke of Bridge-Water; the Dauphin, the older one, aged

seventy, is a more savage and complex character than the Duke. He claims to be the rightful heir to the throne of France. They are imposters and swindlers through and through they are immoral, dishonest and cunning. They move from place to place posing as Shakespearean actors or as missionaries to the pirates and even pretending to be uncles from England with British accents to cheat three young sisters from their father's inheritance. "It was enough to make a body ashamed of the human race". In one of the advertising bills the Duke projects himself as the celebrated Dr.Armband de Montalban, an expert in Phrenology, and in another bill he is the world- renowned Shakespearean tragedian Garrick the younger of Drury Lane. On another occasion they enter a village and the Duke enters an empty printing shop and pose as its owner. The Dauphin attends a Prayer-Meeting and confesses his sins and immoral actions. He outwits the people by posing as a Navy Captain lately arrived from the Indian Ocean to recruit men for his Crew and earns 87.75 dollars from the excited people.

The Duke and the Dauphin represent not only the ancient Duke and the kings who thrived on other's

exploitation, but also the selfish and materialistic outlook of life. They are slurs on humanity and show how far man can go to degenerate himself. The Duke and Dauphin lower themselves even so much as selling the innocent Jim for "Forty Dollars". They are the realistic pictures of South America – its evil and sins, its values and corrupt practices, its cruelty and criminality, the representatives of cheats and swindlers in human society.

The Grangerfords and the Shepherdsons feud lasted for over the years. All generations were involved in the fight, and neither side minded killing children. The Grangerford are the family of the Southern aristocrats headed by Colonel Grangerford. Other members of the family are: Miss Sophia, Miss Charlotte, Buck, Bob, Tom and late Emmeline. They have love of painting and religion. They go to church on Sundays carrying their guns. Huck becomes one of them when he is caught by them. The family is in constant feud with another aristocratic family – the Shepherdsons. These families do not move without guns. They are rich people with large farms and over a hundred niggers as their Slaves. The Grangerfords and the Shepherdsons live in the Chivalrous fashion of the medieval days. They can find meaning in death and destruction but they can't understand the meaning of love and mutual understanding. They shared a church and a shipping port, and yet even with acres of land separating their houses, a trip into the woods could be deadly. The feud worsened with Sophia Grangerford eloping with Harney Shepherdson, the resulting battle ended with more than seven people dead. Huck is a witness to the horrible scene of the needless murder of Buck, barely aged thirteen. Buck grew up with violence and killing in an atmosphere of animosity and feud to the Shepherdson. Even as a child Buck didn't have a problem with killing or shooting a Shepherdson. Infact he considered it as a noble thing. Murder, Killing, Shooting etc were part of his natural life. He talks of the deaths of his family members and those of the Shepherdson family, as if they, don't affect him at all. The violence and the random public killings affect Huck Finn and makes him long for a quiet life in the world Huck can't stand it and escapes to the raft that night.

Huck is repelled by the ugliness of evil.

"I ain't going to tell all that happened - it would make me sick again if I was to do that. I wished I hadn't ever

come ashore to see such things. I ain't ever going to get shut of them – lots of times I dream about them." (P.193)

The feud between these two families has been going on for so long that the real cause is nearly forgotten by everyone. The feud is such as cannot be approved by any sensible man. The intensity of the scourge is further deepened by the fact that it occurs after the sermon of brotherly love preached so eloquently by the churchman in the presence of both the families.

Tom, the hero of the novel. "The Adventures of Tom Sawyer" appears in the Adventures of Huckleberry Finn too, as Huck's companion. He stands for all those values to which Huck is really opposed. Tom is the ringleader of the group of mischievous boys.

He knows well how to play tricks, tell lies, befool simple men, and lives in a land of romance and imagination. He steals three candles from Miss Watson's kitchen and hangs Jim's hat on the branch of a tree. He forms the robber's gang and plans to attack the rich Arabs (though they are infact none but school-boys on the Sunday picnic) In the last ten chapter of the novel, he reappears to play his tricks on Jim. On the plea of rescuing Jim, he knowingly delays his freedom.

Tom has no sense of Jim's actual suffering as a captive. He does not have the moral sense of Huck, who really wants to set Jim free by all possible means.

Through Jim, Mark Twain has dwelt at some length on one of the burning social issues of the time - that of slavery and place of slaves in the American society. Slaves were not properly treated and were thought to be sub-human species. Jim is a symbol of Slavery. He is primitive, superstitious, ignorant and miserable. He overhears that his owner Miss Watson will sell him to the New Orleans trader for eight hundred dollar and therefore runs away to Jackson's Island where he suddenly meets Huck Finn, his would be liberation. On the island, he lives in constant terror of capture. He lives in an uneasy Eden, menaced by the implacable flooding river.

Though Jim laughs at everything comical, he suffers poignantly when he thinks of the family he has left in bondage. He protects Huck physically and emotionally, feeling that Huck Finn is the one white person he can trust. Jim is possessed of the noble qualities of character. He

bears his imprisonment with notable fortitude , He is full of longing with notable fortitude ,He is full of longing for freedom but never shows restlessness .He emerges magnificent at the close of the novel when he voluntarily offers himself the in the swamp to help the doctor nurse the boy (ie, Tom) who had played with him. similarly, he refuses to recognize. Huck surrounded by the angry mob. Even he is ready to sacrifice his freedom for the sake of his friend.

Jim suffers from certain contradictions He can't bear fear and violence .when he encounters the, cut -throats, on the wreck of 'Walter-Scott' he runs back in great fear and almost deserts Huck. what keeps him there is the fact that the boat has broken loose otherwise he was "so scared he hadn't hardly any strength left". He shows great fear, and jumps into the river when the slave-hunters approach their raft. Yet the same Jim takes a great risk of his life and chooses to give himself up for Tom's sake.

Structurally "The Adventures of Huckleberry Finn" can be divided into three thematic units. In the first sixteen chapters the theme has to do with what is of and from St.Petersburg: Huck, Tom, Nigger Jim, and Pap. The Second thematic unit includes the most strongly satiric, the most powerful part of the book, bringing Huck and Jim into contact with the outside world. In the cross-section of the south through which they journey, Huck witnesses the

Grangerford Shepherdson feud the chicanery of the king and the Duke, the killing of Boggs, colonel Sherburn's quelling the mob, and finally the village funeral. The characters of the king and the Duke add to the thematic unity of the section .The third thematic unit is short, covering theperiod of the Phelps farm in which Tom re-enters the story. This section repeats the romanticized motif of the first part and this brings the book around full circle, before its close.

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SIGNIFICANT ROLES OF CAPTAIN AND RITA IN R.K. NARAYAN'S *A TIGER FOR MALGUDI*

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Abstract

R.K. Narayan, who makes a distinct place for himself in the field of English novel, depicts the significant roles of Captain and Rita in his notable novel *A Tiger for Malgudi* (1983) and presents men and matters, as they really are. Captain is the proprietor of the Grand Malgudi Circus. Rita is his wife. Captain is duty-minded. He has a special ability to perform a number of works. He closely observes elephants, horses and other animals. He shows interest regarding their health and well-being. He assigns various duties to a number of workers in his Circus. In addition, Captain himself attends to works like checking accounts and making payments to all workers. As for Rita, she is a leader of the trapeze team in the Circus. On the domestic front, Rita performs household duties. But, her pointed replies to her husband make him somewhat uncomfortable. When Captain boasts of good condition of animals, she says that only animals seem to fit in his company. In fact, Captain shows affection on Rita and the children. Regarding Rita, although she appears as a nagger, she is devoted to her husband; she looks after the children well. At the end of his life, Captain worries about Rita and her life. Indeed, Rita is unable to bear the pangs of separation. When she sees the dead body of Captain, she is without a word or tear. She immediately commits suicide. Thus, although they do not reveal their feelings to one another, Captain is the dutiful husband and Rita is the dedicated wife. In reality, it is not easy to describe or explain the relationships, especially within the family. However, the roles of captain and Rita in the novel are significant and important.

Keywords: *A Tiger for Malgudi, Captain, Rita, roles, dutiful, dedicated*

Introduction

Husband and wife accept each other and evolve out of the given unlikeliness a beautiful whole. They have to make a joint effort to develop a true relationship and must be willing to meet the difficulties that arise in the course. If they are to succeed in the task, they must exercise patience and restraint, forbearance and charity, and be always vigilant.

- S.Radhakrishnan 61-62

In R.K. Narayan's twelfth novel *A Tiger for Malgudi*, Captain is an interesting character. Rita is his life-partner. They play significant roles in the novel. Captain is the owner of the grand Malgudi Circus. He possesses a robust physique. He wears an impressive dress – trousers, bush shirt and the sun-hat. One day, during the breakfast, he speaks proudly to his wife that all animals in the Circus are in good condition. Rita says that the animals are tended better than his family. Captain remarks that she says something unpleasant in order to feel herself happy. As regards the education of their children, Captain says that he has sent them to a school demanded by her. Rita replies in a sharp way that otherwise, he would have asked the

children to tame the lions. Captain does not understand why she speaks in a retaliatory manner. But, when the captain is about to leave that place, Rita gives him coffee. He drinks coffee and moves from there. On some other occasions also, Captain and Rita converse with one another in a similar fashion. However, on the whole, it can be said that Captain gives consideration to her views on important matters and that Rita welcomes his ideas. On this subject, Master, an ascetic says:

Human ties cannot be defined in just black-and-white terms. There can be no such thing as unmitigated hatred or unmitigated love. Those who are deeply attached sometimes deliberately present a rough exterior to each other and that is also one way of enjoying the married state. Some wives in this world show their deepest love only by nagging, and the husbands also enjoy putting on an air of being victims. You must not forget that everyone is acting a part all the time, knowingly or unknowingly. But God who sees everything must be aware of their thoughts and the secret ecstasies of companionship of even that Captain and his wife. So don't make the mistake

of thinking that they were not properly matched, judging merely from conversation overheard. (R.K. Narayan 69)

It is very useful to know, in detail, about Captain, the husband, about Rita, his wife and about their significant roles in the novel.

About Captain and his role in the novel.

Captain: Who is he? What is he? What About his Circus?

Captain is an interesting character in R.K. Narayan's *A Tiger for Malgudi*. He is not an army or football Captain. He announces his name as Captain. His Circus has its origin in a certain "Grand Irish Circus" of O'Brien. O'Brien starts another business and sells his good-will and the circus to Captain. Captain wants to do better and so he approached one Dadhaji, the owner of "Dadhaji Grand Circus". Dadhaji explains his philosophy regarding animals that any creature can be educated, if one applies the right method. Captain learns from him about animals and their training and business methods. When Dadhaji, becomes old, he makes Captain, his working partner. After Dadhaji's death, Captain becomes the owner of the Circus with all its property. He shifts his Circus to Malgudi and names it "Grand Malgudi Circus". Soon Malgudi becomes famous for the circus. Captain is regarded as the wonder man, who has changed the appearance of the town.

Captain: his Routine

Captain rises at five in the morning everyday. He is punctual and regular to his Circus work. He goes to see the animals with his chief executive Anand. Captain watches the condition of all animals and forms an opinion about their health by observing their attitude. Afterwards, he goes to his office. He sits at his desk and notes down his observations. If the cages or surroundings are not clean, he indicates punishment for the concerned assistants. He gives wide publicity to his Circus shows. There are three shows every day – noon, evening and night.

Captain: A strict follower of Dadhaji's injunctions

Captain follows the injunctions of Dadhaji precisely and sincerely. When Captain goes to watch the animals, he keeps in mind Dadhaji's injunctions :

You must watch the condition of every animal and anticipate how long it will last, and get an immediate replacement if one dies. Keep an eye on the sources, if you are not to face embarrassment in public. The show never halts because of one animal. (36)

On another occasion, Captain remembers another injunction of Dadhaji: "If you hear the word 'tiger', don't leave. Stay back and find out". (38). Once Captain hears the word 'tiger'. He stays for a while and comes to know that the word "tiger", is spoken by the villagers. The villagers approach him for protection from the tiger. He agrees to come to their rescue. He catches the tiger and protects the villagers.

Captain: His Vast Army of Workers

Captain has a vast army of workers in his Circus. They include "trapeze artistes, clowns, trainers of monkeys and parrots and so on, horse riders, elephant and camel men". (56) Each worker handles a particular animal. Everyone has his problems and peculiarities. Also, there are other workers, "who pulled, pushed, unrolled carpets and set up fences, furniture, and various other properties, changed them quickly for the next item". (56)

Captain: His Talent to Perform a Variety of Tasks

Captain has the capacity to perform a variety of tasks. Some of these tasks are: to provide a variety of food and a certain quantity of food to the animals, to appear on the stage, to do off-stage work, to handle his men and materials. Further, he thinks of new turns and tricks for the enjoyment of the public. Furthermore, after getting a new idea, he calls up his chief executive and asks him to see how it can be worked out. He simply issues orders to his staff to perform a work in practical terms. They have to carry out those orders. Moreover, Captain does, in advance, a lot of paper work. He allots duties and off-hours to each animal. He draws up a sort of chart for every one of the animals.

Captain: His Training to the Animals

Captain gives training to the tiger, Raja and other animals in such a way that they give a good account of themselves in the circus. He holds a long whip in one hand and a chair in the other and gives training to the animals. If animals perish during the training, he takes it "as an

inevitable risk of his trade" (68). If they are trained, he views them "as his assets to be protected, his own prosperity depending on their welfare". (68)

Captain: His relationship with the Villagers

Captain endears himself to the villagers by speaking to them in Tamil. They show affection on him. He elicits from the villagers, the information about the tiger. He invites them to his Circus. After a time, he captures the tiger and takes it to his Circus.

About Rita and her role in the novel.

Rita: Who is She? What is She?

Rita is the wife of Captain. She is the head of the trapeze team in the "Grand Malgudi Circus". She takes care of her husband and the boys. She rings the bell for breakfast, when Captain completes his work at the table in the morning. She expresses her deep concern for the education of the boys. She gives valuable suggestions, when Captain asks her advice in the matter of lending the tiger, Raja for the film work.

The significant Roles of Captain and Rita

The following instances make clear the significant roles of Captain and Rita in the novel. They also make known the pleasant and the unpleasant surprises in their lives.

(i) There is an issue that precipitates domestic crisis. Captain wishes to bring something new in the circus show. But, Rita does not accept any change. Then Captain wants to put Lyla in Rita's place. That night much shouting is heard in their home-tent. Rita threatens to give up her position in the show. She says that he thinks whipping and bullying the animals are extraordinary performances. She asks him to do the act of swinging instead of talking theories. In this way, their conversation goes on for some time. Ultimately, Rita does the new act unwillingly, to keep Lyla at a distance. The performance of the trapeze team is a grand success.

(ii) Another instance. Captain discusses important matters with his wife, Rita. He gives importance to her and her opinions on crucial issues. After the Jubilee, he takes rest for two weeks before moving to Trichy, the next camp. This is the time for Captain to leisurely spend his time at home and talk to his wife. He speaks to her about

the film proposal: "the main question is whether Raja should be lent for film work at all" (79). She asks him about the role of Raja (a tiger) in the film. Captain says that he will know it soon. She asks whether they can handle Raja. Captain replies that they cannot. She does not know why Captain should not remain satisfied with the work of lions. Captain and Rita stop their discussion at this stage, as there is time to think it over. After a time Rita welcomes the idea about the film.

(iii) The most important instance. In general, at the beginning of her show, Rita expects introduction about her. But Captain never introduces her to the audience. This makes her grumble from time to time. Captain says that she leads a grand team, that her girls are famous and that there is no need of introduction. Captain also says that it sounds odd to boost one's wife. Rita asks him whether his wit and eloquence are reserved only for the animals. Captain replies that animals need introduction and not she. While their conversation is going on in this manner, he expresses a doubt whether something is wrong with their horoscopes. Rita immediately says that his horoscope and the tiger's seem to be better matched. Captain advises her not to talk in that style. He opines that someday she will regret. He says that she does not understand his need for a calm mind in his work. Rita sharply replies that he is speaking in such a way that she does not need a calm mind in her job. Rita says that he thinks only of himself and his tiger. In spite of such heated exchanges, Captain, at the end, worries about his wife, about her life without him and about her future. Rita, on her part, when she comes to know about his death, commits suicide.

(she) stood looking at the body without a word or a tear ... After that she went back to the circus tent, climbed to the top where the swings were champed, took out one, took a full swing up and down, and when the swing touched the ceiling, let go her hold ... (69)

The tiger, Raja, who possesses the soul of an enlightened human being, opines thus about Rita and Captain:

She enjoyed being argumentative, that's all. They were a peculiar couple, devoted to each other, but not betraying their feelings in speech. (68-69)

Conclusion

The significant roles of Captain and Rita in R.K. Narayan's *A Tiger for Malgudi* reveal that in general, man-woman relationship cannot be easily defined. In the novel, Captain, the husband may appear unconcerned regarding his family matters. But, as a responsible husband, he works hard and shows his concern for the welfare of his family. Rita may appear to speak to her husband in an irritating manner. But, as a dedicated life-partner, she attends to the needs of her husband and the children. Indeed, one cannot know the secrets and joys of the husband and the wife. As such, one should not infer that the husband and the wife are not properly matched. For leading peaceful and happy lives, **What is needed today is:** (1) to carefully read books that deal with good relationships in the family and in the society, (ii) to positively understand the protests, the struggles and the

tensions related to relationships, and, above all, (iii) to remember the words of Selden about the happiness of married life: "The happiness of married life depends upon making small sacrifices with readiness and cheerfulness". (J. Maurus 108)

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SWAMI'S ACHIEVEMENT OF MATURITY IN R.K. NARAYAN'S *SWAMI AND FRIENDS*

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Abstract

Swami is the central figure in R.K. Narayan's first novel *Swami and Friends* (1935), 'the novel of innocence'. As a school boy, Swami, the average and the obscure, learns several lessons, the hard way. During his school life, Swami comes to know about his teachers, about his friends and about parental control. His teachers in the school include Vedanayagam, an angry arithmetic teacher, D. Pillai, the popular history teacher and Ebenezer, the fanatic scripture teacher. These teachers are described in somewhat exaggerated manner, as they are viewed through the eyes of a child, Swami. As regards Swami's friends, they are: Somu, who is known as "the uncle of the class"; Mani, the mighty good-for-nothing; Sankar the most brilliant boy of the class; Samuel, a below average boy; Rajam, who is endowed with leadership qualities. As for Swami's father, he is strict in enforcing discipline, on his son; even in summer holidays also, his father teaches arithmetic to Swami. "On the very third day of his vacation, father commanded Swaminathan, just as he was stepping out of the house. 'Swami, come here' " (R.K. Narayan 82). Swami's daily activities may be unvarying but the lessons he learns from those activities vary considerably. In fine, Swami is one among those school boys, who have their own joys, sorrows, hopes, fears, expectations and dreams, which are more important to them than they are to adults. All experiences, both in the school and at the home enrich Swami's knowledge, and he achieves maturity, slowly and steadily. As Henry Brooks Adams opines: "All experience is an arch to build upon". (The Education of Henry Adams (1907)

Keywords: *Swami and Friends*, maturity, struggles, escape, experiences, reality.

Introduction

The author has caught the spirit of childhood whatever his race. *The Mail* To be adult is to be alone.

-Jean Rostand, *Pensees' d'un biologiste* (1954)

At the time of opening of R.K. Narayan's *Swami and Friends*, 'the most enjoyable of the novels', Swaminathan or Swami is presented as a school boy studying First Form in Albert Mission School, Malgudi. Swami, at that time, knows only about his home and his family members. He does not know well, either about school or about outside world. His responses to the events in the school or outside world are hasty and impulsive. As a result, he involves himself in one trouble or another. After a time, he realises his mistakes and becomes free from those troubles. In this way, he gains maturity gradually. In this regard, the following are the details about Swami and his experiences, which impart knowledge to anyone and every one, in general, to achieve maturity and wisdom.

The First Lesson That Swami Learns, Regarding the School and the Teachers

Regarding the school, Swami does not like to go to school on every Monday after a delicious rest on Saturday

and Sunday. His class teacher is described as 'the fire-eyed Vedanayagam'. In the words of Narayan

It was Monday morning, Swaminathan was reluctant to open his eyes. He considered Monday specially unpleasant in the calendar. After the delicious Freedom of Saturday and Sunday, it was difficult to get into the Monday mood of work and discipline. He shuddered at the very thought of school; that dismal yellow building; the fire-eyed Vedanayagam, his class-teacher; and the Head Master with his thin long cane ... (R.K. Narayan 3)

D. Pillai is a history teacher, who is regarded with affection by the pupils. On one Monday, in the classroom, Swami is unable to hear the criticism of Hindu gods by the scripture teacher, Ebenezer. Swami puts awkward questions to the scripture teacher and the teacher twists his ears. Swami tells this matter to his father. His father does not keep quiet; he writes a letter to the Head Master. Swami 'called himself an utter idiot for having told his father about Ebenezer' (6). The Head Master says: 'I am here to look after you' ... 'And so, you must come to me if you want any help ...' (12). This is a lesson to Swami, which he learns with difficulty. Further, Narayan's disapproval of

cultural discrimination in educational institutions during colonial rule in India is evident here.

Swami learns some ways of the world

In the world, there are good people along with deceivers. Swami, an innocent pupil, is not aware of different kinds of people in the world. With the passage of time, Swami comes to know about men and matters in the world. On one occasion, Swami is deceived by a coachman and his son. Swami tries to recover his money from them. Then, the coachman's son threatens to stab Swami with a knife. All this experience is sad and unpleasant to Swami. Swami comes to know about some ways of the world.

Another lesson that Swami learns

Another lesson that Swami learns is: appearances are deceptive. Swami acquires knowledge, while developing friendship with his classmates. His friends approve the actions of Swami and help him, in times of need. Among his friends, Mani appears fearful. But, he helps Swami on many occasions. Once, when Swami is nicknamed, Mani helps him. On another occasion, Mani gives Swami a loan of six pies. Also, when Swami is deceived by a coachman, Mani goes with Swami to decoy the coachman's son and teach him a lesson. Further, Mani along with Rajam, approaches the Head Master of the Board High School to get exemption to Swami from the drill period. In this way, although Mani appears formidable, he supports Swami many a time. Swami learns that one should not be misled by appearances.

Swami Realises That He Should not Have Participated in the Political Activity

Swami learns another lesson on another occasion. He abstains himself from the school and takes part in an activity related to politics and smashes windows of a classroom in the school. Swami is called by the Head Master of the school. Then, Swami snatches the cane from the Headmaster and runs out of the school. He is no longer a student of Albert Mission School. Later, Swami realises that he ought not to have taken part in the "political activity". He opines that he should have stayed at home on that day.

Swami Understands That He Should not Have Escaped from the Harsh Realities in Life

In view of the past experiences, Swami comes to a decision that he cannot stay in Malgudi. He runs away from home. He is tired and hungry. He remembers the delicious food and comforts at home. He recollects the love and affection of his mother and grandmother. Swami realises that he should not have escaped from the, unpleasant realities in life.

At long last, Swami is a changed person. He grows in wisdom. He returns to his home. His parents feel happy. His father sets the matters right. All are glad and joyful.

Opinions of Writers

(i) As for Swami's teachers, Swami's father, mother, grandmother and about the reason why Swami is led to his thoughtless betrayal, P.S. Sundaram clarifies thus:

The reason why Swami is led to his thoughtless betrayal is that there is no one either at home or in the school whom he can trust, of whose love he is absolutely assured. His teachers are callous, his father a terror, his mother indifferent, his grandmother weak and old. His lot on earth seems to be to suffer perpetual bullying, by a man who looks down on his religion, one Head Master who hates his politics and another who thinks that he is a liar and a shirker and ought to be thrashed. He is no hero like Steerforth or Niholas Nickleby: he has just enough spirit in him to wish to run away from it all. The only thing he *can* do is to run. (22-23)

(ii) About Swami and his friends, and about boyhood yesterdays, K.R. Srinivasa Iyengar opines:

... the story of Swami and his friends would be true anywhere. It is as though everyday actuality has taken Narayan's pen and written out this universal epic of all our boyhood yesterdays there are now no more. (365)

Conclusion

As the main story in the novel moves forward, Swami struggles and gains experience little by little. Each one of his struggles is a forward step towards, his growth. At every stage of the struggle, there is progress in his development. An examination of Swami's struggles makes known that he accepts life as it is and this acceptance of life is a measure of his maturity. Indeed, Swami's achievement of maturity is portrayed by Narayan,

comically and convincingly. **What is needed today is:** (1) to observe children carefully, especially when they are studying in the school and in the college, (2) to guide them properly until they achieve maturity and (3) to give due importance to the words of Eleanor Roosevelt, about a mature person:

A mature person is one who does not think only in absolutes, who is able to be objective even when deeply stirred emotionally, who has learned that there is both good and bad in all people and in all things, who walks humbly and deals charitably with the circumstances of life, knowing that in this world no one is all knowing and therefore all of us need both love and charity. (167)

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THE CHALLENGES OF TRANSLATION

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Abstract

Translation is emerging as a literary genre of creativity. Translation involves the conveying of the intended meaning in one text in a language to another language. Many new theories have evolved over the years in translation. The paper aims to discuss a few basic issues in the process of translation. There are difficulties in conveying the meaning in the source text as exactly as possible into the target text. The language in which the original text is written is referred to as 'source language' and to which it is translated into is termed 'target language'. The differences between the languages belonging to different families pose more challenges in translation. There are other difficulties involved in the process such as finding the semantic equivalents, structural and gender variances are a few of the issues of translation taken up for analysis in this paper.

Keywords: Translation, Source language, target language, semantic equivalence, structure, challenges.

Translation is the art of conveying the intended meaning in a text from one language to another. It is an act through which the content of a text is transferred from the source language into the target language (Foster, 1958). The text from which the content is translated is the source text and the language in which the source text is written is the source language. The text after translation is the target text translated into the target language. The translation of the source text to the target text requires mastery of both the languages. According to the Scottish linguist and translator, J.C. Catford (1995), translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL) ", (p 20).

The translation process becomes all the more challenging when the source language and the target language differ in origin. For example English belongs to the Indo-European family. Tamil language belongs to the Dravidian family of languages. The basic structure in the two languages differs greatly. The major translation shift is due to the change in the language system. The changes in the languages are inevitable when translating from a language of one origin to a language of another origin. The sentences in the English language mostly begin with S-Subject and followed by the verb. But, in Tamil, the sentence structure is not the same. This change in the

basic sentence structure could be examined in the translation of any commonly used sentence.

For example, look at the sentence in Tamil and its translation in English given below:

உன்பெயர் என்ன? when translated into English is

What is your name?

The arrangement of the words are not the same in both the languages. The possessive adjective 'your' is the first word in the Tamil sentence. Similarly the interrogative word, 'what' occurs first in the English sentence and last in the Tamil sentence.

'Tamil' language has undergone a great change over the years. The Tamil language of the Thirukural Age could not be verbatim translated and hence, many versions of translations become inevitable. They could not be adjudged as better than the other. The paper is an attempt to examine the English translations of the world classic "Thirukural" by G.U. Pope and Rajagopalachari. The basic challenges in translations like the challenges of structure, finding equivalents are discussed in this paper. Two verses from the "Thirukural" translations are taken up for analysis of structural and equivalents differences in the process of translation. The translations of two "Thirukural" verses by Pope and Rajaji are analysed, but the paper does not aim to compare the translations or to place one above the other. The paper analyses the difficulties in translating from Tamil to English as they belong to two different

families of languages. There are many variations in the form and content. Finding the semantic equivalence is the primary focus of the translators. The task is to find equivalents in the English language to rightly convey the Thirukural verse's meaning. In the process, the semantic equivalence is achieved, but at the cost of the syntactic equivalence. In the Tamil couplet, as mentioned earlier, the first line has four words and second has three. But the same number could not be maintained in the translation when semantical equivalence is sought.

**குழல்இனிதுயாழ்இனிதுஎன்பதம்மக்கள்
மழலைச்சொல்கேளாதவர்.**

Pope: 'The pipe is sweet,' 'the lute is sweet,' by them't will be averred, Who music of their infants' lisping lips have never heard.

Rajaji: They speak of the sweet tones of the flute and of the harp, who have not had children and heard them lisp their newly learnt words.

The verse in Tamil does not begin with a subject. The subject, in the above given verse, 'கேளாதவர்', is placed in the second half of the sentence. In the translations into English, as noted earlier, the sentence structure is not retained in Rajaji's translations. The English language sentence structure begins with the subject, 'They'. The translation of Pope, however, is more poetic than that of Rajaji.

The "Thirukural" verse quoted above is from the chapter 'Children' in Rajaji's translation. The translated couplet begins with a pronoun 'They' which has its meaning in the latter half of the translation. The English prose structure does not have such a form of introducing a pronoun with the reference to it in the second half of the sentence. It is customary to express in such a manner in poetic form.

The major challenge in the translation of the source text to target text, in this case, is the semantic equivalence. The greatest problem of translation is to find the right words in the target language which would render the intended meanings in the source language. Tamil, as used in the Thirukural verse, is ancient and pithy. Hence, to find appropriate word equivalents poses a great challenge for the translator. The conciseness of the Thirukural demands more from the translator. The succinct nature of the verses in "Thirukural" follow a unique structure in the arrangement

of words. There are four words in the first line followed by three words in the second line. But the same arrangement of words is not followed in the translations. The equivalents for the words in the target language could not be precisely the same number. The use of more than one word to exactly capture the meaning of one word in the source language, could be seen in the translations of the Thirukural verses. Both, Pope and Rajaji resort to the use of many words in the place of one source language word in order to arrive at the nearest meaning.

For example: the word 'கேளாதவர்' in the source language refers to plural pronoun, and with the meaning 'those who have not'. A single unit in the source language represents plurality, negative meaning and also refers to a previous part of the sentence. Whereas, in English, there is no single unit equivalent for the Tamil word, 'கேளாதவர்'. Similarly, the translation of the Tamil word, 'என்ப', requires a minimum of two or more words in English: 'என்ப' - *by them't will be averred. (Pope); "They speak..." (Rajaji)*

In Rajaji's translation, he compares the sweet tones of the lute and the harp which are not as sweet as the lisping of the 'children'. The source text, however, has a special mention to "தம்மக்கள்", which means 'their children'. The translation has conveyed the original meaning of the verse undoubtedly, but the translation changes and the gaps in finding the equivalents in the target language are bound to occur.

When we take up the translation of the same verse from "Thirukural" by G. U. Pope, there are certain changes in it that could be traced. Pope has laboured to render a poetic form of the translation of the verses. He has also made use of rhyming couplets in his translation.

**குழல்இனிதுயாழ்இனிதுஎன்பதம்மக்கள்
மழலைச்சொல்கேளாதவர்.**

Pope: 'The pipe is sweet,' 'the lute is sweet,' by them't will be averred, Who music of their infants' lisping lips have never heard.

He begins the verse with the exact equivalents to the words from the source text and hence the words 'pipe' and 'lute'. The second half of the sentence is a passive form:

'...by them't will be averred' which is connected to the next clause by the relative pronoun 'who'.

Pope has closely followed the source words and has retained the similar poetic form in the target language too. குழல்இனிது- 'The pipe is sweet,' யாழ்இனிது- 'the lute is sweet,'

In the Tamil language, there is no use of the definite article. But in the translations, it is used before the words 'pipe' and 'lute'. The definite article 'the' is mandatory in the English translation.

It is the same in the use of separate auxiliary verbs. In the Tamil sentence there is no auxiliary verb as in: 'குழல்இனிது'. But in the English translation, the sentence structure demands the use of auxiliary, which is another significant change that could be noted in the translation.

There is yet another significant variation observed in the translations of the verses into English. In English the gender neutral is used for inanimate subjects. In Tamil, the plural term used to show respect, 'அவர்' is neutral gender. The word 'Pope's translations chiefly make use of the masculine gender. There is no such gender specific word identified in Rajaji's translation. In order to highlight this variation, there is a need to consider other verses of the Thirukural.

அன்பிலார்எல்லாம்தமக்குஉரியர்அன்புடையார்
என்புமஉரியர்பிறர்க்கு

Pope: The loveless to themselves belong alone; The loving men are others' to the very bone.

Rajaji: Those who have not a loving disposition, belong wholly to themselves. The tender- hearted belong to other even in their bones.

In the above Tamil verse, there is no gender specific word, but in the translations done by Pope he uses the word 'men'. But Rajaji's translation is gender neutral.

அகழ்வாரைத்தாங்கும்நிலம்போலத்தம்மை
இகழ்வார்ப்பொறுத்தத்தலை

Pope: As earth bears up the men who delve into her breast, To bear with scornful men of virtues is the best.

Rajaji: Does not the earth support the man that is engaged in digging it? It is proper that we too bear with those who wrong us.

In this Tamil verse the word, 'அகழ்வாரை' is gender neutral, whereas, Pope uses the word, 'men' as an equivalent. Rajaji too uses 'man' as an equivalent for gender neutral source word. Since English does not have an equivalent word for neutral gender, the use of common term 'man' is the only option for the translators.

வாய்மைஎனப்படுவதுயாதுஎனின்யாதுஒன்றும்
தீமைஇலாதசொல்லல்

Pope: You ask, in lips of men what 'truth' may be; 'Tis speech from every taint of evil free.

Rajaji: Truthfulness is attained if one's speech is such that it harms no being in the world.

There is no gender specific word used in the Tamil verse, but in the translation of Pope, he makes use of the word, 'men'.

The translations by Pope and Rajaji differ to a great extent in the choice of words and in form. The changes in the use of equivalents in the translations could be attributed to the differences found between the source and the target languages. The paper has taken a few of the translational shifts as seen in the translations of G.U.Pope and Rajaji.

In this paper some of the problems of translation have been analysed while there are a lot more to be explored in the field of translation. There are other aspects like the difficulties in translating the culturally bound and ethnic words into a language representing another culture. Further, analyses of the problems of untranslatability of the source text into the target text could be studied in detail. Languages undergo changes over the years, which leads to a number of translations. No translation could be declared accurate and exact since finding the semantic and structural equivalents in the process, especially in languages belonging to two different families, is highly improbable. But despite all the complications and difficulties, translation as an activity, is interesting and challenging.

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RECONSIDERING THEORETICAL ASPECTS OF MULTICULTURALISM

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Abstract

The concept of multiculturalism has acquired prominence and earnestness in contemporary political and literary discourse around the globe as it highlights and responds to challenges related to cultural diversity and identity politics. Multiculturalism seeks to provide solutions to challenges of cultural and religious diversity and motivates ethnic, religious and cultural harmony. Literature as a social discourse gives expression to multiculturalism in its different genres. The paper reconsiders theoretical constructs of multiculturalism such as integration, assimilation, acculturation, identity politics, recognition and tolerance. It also reflects how Indian English fiction highlights the significant aspects of the social theory by rejecting the ideal of "melting pot" in support of distinctive collective identities of minority groups.

Keywords: *Theoretical constructs of multiculturalism, social discourse, contemporary political and literary discourse, cultural and religious diversity, collective identities, identity politics, melting pot.*

Reconsidering Theoretical Aspects of Multiculturalism

The concept of multiculturalism has acquired prominence and earnestness in contemporary political and literary discourse around the globe as it highlights and responds to challenges related to cultural diversity and identity politics. Multiculturalism seeks to provide solutions to challenges of cultural and religious diversity and motivates ethnic, religious and cultural harmony (Maharana 69). The current emphasis on multiculturalism can be viewed as a counterforce to curb social and political problems such as communal conflicts and ethnic disparities. Literature as a social discourse gives expression to multiculturalism in its different genres. Indian English fiction also highlights the significant aspects of the social theory by centring on issues related to race, class and gender. The paper reconsiders theoretical constructs of multiculturalism by citing examples from the works of Indian writers residing in India and abroad. The paper also focuses on the idea of how the writers rejected the ideal of "melting pot" in support of distinctive collective identities of minority groups.

The term 'multiculturalism' is often used to describe diversity in a society in "the context of western liberal democratic societies" (Song). However, it entails a variety of prescriptive claims as it is an umbrella term that

encompasses a wide range of marginalised groups, comprising women, LGBT community, and people with disabilities (Glazer 5). Terence Turner in his book *Anthropology and Multiculturalism* defines Multiculturalism as "one manifestation of the postmodernist reaction to the de-legitimization of the state and the erosion of the hegemony of the dominant culture in advanced capitalist countries" (419). Multi-ethnic and pluralistic situation resulted from immigration to America, Canada, Australia, England, and other European countries in the late twentieth century helped to develop multiculturalism. It is strengthened by developing forces which support liberal values and seem to fight practices of exclusion and stigmatization that prevent the members of the minority groups from fully enjoying their liberal rights in the host societies. Multiculturalism promotes the coming together of different cultures; it exterminates discrimination against different races and people from different backgrounds. Caleb Rosado asserts that it believes in respect to people of different races, culture and nations and every individual is equal regardless to his or her identity and respect (2).

Multiculturalism promotes the integration of diverse ethnic minorities into a common pitcher. Ali Rattansi promulgates the element of integration to accentuate that multiculturalism is about uniformity rather than separation:

Immigrants were encouraged to 'integrate' rather than required to assimilate. This meant that they were to be enabled to retain elements of their 'home culture', and ethnic community associations were seen as important vehicles of integration. (9)

He further states that integration involves the emergence of social structure in which immigrants and ethnic minorities exist peacefully with recognition "the desire of immigrants and minorities to retain the aspects of their cultures is reasonable, and that cultural diversity is itself desirable and benefits the nation in a variety of ways" (10). He defines integration "not as a flattening process of uniformity", but cultural diversity with "equality opportunity in an atmosphere of mutual tolerance" (11). Kymlicka considers integration as "polyethnic rights", which demands genuine integration into the host society through exemptions and accommodations rather than disapproval of integration or collective self-determination (114). Critics like Cameron believe that multiculturalism stands for separation and division, not integration and unity. But multiculturalism does not believe in separation but rather verbalizing fairer terms of inclusion for religious and cultural minorities into mainstream society (Kymlicka 112). Ashoke Ganguli in Jhumpa Lahiri's *The Namesake* tries to integrate into the host society. He struggles hard to afford a better life for his son by earning a doctorate from an esteemed American university by preserving his cultural values.

Assimilation is another aspect of multiculturalism as it is the process of converting heterogeneous society into homogenous in which there is a dominance of values and culture of the host society. Ashima in Jhumpa Lahiri's *The Namesake*, suffers an identity crisis because of lack of assimilation in the dominant culture. Isolation and displacement can produce, says Edward Said, "the kind of narcissistic masochism that resists all efforts at amelioration, acculturation, community" (qtd. in Ashcroft 47). Ashima's past identity becomes a hurdle in her way to accept a new identity and new cultural norms. Ashima struggles to assimilate into American culture as she does not want to part herself from Bengali culture and for this reason; she keeps herself aloof from American people and practices. Amartya Sen writes, "A strong – and exclusive – sense of belonging to one group can in many cases carry

with it the perception of distance and divergence from other groups" (25).

Assimilation in multiculturalism is akin to the theory of "Melting Pot" by Israel Zangwill which signifies that America is the pot of Almighty. The objective is to melt the racial and ethnic groups into a harmonious pot of the dominant group. Brahmins in Raja Rao's *Kanthapura* demonstrate a strong resistance when they hear Gandhi's idea of caste mixing as they consider it a threat to their identity in the melting pot of nationalism. The proponents of multiculturalism consider "melting pot" as a forcible act. The term "acculturation" related to assimilation suggests the amalgamation of a minority group to the cultural ways of the dominant group. Gogol and Sonia's adaptation of American culture in *The Namesake* is an example of acculturation. Bharati Mukherjee's Nafeesa from "The Lady from Lucknow" and Vinita from "Visitors" exhibit acculturation as they enjoy the sexual freedom that is curtailed by the patriarchal norms of their society by indulging into extramarital affairs.

Multiculturalism also gives rise to "The Salad Bowl" which does not blend the communities into a bowl but transfers the society into a multicultural one without the loss of identity such as Canada has an official multicultural policy. It believes in "recognition" which also dominates multiculturalism. Charles Taylor considers recognition and identity as key concepts of multiculturalism.

A number of strands in contemporary politics turn on the need, sometimes the demand, for recognition. The demand for recognition in these latter cases is given urgency by the supposed links between recognition and identity, where this latter term designates something like a person's understanding of who they are, of their fundamental defining characteristics as a human being. The thesis is that our identity is partly shaped by recognition. (35)

Multiculturalism is closely related with "identity politics," and "the politics of recognition," because of similarity in valuing identities and changing structures of recognition and representation that discriminate minority groups (Gutmann). Focusing on Rousseau, Herder, and Hegel, Taylor affirms that our identity is dependent on the recognition of others as "we define our identity always in dialogue with, sometimes in struggle against, the things

our significant others want to see in us" (272). Stuart Hall argues in his essay "Cultural Identity and Diaspora" that we should not think identity as an, "already accomplished fact, which the new cultural practices then represent" (222), we should consider, "identity as a 'production' which is never complete, always in process, and always constituted within, not outside, representation" (222). The physical movement of people from their homeland to a new region results in identity problems because identity is not constant but it varies according to situations i.e. cultural and geographical locations. Even when recognition is not given in your homeland then also an individual faces an identity crisis. Rohinton Mistry's *Family Matters* reflects the struggle of Parsee community to protect their identity in hostile surroundings. He focuses on the religious fundamentalism of the Parsi community and explores the personal struggle of individuals within the society.

Multiculturalism also embraces tolerance as its dominating construct, "From a utilitarian point of view tolerance on the part of everybody is a prerequisite for the world community's unity, stability and progress," (Sinari 2). India is a multicultural society, the constitution of India guarantees equal rights to all citizens irrespective of caste, colour, religion or creed. Tolerance is respect towards other religion and culture. However, India has encountered various challenges to preserve the pluralistic tradition by upholding the spirit of multiculturalism. Kavitha, K K. in "Contextualising Multiculturalism in Indian Democracy: Problems and Prospects" is apprehensive about the current situation of India:

Concerned citizens in India are worried over the alarming situation of current communal disharmony and there is fear that it might ultimately result in the disintegration of the nation. It is unfortunate that unscrupulous politicians with an eye on vote banks are indirectly supporting the force promoting narrow religious sentiments, and linguistic and regional identity. (7)

Arundhati Roy's *The Ministry of Utmost Happiness* portrays intolerance through most violent episodes of modern Indian history covering land reforms, the 2002 Godhra train burning and Kashmir insurgency. Shauna Singh Baldwin's *What the body Remembers* reflects intolerance and hatred among different Indian communities.

Multiculturalism provides springiness to religions and traditions such as Indian Sikhs can tie turban in Indian armed forces and other government jobs. Muslim women can wear scarves in public places. The proponents of multiculturalism consider it as a remedy to tackle the quandaries arising from cultural disparities while some critics regard it as the foremost reason of social disintegration and political instability as it advocates the rights of minorities which shatters the concept of "nation" and "equality". C. Kukathas argue for the privileges given to minority groups and considers it as a hindrance to the concept of equality. France laws on secularity and conspicuous religious symbols ban religious dress in government schools which debar Muslim girls to wear headscarves. Even feminists believe that special provisions to minority groups may reinforce gender inequality within these communities (Song). This perplexity questions the true spirit and objectives of the term "Multiculturalism". However, Kymlicka responded that both of the theories believe in justice and equality.

In the light of these concerns, one must try to comprehend the true meaning of multiculturalism as domination in any form is a hindrance in the emancipation and empowerment of an individual or any community. There is a dire need to sensitise people around the globe about integration, tolerance, address inequalities based on race, class, gender, disability as it provides an assortment of diversity co-existing in its social, political and cultural milieu.

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