

SUBALTERN NARRATIVES: A CRITICAL STANCE

Editors

**Dr K Ravichandran
Dr C Anita**

**E M E R A L D
PUBLISHERS**

Subaltern Narratives: A Critical Stance

Editors

Dr. K. Ravichandran
Dr C Anita

© Emerald Publishers, 2018

All rights reserved. No part of this book may be reproduced in any form, by photostat, microfilm, xerography, or any other means, or incorporated into any information retrieval system, electronic or mechanical, without the written permission of the copyright holder.

Published by
Olivannan Gopalakrishnan
Emerald Publishers
15A, First Floor, Casa Major Road
Egmore, Chennai – 600 008.
☎: +91 44 28193206, 42146994
✉: info@emeraldpublishers.com
🌐: www.emeraldpublishers.com

Price : ₹ 00

ISBN : 978-8xxxxxxxxx

Printed at

xxxxxx

Contents

1.	Realization A Critical Analysis of Amiri Baraka's <i>Slave - Ship</i>	1
2.	Race and Racism in Chimamanda Ngozi's Americanah	5
3.	Science and Philosophy in The Calcutta Chromosomes	9
4.	Suppression and Caste Feud in Bama's Karukku	13
5.	Patriarchy and Feministic views in Jaishree Misra's Ancient Promises	18
6.	Black Feminism in Toni Morrison's Sula	24
7.	Mother –Daughter Relationship as a Key Note of Jamaica Kincaid's Lucy	28
8.	Gender Discrimination	31
9.	Postcolonial literature: Dynamics of Diaspora	34
10.	Social Conditions of Africans in Petals of Blood	41
11.	Cinder: The Fantasy of Young Adult	45
12.	Narrating Childhood in Aravind Malagatti's Government Brahmana: From a Subaltern Perspectives	47
13.	Feminism in Shashi Deshpande's Novels	58
14.	<u>Rxxxxxxxxxx</u>	61
15.	A study of Neo Hoo -Doo Philosophy in Ishmael Reed's Mumbo Jumbo	66
16.	Self- Confinement of Masha in Chekhov's Three Sisters	69
17.	Portrayal of Gandhian Philosophy in R.K.Narayan's Waiting for Mahatma	75
18.	Portrayal of Feministic Issues in Sefi Atta's Everything Good Will Come	77
19.	Pressure on Women in Chitra Banerjee Divakaruni's Arranged Marriage	80

20. Portrayal of Identity and Loyalty in the Select Novels of Curtis Sittenfeld	83
21. Feminist Writing	87
22. Socio – Religious Reforms and Subalternity	90
23. A Study of Marginality in Doris Lessing’s The Grass is Singing	93
24. The Destruction of Identity in Toni Morrison’s Beloved	97
25. Gender Discrimination in Shashi Deshpande’s The Dark Holds No Terror	100
26. Men and Women relationship in Anita Nair’s Ladies Coupe	104
27. Alienation of an Individual in Yann Martel’s Self	107
28. Scattered Lives: An Analysis in Martha Southgate’s Third Girl from the Left	112
29. Voicing Her Stories: An Appraisal of Pearl Cleage’s A Song for Coretta	117
30. Domestic Violence and Aboriginal Women: An Analysis of Marie Clements’ Now Look What You Made Me Do	124
31. A Study of Ethnicity and Racism in Toni Morrison’s The Song of Solomon	129
32. Evocative Domestic Violence in Chimamanda Ngozi Adichie’s Purple Hibiscus	138
33. Women’s avarice in Saki’s Mrs. Packtide’s Tiger	143
34. Gender Inequality in The Taming Of The Shrew By Shakespeare	147
35. Expatriate as the Subaltern in V.S.Naipaul’s A House for Mr.Biswas	150
36. Confrontation of Racial Pride Between The White And The Black People In The Telephonic Conversation By Wole Soyinka	155
37. Silent Sufferings of women through their life time	160
38. Subaltern Literatures as Regressive Genre	164
39. Analysis on Growth of Black literature	168
40. The Subjugated Speaks : A Critical Reflection of Mahesh Dattani	170

41. Relocating Subalternity: Changing Configurations	173
42. My Place : Life sketch of an Aboriginal Résistante	177
43. Ambedkarism, and the Question of Aesthetics in Dalit Literature	185
44. Liberalization of women in Sudha Murthy's Gently Falls the Bakula	193
45. Trope of Marginalization in Indian Society: A Study of Mahesh Dattani's "Tara"	196
46. Female Excruciation in Bapsi Sidhwa's The Pakistani Bride	201
47. Gender Discrimination	205
48. Thought of Existentialist Feminism in Chitra Banerjee Divakaruni's The Palace of Illusions	210
49. Poverty in Vikas Swarup's Q&A	215
50. Delineation of Dalit Women: A comparative study of selected Dalit Men and Women Life writings	219
51. Critical Analysis of Race and Religion in the Novel Chinua Achebe's Arrow of God'	225
52. Lakshmi Kannan as a Feminist: A Reading of Her Novel Going Home	229
53. Role of Socio Religious Reform Movement for the Social Unity Of India	233
54. Womens's Struggle for Freedom with reference to Bapsi Sidhura's The Pakistani Bride	239
55. Cultural Subalternity in the famous play " The Lion and the Jewel"	242
56. Cultural Conflict in Wole Soyinka's Play The Lion and the Jewel	248
57. Gender Discrimination in Lorna Landvik's Angry Housewives Eating Bon Bons	253
58. Social Violence in Cormac McCarthy's The Road	257
59. Scripting of Subaltern Women's Agency in Viramma life of an untouchable	260
60. Cultural Subalternity in Bharati Mukherjee's The Desirable Daughters	266
61. Caste Hierarchy and Marginality	269
62. Voices of he Polluted Touch AND The Wounded Animals In David Davidar's The House Of Blue Mangoes	274

63. A Psychological Exploration of Human Psyche In Anita Nair's The Better Man	276
64. The Voice of Subaltern and Perceptability in Rohinton Mistry's A Fine Balance	280
65. Cultural Subordination and Conventions in Githa Hariharan's The Thousand Faces of Night	283
66. Caste Domination and Social Discrimination in Bama's Karukku	286
67. Feminist writings in indian novels	298
68. Racial Exploration in Alice Walker's The Way Forward is with a Broken Heart	304
69. Darkest Voice for Women Right from The Darkest Child	308
70. A scrutiny on the Gender Discrimination and Its Collision on the Selected Protagonists of Sashi Deshpande	311
71. Tribal Literature	320
72. A Study on Non-Human's Feelings & Emotions In The Works of Poet Victoria White's Elephant Grave And Aimee's Aanabhrandhanmar	324
73. Self-Identity of Women in Anita Nair's Mistress	327
74. Negotiating the Invisible issues in Mahesh Dattani's Seven Steps Around the Fire	330
75. A critical study of Feminism in the novel, "That Long Silence" by Shashi Deshpande	337
76. An Oppressed Womenhood in Kamala Das Poetry	324
77. Feminism in Black Literature: A study of Calixthe Beyala's "Your name shall be Tanga"	349
78. Identity Crisis and Cultural Displacement in V. S. Naipaul's The Mimic Men	354
79. Feminist Writings	358
80. In Visible Pain of Black Women in as a study of Alice Walker's The Colour Purple and toni morrison's The Bluest Eye	368
81. Focuses on Social Media for the Perspective of Subaltern Through the Movies	371

82. “No Room of Her Own”: Astha in Manju Kapoor’s Novel A Married Woman	375
83. Thol Thirumaavalavan’s Uproot Hindutva: A Subaltern Study	379
84. The Subaltern Experience of Untouchables in Rohinton Mistry’s A Fine Balance	387
85. Caste Discrimination in Bama’s “Karukku”	392
86. Renaissance of Tech Titans in Artificial Intelligence	397
87. Caste Hierarchy, Marginality and Subalternity in Rohinton Mistry’s A Fine Balance	404
88. Silent Sufferings of women through their life time	410
89. Thol. Thirumaavalavan’s Uproot Hindutva: A Subaltern Study	414
90. Subaltern Literatures as Regressive Genre	421
91. Fading Voices and Fettered Emotions: A Scrutiny of Subaltern Way of Living and The Wait for A Breakthrough in Rabindranath Tagore’s Chandalika	425
92. Gender Discriminational Sufferings Faced By Women in Present Scenario	429
93. Portrayal of Black Women in A Raisin in the Sun	432
94. Gender Inequality In Mahesh Dattani’s Tara	440
95. Feminist Trauma within a Patriarchal Structure with reference to Manjukapur’s A Married Woman	446
96. Gender Differentiation in One Indian Girl By Chetan Bhagat	452

Preface

The term ‘elite’ has been used in this statement to denote the dominant groups, foreign as well as indigenous. The dominant foreign groups included all the non-Indian, that is, the colonial state and foreign industrialists, merchants, financiers, planters, landlords and missionaries. The dominant indigenous groups included classes and interests operating at two levels. At the all-India level, they included the biggest feudal magnates, the most significant representatives of the industrial and mercantile bourgeoisie and native recruits to the uppermost levels of the bureaucracy.

The dominant group creates many ambiguities and contradictions in attitudes and alliances, especially among the lowest strata of the rural gentry, impoverished landlords, rich peasants and upper-middle peasants all of whom belonged, ideally speaking, to the category of ‘people’ or ‘subaltern classes’, as defined below. It is the task of research to investigate, identify and measure the specific nature and degree of the deviation of these elements from the ideal and situate it historically. The terms ‘people’ and ‘subaltern classes’ have been synonymously used. The social groups and elements included in this category represent the demographic difference between the total Indian population and all those whom we have described as the ‘elite’. Some of these classes and groups such as the lesser rural gentry, impoverished landlords, rich peasants and upper-middle peasants who ‘naturally’ ranked among the ‘people’ and the ‘subaltern’, could under certain circumstances act for the elite, as explained above, and therefore be classified as such in some local or regional situations—an ambiguity which it is up to the historian to sort out on the basis of a close and judicious reading of his evidence.

The present book, *Subaltern Narratives: A Critical Stance*, is an academic venture to elucidate diverse formulations on subaltern themes in the literary works of representative writers. The subaltern castes have been made to internalize the ideology of caste system through countless tales of classical

Indian literature and mythology. The religiously sanctioned cultural domination enabled the Brahmins to get the support of monarchy to impose caste system in the social order. The recalcitrant Dalit voices were silenced by corporeal intimidation. The social, religious and political domination of the Brahmins in India extends further the Gramscian view that the hegemony of a social class manifests itself in two different ways--- through 'domination' and through 'intellectual and moral' leadership.

Authors of the essays in the book have all made their scratch on the intellectual history of subalternity, each in their own way, in their own place and time, outside Subaltern Studies. Each paper interprets subalternity contextually. The main task is to outline a history of contextuality at the intersection of Subaltern Studies and its readership, and in doing this, the book indicates how the subject of subalternity has changed over the years. The goal is not only to formulate a critique, to assess the merits, or to measure the contribution of Subaltern Studies but also to analyse how the Intellectual environments have changed too much to allow scholars to measure cause-and effect in particular acts of writing and reading. Change has occurred inside the Subaltern Studies mission, but obscurely, as one would evince, and how much internal change is cause or effect of external change is unknowable, because inside and outside, subaltern subjects have been reinvented disparately. With this intellectual approach, Subaltern Studies became a hot topic in academic circles on several continents; a weapon, inducement, objective, lightning rod, hitching post, icon, gold mine, and fortress for scholars ranging across disciplines from history to political science, anthropology, sociology, literary criticism, and cultural studies. The book has scrupulously compiled the readings of scholars working on Subaltern Studies to provide a non-subalternist outlook to Subaltern Studies.

**K. Ravichandran
C. Anita**

Foreword

This inspiring book, Subaltern Narratives: A Critical Stance, presents the most wide-ranging articles discussing Subaltern Studies. Addressed to students and scholars throughout the humanities, these essays address what Antonio Gramsci--the initiator of the Italian communist party--called the subaltern classes, re-examining prominent chronological socio-political, and socio-economic events. In concert, the essays scrutinize the divergent aspects of the analysis of domination, with unique reference to the investigation of imperialism, in an effort to cure the elitist prejudice characteristic of much scholastic work in India. The book further attempts to delineate relevance of colonialism and imperialism in literature, sociology, anthropology, politics, and history. Subaltern studies began as a revisionist historiography of peasant movements in colonial India. The Subaltern Studies Group was formed in 1979–80 under the tutelage of historian Ranajit Guha at the University of Sussex in England. The group consisted of heterodox historians of South Asia, who were critical of the nature of the historiography prevalent at that time because of its elitist biases and “bourgeois-nationalist” and “colonial” mode of history writing. The authors have contributed on subaltern issues, which are really prominent subjects of their essays. Although these represent only a small sample of the narratives of subaltern literary understanding, they sufficiently exemplify how the scholastic endeavour of subalternity has evolved as an examination of the silenced voices in the social order. I think that Subaltern Narratives: A Critical Stance attempts to establish the broader perspectives of the discipline of subaltern critical stance and representations as a result the editor intended.

Professor Dr K Murugan
Vice-Chancellor
Thiruvalluvar University, Serkkadu
Vellore

Realization A Critical Analysis of Amiri Baraka's *Slave - Ship*

Dr. C. Santhosh Kumar M.A M.Ed M.Phil Ph.D.,
Associate Professor, of English
Annamalai University, Annamalai Nagar

Dr. R. Hema Latha M.A B.Ed M.Phil Ph.D.,
Assistant Professor of English
St. Jude's College, Thoothoor

Baraka's travel to Cuba in 1960 is called the most significant event that contributed to his change. In 1960, Baraka travelled with eleven other writers to Cuba literary inspiration. In Cuba he personally experienced and witnessed how Cuban people changed their lives and changed the society by revolution. It shocked Baraka because he was not educated to believe revolution could be possible and could really happen. Baraka wrote it in his essay "Cuba Libre" that the idea of revolution is foreign to him. Black passenger's historical journey is from first enslavement to contemporary revolution and whose mythical journey is from African civilization through enslavement to spiritual reascendancy.(Benston 243)

Black national oppression, based as it is on the slave trade and the enslaving of African Americans, has created an obvious and even justifiable ground for Black Nationalism. The white supremacy has been the most easily defined instrument in that national oppression which creates a situation where Black Nationalism can flourish. The majority of African Americans are not nationalists. The struggle to strengthen the Black Liberation Movement must be in creating a stronger national consciousness among the African American people. Maulana Karenga taught Baraka the importance of black Cultural Revolution that is the culture and art were central for the transformation of the black masses. Therefore black art should be effective, collective, Afro centric and politically committed. There could be a black revolution, the minds and values of the black masses had to be changed and the arts would be the primary instrument of this change. Baraka relates his Marxist and his Black Nationalists revolutionary stages.

Amiri Baraka's play Slave Ship: A Historical pageant was first produced at the spirit House theater in Newark, New Jersey, in 1967 and first published in 1969, by Jihad, the publishing house founded by Baraka himself. The play has been noted for its successful embodiment of the politics of Black Nationalism, the aesthetics of the Black Arts Movement, and the principals of "revolutionary theater" put forth by Baraka through his founding of the Black Repertory Theater in Harlem in 1965. Slave Ship is an one act play that takes place during distinct historical experiences in African-American history. It is about a Slave Ship during the Middle passage from Africa to America, during a plantation era apprising and in the era of the Civil rights movement. Baraka's play utilizes the representation of communal African-American identity through the preservation of African cultural roots.

Baraka's one-act play slave ship opens in darkness. A variety of sounds and smells are emitted to the audience in order to represent the atmosphere and include "Urine" and "excrement". The sounds include that of sea, boat rocking as well as the sounds of the enslaved Africans and white Slave traders. It shows the sufferings of the Africans who were captured as Slaves by the Americans. The opening of the play in darkness creates horror to the audience and gives an expectation something strange is going to happen. The bad smells of 'urine' and 'Excrement' permeate the whole theatre. The theater is still in darkness and the audience hears drums and chanting in Yoruba. The human voice in pain is an important tool in the play. Baraka is telling the black audiences that the *Slave Ship* is presented as a force and potential of black revolution.

The use of the stage space is as extraordinary as the acting. The whole theater has been converted into a slave ship. The audience sits on benches surrounding the stage, which is double- leveled. The top level slightly above the heads of the audience as used as the desk of the ship and for the slave market; the bottom level, divided into four cells- like cubicles represents the ship's hold. The whole structure rocks to convey the motion of the ship. (Hirsch103).

The enslaved men, women and children suffer in the darkness. The children cry in horror. They cannot tolerate the foul smell also. The men and women call their Gods to help them. One of the man calls their God Shango and Obatala to make their lightining and give brightness. Many people are jammed together. A man cry to the black God Orisha and obatala to take away the chains. Women were still chanting and moaning and the children were crying. Mothers were trying to comfort them. The

different voices such as screams, grunts, cries, songs etc were heard, which shows the sufferings of the black people. The sailors above them laugh and points out at the suffering Africans. They began to laugh at the misery and degradation of the black people.

The crying of a man that a woman killed herself and her child outpours passion among the audience. A mother cannot kill her child in any distress. But here she kills herself and her child, which pictures the sufferings the mother inside the Slave Ship. The other woman is being raped which suggests the cruelty where nobody is there to help the black people. “The play’s prolonged attention on the pain and vulnerability of the female body in the ship emphasizes the need for a command response to the events as the male actor’s voices arise in protest” (Pittman 38).

The second section of the play takes place on a southern plantation in America. A character referred to as “The old Tom”, is described as a “shuffling Negro”. Old Tom is a betrayer. He can be considered as Judas in The Bible who betrayed Jesus Christ for thirty silver coin. Judas betrayed Jesus for money, the same way Old Tom betrays his whole race for an exchange of a couple of park chops.

Sounds of people were heard, all of them trying to rise up. The same sound of slave ship and white laughter is heard. All of them began to sing with the saxophone and drums. When the play starts first the black people who were captured as slaves were afraid of the white sailors. They pleads them for mercy, they call their Gods but nobody is there to help them. Because of their revolution, they were able to kill the white man and the preacher Tom, who is the deceiver of their race. When the people were freed because of their revolt, their happiness is boundless. They were freed because of their revolution.

Slave ship embodies the quintessential theater of cruelty experience, for it creates its audience not only the experience of the horror of the middle passage and the black life in America but also an energy that gathers strength in the course of the play to emerge as celebration in the end. (Sanders 171).

Slave Ship represents a turning point in Baraka’s career because of the change from activist poet to radical nationalist. In *Slave Ship* the script is short with lengthy stage directions and sparse dialogue and the song and dance were shared by actors and audience. Baraka draws on so many cultural references. Reverend Turner also plays an important role, though he comes short for a while. He only assembled the slaves

and gives them strength to struggle against the white Sailors. Baraka makes his black audience understand the reality of the slave ship in the present as the force and potential of black revolution. Through *Slave Ship* Baraka demands and challenges the black audience about the need for revolution. *Slave Ship* can be considered as one of Baraka's most powerful plays. The last part of the play shows the triumphant victory of the Afro-Americans over the oppressive power.

Experimental dramatic technique in this play includes the texture of overlapping sounds as well as smells and audience participation. Baraka draws on so many cultural references throughout the play. *Slave Ship* is a critical site of black degradation which shows the racial violence and the struggle for survival of the African-American people.

The black passenger's journey can be considered as enslavement and later on because of their revolution; it paved way for their freedom. In the play *slave-ship* Baraka pictures the difficulties undergone by the black people. He portrays the deceivers in the same group. He also focuses the idea that the only remedy and solution for their freedom from racism, alienation, class conflict, slavery and hard-labour is revolution. *Slave Ship* brings to light the need of revolution for the black people to get back their freedom.

Works Cited

1. Baraka, Amiri. *Slave Ship, S-I, The Motion of History and Other Plays*. New York. William Morrow, 1978.
2. Benston, Kimberly W. *Baraka: The Renegade and the Mask*. New Haven, Conn.: Yale University Press, 1976 : 243
3. Hirsch, Foster *Slave Ship*, *Educational Theatre Journal* 22.1 (1970) : 102-03. Print
4. Shanthi, R. "Commitment to the Black Cause: A Study of Amiri Baraka's Play *Slave Ship* as a Historical Pageant." *The Dawn Journal*, Vol.2, No.2, Jul-Dec. 2013 : 428. Print.

Race and Racism in Chimamanda Ngozi's Americanah

S. Sathiya Bama
Assistant Professor of English
Annai Velankani college for women, West Saidapet

Racism is a long-lasting problem that bothers millions of people all over the world. Racism left millions of people in the past and in the present dejection and devastated over their unpleasant fate of life whereas the subjugators enjoy a privilege which is biased, unethical and what bestowed those privileges unto them are the design of the past. Racism subjugate people rights their life, opportunity and all these designed flaws of the system totally ruin their life and their dreams throughout generations after generations where these people are forced to mimic the life of their Lords and oppressors to fit in the fragment of their world for acceptance.

Race and racism is the belief that a particular race is superior or inferior to another. It may be defined as the hatred of one person by another, due to skin color, language, customs, place of birth or any factor that supposedly reveals the basic nature of that person. It has influenced wars, slavery, the formation of nation and legal codes. Americanah, is an exploration of a young Nigerian who encounters race problem in America.

Racism in America is inherently a different creature than racism in other western countries. In Europe, for example, racism is based less upon the fact that someone has a different skin colour and more upon Xenophobia, a naturally human reaction to the change of non-natives settling in a land that is not "theirs". However, in America, racism is exclusively based upon skin colour. Chimamanda Adichie is able to bring through her narrator, Ifemelu the nuances of race and culture, as well as the implications they have in the society.

Ifemelu, the protagonist of the novel, documents her experiences with racism and other various forms of discrimination as a “Non-American Black”. While *Americanah* is a tale of individual characters, it is a sweeping analysis and critique of race and racism in America, England, and Nigeria. The novel is peppered with Adichie’s biting observations on the subject. In Nigeria, Ifemelu does not really think of herself as black. There is still a racial hierarchy in Nigerian culture, such as light – skinned or mixed – race people are considered more attractive, and people use products to make their skin lighter. But when Ifemelu and Obinze go to America and England respectively, they find that racism is a much more pervasive part of life.

Ifemelu first truly discovers race and starts to consider herself black only when she is forced to adapt to America’s complex racial politics. Adichie gives many examples of racist incidents, like Obinze being mocked for scraping his knee because he is a “knee – grow”, people assume that the white curt could not be dating Ifemelu, or patients who refuse to have Aunty Uju as their doctor. Ifemelu then creates a blog about race, and Adichie scatters blog posts throughout the novel. Through these posts Adichie seems most outwardly critical of racism in America. Ifemelu describes many micro aggressions, incidents, and assumptions that she has experienced many whites who would not notice or understand, and she is able to do so bluntly and humorously. Many of these posts involve navigating the differing experiences of “African – Americans” and “American – Africans”, or Africans who have come to live in America and experience racial prejudice for the first time.

The title of the novel refers to the nickname given to the Nigerians who migrate to the US then return to the native soil, taking with them an array of affectations and snobberies about Nigeria and its differences with the West. Ifemelu, is an ‘Americanah’, who travels to the US to study and stayed there for over a decade before returning to her homeland. Against this trajectory, the novel explores the various manifestations of differing cultural values, what is held in esteem and what is stigmatized, how one is perceived and how one perceives oneself, and collectively, how all are defined by the topic of race. Racism may be outlawed in western countries, but Americana is still written into institutional structures as well as outdated private opinion.

Chimamanda uses the classic tale of star – crossed lovers as the driving narrative of her novel. Though Ifemelu and Obinze are a Nigerian teenaged couple, they move to the US and the UK respectively. Middle class and well – educated find their relocations as a shock to the system when they are confronted simultaneously by the differences in

cultural values, and also the fact that in the west, status and class are inextricably tied to nationality and skin colour. Ifemelu says at a dinner party, Manhattan to a group of left – wing liberals, all slightly stunned by her outburst. “The only reason you say race is not an issue, is because you wish it was not we all wish it was not. But it’s a lie. I came from a country where race was not an issue. I did not think of myself as black and I only became black when I came to this country” (60)

Americanah deals not only with how racism is implemented on a wider scale, but also the smaller incidents of everyday, reflecting different cultural values and definition between Nigeria, the US and the UK. When she moves to Philadelphia to study. Itemelu is greeted by her friend from home Ginika, who had moved to the US a few years previously. With an American mother. Ginika was envied in Nigeria for being “half-caste”, yet in America, she tells Ifemelu, “I’m supposed to be offended when some one says half – caste. I’ve met a lot of people here with white mothers and they are so full of issues, eh. I didn’t know I was supposed to have issues until I came to America”. (131)

Against the backdrop of the US elections and the inauguration of Barack Obama, the author observes that particularly in the Western societies, racism is not a binary but rather a complex, multi – layered problem that continues to needle many people on a day – to – day basis. As an outsider Ifemelu who has never encountered hostility on account of her race. Ifemelu is the perfect character to observe the minute differences between Nigerian and American attitudes that might go unnoticed to those accustomed to them.

Driven to vent her strong opinions, Itemelu begins a blog, Raceteenth (various observations about American Blacks by a Non – American Black). The novel is not narrated chronologically, instead it is divided into three separate periods in Ifemelu’s life, which are then chopped up and weaved together throughout the book ; her teenage year in Lagos, her experiences of first moving to the US, and the preparation for and subsequent move back to Nigeria after living in the states. Broadly speaking, the blog shapes the structure of the novel. In many chapters, a blog post will summarize a theme or topic around race politics ; then the events from these different times in her life become almost examples of how these issues play out on a day – to day basis.

The novel cushions its politics by centering the romance between Ifemelu and Obinze. Obinze’s life follows an entirely different somewhat darker path than Ifemelu. He moves to the UK after he has completed his degree, but he finds it difficult to obtain

him. Visa to see descending to the murky depths of illegal employment extradition from to country, then slightly shady success in his native Nigeria. Chimamanda shows how even with the largest economy in the world. America still keeps blacks on the Margins Ifemelu illustrates why racism doesn't die in America, it is because it never lived in the political imagination. To the slaves master's mind, there was no consciousness of the black and white dichotomy, slaves are property not human. In Americanah Chimamanda succeeds in giving us a fascinating polemic on race, class and gender using love.

Works Cited

1. Adichie, Chimamanda Nagozi. *Americanah*. London : Fourth Estate, 2013. Print.
2. Gilroy, Paul. *The Black Atlantic : Modernity and Double Consciousness*. London and New York : Verso : 1993. Print
3. Celand, John. *Where we live Now : Immigration and race in the Amalgamation of Literature*,

Science and Philosophy in *The Calcutta Chromosomes*

Dr. N. Gunasekaran

Research Guide

Head, PG & Research Department of English
Sri VidyaMandir Arts & Science College, Uthangarai

M. Dhashinamoorthi, M.Phil.,

Scholar, PG & Research Department of English
Sri VidyaMandir Arts & Science College, Uthangarai

Introduction

The Calcutta Chromosome is a 1995 English-language novel by Indian author Amitav Ghosh. The book, for the most part set in Calcutta at some unspecified time in the future, is a medical thriller that dramatizes the adventures of apparently disconnected people who are brought together by a mysterious turn of events. The book is loosely based on the life and times of Sir Ronald Ross, the Nobel Prize – winning scientist who achieved a breakthrough in malaria research in 1898. The novel was the recipient of the Arthur C. Clarke Award in 1997. Ghosh employs a factual framework for the invented events in the novel, drawing upon Ross' Memories which were published in 1923.

The Calcutta Chromosome, an intricately detailed novel, revolves around the historical figure of Surgeon-Major Ronald Ross and his discovery of the source of malaria, which took place in Calcutta. The novel opens with Antar, an Egyptian working in the information technology industry. Antar, who works in International Water Council, New York, comes across a partially damaged identity card, and tries to retrieve the information with the help of his powerful computer Ava. This computer, equipped with a powerful search engine, traces the identity card to Murugan, a former colleague of Antar who mysteriously disappeared in Calcutta in 1995. Murugan had been researching on the Nobel Prize-winning scientist, Roland Ross (1857-1932), whose great discovery that malaria is transmitted through the mosquito bite transformed

the very treatment of the disease. Muragan seems to be of the opinion that Ross's discovery had been manipulated by an Indian "Counter- Science" group. This group is responsible for pushing the research in certain directions.

The novel is divided into two parts: (i) August 20: Mosquito Day and (ii) The Day After. Murugan is a science freak and is obsessed with the idea of finding all facts about Malaria story. So he arrives in Calcutta on World Mosquito Day, 20 August 1995. His search is for the enigmatic Calcutta Chromosome, which is a freak chromosome. This is because this chromosome cannot be isolated and detected by standard techniques. It is also not present in every cell. Its pairing is not systematic. This chromosome is not passed from generation to other generation. It is thought that though a fantasy this chromosome develops out of a process of recombination, which is unique in every individual. It is found only in the brain, which contains non-regenerating tissue. It can be transmitted through malaria. Murugan calls this stray DNA carrier "The Calcutta Chromosome."

But as Murugan arrives at Calcutta, the very next day he mysteriously disappears. This episode is central to the narrative in the novel. All other strands are connected to this main event. Some of these are the medical history of malaria, Ross's progress in his research, experiences of Antar, Murugan's former colleague at New York, and some scattered incidents at Calcutta.

Antar gets obsessed with the idea of uncovering the secret of Murugan's disappearance. This obsession leads him to a journey of encounters with characters from the past and the present. These characters are mostly located in India, Egypt, America, and Britain. Antar realizes that Murugan might have been correct in thinking that a "counter-scientific" art had secretly engineered Ross's discoveries. It is discovered that some subaltern figures are leading this cult: a scavenger woman called Mangala, who is helped by Ross's servant Lutchman, also known as Lakshman and Laakha. This group is of the opinion that, according to Murugan to know something is to change it, because as soon as something is known, it is already changed. Since, by then you only know its history. Mangala and her followers wanted to effect a mutation in their progress towards finding the secret of immortality, which is their ultimate goal. To realize their objective, the team allowed Ross to make his discovery because if you wanted to create a specific kind of change, or mutation, one of the ways in which you could get there is by allowing certain things to be known.

Thus, the inference is that the counter scientific group was way ahead of conventional medicine in its research, knowing full well that the malaria vector is the female Anopheles mosquito. Murugan is of the opinion that the members of this cult manipulated Ross's discovery in order to help their much more advanced breakthrough, the secret of immortality through reincarnation into a new body. Ghosh tries to convey the idea that science, technology, and medicine were not conveyed to India by the west in a one-way process of transfer, but were the results of crosscultural exchanges, translations, and mutations.

The major part of the story takes place in Calcutta in 1995. The novel follows Murugan closely. Ross made his final breakthrough in the laboratory of P.G. Hospital of Calcutta. The novel also is about colonization and its impact on society. The Calcutta Chromosome mentions the past, which can be said as its unique feature. There is a good deal of argument about events of history as they are recorded. Ghosh questions this biased history. We can say that Indian born American scientist L.Murugan is the voice of rationality. The novelist is skeptical about the so called great image given to certain periods of history. Murugan senses certain irrationalities in Ross's account of "Plasmodium B." Murugan is unable to free himself from the idea of something being foul in the medical history of malaria. So he writes an article "An Alternative Interpretation of Late 19th century Malaria Research. Is there a Secret History?" Long back, when Murugan was in New York, he had written a summary of his research in an article entitled "Certain Systematic Discrepancies in Ronald Ross's Account of Plasmodium B." To his shock, Murugan received a very hostile response from the scientific community. All scientific journals rejected the paper. He also lost membership of science society. So Murugan began publishing his theory that some persons had systematically interfered with Ross's experiment and pushed Malaria research into the right direction. The credit for discovering the parasite should go to others and not to Ross.

Murugan, therefore, concluded that a big conspiracy was played in 1895. Murugan thinks that Ross was on a wrong track. Even Ross's mentor Patrick Manson, the noted Scottish bacteriologist who had written a book on filaria, was on a wrong track. Both Ross and Mason thought that the malaria parasite was transmitted from mosquitoes to humans orally, probably through drinking water. But within a very short span of time, Ross declared that there is a connection between Plasmodium zygotes and Anopheles stephensi. Murugan was not convinced that Ross could be successful in

such a short time. He was of the view that, given the nature of research, it should have taken longer time. So Murugan began to pursue his research of what actually happened and how it happened.

The novel has three levels of narrative. On one level we have Antar. He works day and night before his super-intelligent computer Ava. He tries to find out the reason behind the disappearance of Murugan. The second level of narrative revolves around the true story of Ross's discovery of the parasite. The third level describes the super-human powers of Mangala and Laakhan.

Conclusion

In the novel, Ronald Ross did not discover the mysteries of the malaria parasite; it was a group of underground practitioners of a different, mystical "science", natives of India, who helped to guide Ross to the conclusions for which he is famous. These native Indians provided Ross with clues in the belief that in the moment Ross made his discovery, the parasite would change its nature. At this point, a new variant of malaria would emerge and the group's research using the chromosome-transfer technique would advance even further.

Suppression and Caste Feud in Bama's Karukku

Dr. G. Christopher

Assistant Professor Senior, SSL
Department of English, VIT, Vellore

Introduction

Dalit literature is a writing that parallels the revolutionary movement spearheaded by Dr.B.R. Ambedkar with a view to bring about psycho social transformations in the minds of the oppressed. Dalit literature, a strong oppositional voice not only raises important questions, but also narrate the ability of the people in the margins to fight against all odds and injustices.

Discrimination, oppression and injustices

Women are always more oppressed and are victims of male domination. The plight of Dalit women in Indian society is horrible as they are oppressed on the basis of class, gender and caste. But nowadays women have started protesting against the discrimination oppression and injustices levelled upon them and are trying to create a female space for themselves. In this context the works of women writers who come out of the mainstream to explore the themes like religion, recreation, and education, etc. Through these perspectives, Bama gives us a clear Picture of the cost, oppression meted out to the Dalit Christians not only by the upper caste society but more so within the catholic church itself. Bama has always had an inner urge to actively engage herself in alleviating the sufferings of the oppressed. She becomes a nun to fulfil her aspirations. But very soon she realizes that the catholic institutions are filled with caste prejudice and hatred. The look is about Bama's inner quest of self- discovery and the resultant courage, which forces her to move away from the life of a nun to live the life of a Dalit woman.

Bama has never heard people speak openly of untouchability until her third standard in school. The first time she realizes her community's pathetic state is ironically tinged with humour. As she was coming back from school, she finds an elder from her street holding out a small packet of snacks, in a string without touching it and giving it to a Naicker in the village. Bama at first could not help laughing out, looking at that funny sight. "The manner in which he was walking along made me want to double up. I wanted to shriek with laughter at the sight of such a big man carrying a small packet in that fashion" (13). when she went home, she again fell in a bout of laughter while relating that incident to her elder brother. He explained to her that the elder from the street was carrying problems faced by the oppressed women become highly important. There are a large number of women writers in Dalit discourses who brought Dalit texts into mainstream visibility. The Dalit women have started searching for the root cause of these injustices levelled upon them women in these discourses bring their own identity as women as well as Dalit. It is in this context that Bama's Karukku become relevant.

Caste Feud

Bama's Karukku is an autobiographical statement of what it is to be a Dalit and women. A Dalit woman is a Dalit amongst the Dalits. She is thus doubly oppressed by her caste and gender. In Bama's case her position is further endangered by her existence as a Dalit Christian. Hence Karukku focuses on three essential forces that cuts across and sears Bama's life, namely caste gender and religion. Karukku is a reflection of different once the identity was revealed, she could sense" among the other students, a sudden rustling: a titter of contempt" (19).

She painfully recalls the nuns commenting on the Dalit children, thus "Look at the Cheri children! When they stay here, they eat their fill and look as round as potatoes. But look at the state in which they come back from home –just skin and bone" (17-18). It was then that Bama was suddenly struck with the idea of becoming a nun and truly to help the Dalit children. She took a drastic step of resigning her job as a teacher and entered the order. She entered a particular order since the "had read about the women who founded that particular order how she had done so far the sake of the poor and lowly: lived and died for them alone, I wanted to be like her, living only for the poor and downtrodden"(20-21).

Bama has an ambivalent attitude towards Christianity. Bama insists that she

doesn't wish to imprison Christ in religion. The significant aspect of the novel is the oppression of Dalit Christians in the hands of the church. Karukku depicts how the Dalits are not allowed to sing in the church choir. There were separate schools in the same campus one for the rich, the elitist upper caste Christians and non-Christians and the other for poor and Dalit Christians.

She portrays the prejudices based on the parcel like that because he was a Parayan, an untouchable; and the Naickers were the upper caste men and hence would not touch anything brought by the Parayas. That incident sowed the first seeds of fury and revolt in Bama. The very thought that an important elder of her community should be put to such humiliation infuriated her. The self – questioning had begun. Bama began to wonder, "What did it mean when they call us 'Paraya'? Had the name become obscene? But we too are human beings" (13).

Bama started to look out for means to uplift herself and her community from this trampled existence. Ider Annan shows her the right path and tells her that education is the only way to attain equality:

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

Throughout her education, Bama found that wherever she went, there was a painful reminder of her caste and untouchability. The financial grants and special tuitions that the government offered the Harijans were more of a humiliation than consolation, mainly because it singled out her caste identity. Caste levelled upon Dalit children through the warden sister in Karukku who could not abide low caste and poor children "these people get nothing to eat at home; they come here and they grow fat", (17). Bama retreats by saying "Why, is it impossible for the Harijan to study or what?" (19)." I knew I should not touch their goods or clothes. I should never come close to where they are... these were their rules" (46). Sexual exploitation of Dalit women, agencies of race, gender, class and caste which repress the sexuality of the girl, the denial of private space and notion of silence as protest is also portrayed in the novel. By sheer hard work and inspiration from her brother, Bama gains recognition.

Bama breaks free from the shackles of unemployment and poverty by educating herself and by becoming a teacher and by educating her people the so called unprivileged. She asked her people to stop working as slaves to the upper class Naickers and Nadars by doing menial jobs like cleaning the lavatories, sweeping and swabbing. The police harassment, beatings, imprisonment shows how the modern Dalit has been imprisoned every time she went for work discrimination was there” I knew I should not touch their goods or clothes I should never come close to where they were... these were their rules “(46). Bama battles against the superstitions and myths around her. Even Roman Catholic Church use and abuse Dalits and forced them to attend meetings and offer offerings.

Conclusion

Karukku is the narration of painful memories, despair, disillusionment, dejection and the pathetic conditions of the life and culture of people where women are subjected to sexual harassment and physical assault. Incidents are narrated and over narrated and reinterpreted each time to express the oppression of Dalits. Bama’s rewriting have been encountered and questioned by feminine perspective. Her works voice the emergence of Dalit literature. Karukku which means the searing edges of a Palmyra leaves, is indeed a double edged sword directed towards the reader, which highlights the atrocities by the gender discrimination, caste and class divide. Thus, in Karukku she comments,

Each one of us has to wake up from slumber, Instead of accepting over the lot as our fate, we should reject this bondage, this unjust system. We must be brave and stand up for ourselves breakup caste barriers and biases and prove to the world that no man is inferior to another. Those who have prospered by suppressing us would not give up their told so easily. But we need to show them their place, show them all are equal and change this society. (23).

Bama took that responsibility courageously to save them from the shackles of oppression and carved out a space for Dalits in the literary and social world. Through Karukku, she is not just revolting against the caste oppression, but celebrating her Subaltern identity also. Karukku is a clarion call to Dalits to liberate themselves from bondage based on caste, religion and Bama reposit a great faith in education as a possibility for deliverance from exploitative social structures.

Works Cited

1. Bama. Ed Mini Krishnan. Karukku. Trans. Lakshmi Holmstrom. Chennai: Macmillan, 2000.Print.
2. Bama. Interview by Manoj Nair. Outlookindia.25 Apr 2001.Web. 28 Dec. 2011.
3. Armstrong, S. "Testimonios". Worldlitonlinenet.07 Dec 2009.Web. 23 Jan 2012.
4. Geetha K.A and K. Srilata. "From subjugation: A study of Bama's Karukku and Sangati." Language Forum 33.1 (Jan- June 2003):90.print.
6. Shankar Jha, Gauri. Feminity and women wrting. New Delhi: Authors press, 2012. print.
7. Srinivas, M.N. Caste in modern India and other Essays. New York: Asia publishing House, 1962.print.
8. Thiong'o, Nga Uagi Wa. Home Coming: Essays on African and Caribbean Literature, culture and politics. London: Heinemann, 1972.print.
9. Vijayalakshmi, M. "Dalit literature." Indian Literature XL 111.5(1999): 97-98. Print.

Patriarchy and Feministic views in Jaishree Misra's *Ancient Promises*

Mrs. M. Merline Usha
Assistant Professor of English
Annai Velankanni College, Tholayavattam

Women writers proved their stuff to be more serious and that which requires attention. Through their writing, they fight for the liberation of women. The work of Indian women writers is significant in making the society aware of the women's needs and demands in providing a medium for self expression and assertion. Discourses over the issues of gender imbalance and atrocities against women question the roots and established norms of patriarchy. Contemporary women writings examine the changing social scenario and prominent steps towards emancipation of women and eradication of patriarchy in every walks of society through their potential characters. The changing scenario of contemporary Indian women writing in English and other regional languages exhibit the powerful voice and role of women in literature.

Contemporary women writing uphold their cause of womanhood through their writing. They have been successful in bringing certain changes and projecting the disparity and existing social inequality. Their writings enable them to raise their voice against social and cultural principles that constrain their liberty and perpetrate institutionalised seclusion. Indian authors in English have really made it big with some fantastic masterpieces. Jaishree Misra is one of the Indian author , who took the literary world by storm with her debut novel *Ancient Promises*.

To bring up women from all these kind of sufferings and social issues so many feminists and feminist movements are in rise in several places. It gives full support and encouragement to many sufferers. Feminism comprises a number of social, cultural and political movements, theories and moral philosophies concerned with gender

inequalities and equal rights for women. Feminists have divided feminism's history into three 'waves.' The first-wave refers to the feminism movement of the nineteenth through early twentieth centuries, which dealt mainly with the Suffrage movement. The second-wave (1960s-1980s) dealt with the inequality of laws, as well as cultural inequalities. The third-wave of Feminism (1990s-present) is seen as both a continuation and a response to the perceived failures of the second-wave.

Of the different kinds of feminism, we concentrate deeply into the radical feminism which is a radical reordering of society in which male supremacy is eliminated in all social and economic contexts. Radical feminists seek to abolish patriarchy by challenging existing social norms and institutions, rather than through a purely political process. This includes challenging the notion of traditional gender roles, opposing the sexual objectification of women, and raising public awareness about such issue as rape and violence against women.

Early radical feminism, arising within second wave feminism in the 1960s, typically viewed patriarchy as a "trans historical phenomenon" prior to or deeper than other sources of oppression" not only the oldest and most universal form of domination but the primary form" and the model for all others. Radical feminist locates the root cause of women's oppression in patriarchal gender relations as opposed to legal systems or class conflict.

We know that feminist are not only females it also includes men, that is men or women who support and give respect to the ideas of upcoming women's movement are considered as feminist. Different people have different ideas so through their medium of expression they express their views and ideas. In Indian writing in English many male and female writers through their writings shows how women suffer in the dominated society and seeks to abolish patriarchy.

In the contemporary scenario there are many women writers who, through their writings, have been successful in projecting the existing social inequality and evils that faced by women in the Indian society. The list of Indian women novelists comprises Anita Desai, Shobha De, Nergis Dalal, Krishna Sobti, Dina Mehta, Indira Goswami, Gauri Deshpande, Bharati Mukherjee, Namita Gokhale, Ruth Jhabvala, Nayantara Sahgal, Kamala Das and many more popular names. These female Indian writers tell the astonishing variety of theme, in a style that poetry and novels are capable of offering. Each writer, in their own way, has tried to convey their thoughts in a distinct

personal voice. Most of these women novelists are also known for their bold views that are reflected in their novels.

This paper explores the complexity of the work of one prominent Indian contemporary writer Jaishree Misra. She is an Indian author who was born in 1961 to a malayali family in New Delhi. She started her writing career in 2000. Misra's life is as dramatic as her books. As a Keralite, growing up in an army family in Delhi, Jaishree Misra lived an apparently Western lifestyle. She managed to get an MA in English Literature from Kerala University. Her literary career took off with the hugely popular novel *Ancient Promises* that was published in 2000. Since then, she has written more novels – *Accidents like Love and Marriage* (2001), *Afterwards* (2004), *Rani* (2007), *Secret and Lies* (2007), *Secret and Sins* (2010) and *Scandalous Secret* (2011) and then a collection of poems *The Little Book of Romance* - a creditable output considering the short span of eight actively creative years.

Jaishree Misra's *Ancient Promises*, is full of keen emotional observations and culminates in a sane and balanced view of life. Janaki alias Janu, the protagonist of the novel is a Delhi brought up teenage girl but her roots are from Kerala. At the age of eighteen she is married to a Maraar family in Kerala through the alliance brought from her grandmother whose native is there. The novel begins with the line of "My marriage ended today" that is the divorce of Janu from Suresh Maraar whom she married to Janu's mother Mani worried about her daughter's life and her granddaughter Riya who is mentally disabled. The base for the above incident is mismatched marriage, cross culture and the parent's immediate and instant decision about the marriage of their daughter who is only in the age of eighteen.

Janu enjoyed her school life and teenage life up to the age of seventeen in Delhi wearing jeans and salwar and round the city like free bird with her father and with her friend Leena and with Arjun when she fell in love, she sits back in the bike without fall into the eyes of her parents with such a faith that her life is with Arjun. Like thunder falls above her head, the love matter was known to her parents and they put so many restrictions to Janu to avoid seeing Arjun. In the meantime, Janu's trip to Kerala in the vacation and Maheswari Maraar who see Janu in the temple brings Suresh horoscope to Janu's grandmother and her whole family convinces and please Janu and get her acceptance for her marriage with Suresh Maraar, very royal and big family with name and fame in Kerala. Janu through her letter conveys this message to Arjun who went to

London for pursuing his higher education. After some days and months passed on her eighteenth birthday, Janu's marriage with Suresh take place in Guruvayur temple with all her family members blessings and she get respect from society because she belongs to daughter in law of Maraar family. With new dreams she walks into the house of Maraar family.

Next morning when her mother in law talks to her about joining B.A. degree course through correspondence during tea time she asks to speak in Malayalam which is only her little known language. Here the variation starts; she is in the situation to change from English to Malayalam, jeans to sari, daughter to daughter in law. She wishes to behave like a good wife but Suresh is always concentrate on her hotel business and tour to many places in the name of business and he could not control his mother who always has a sharp tongued conversation with Janu. Her father -in -law and sister in laws are also not that much mingled with Janu. These things bring Janu a hesitation in the marriage life and she thinks that by giving birth to a child gives new impression on her and it reduces the gap between her and the family members. Here also fate plays a vital role in the life of janu. She gives birth to a mentally disabled child. This thing totally depressed Janu. She felt that the whole world is against her and she did not know what to do? With the help of her elder sister in law's husband she took her child to many doctors and then she will come to the conclusion that she might live for her daughter. She spends all her time with her daughter and keeps Riya always happy she does not bother about the words of her in-laws and others. This shows her boldness which emerge from her to keep the child always happy like other children in the world. She gets admission for Riya from the school where the normal students are studying. But after some days she is sent out from the school by stating that she is not fit for studying with other normal students.

Janu wants to get special education for teaching students like her daughter so she collects information from their well-wishers and she came to know that kind of institution is in London and America. She wishes to go there so she sends a letter whether she will obtain any scholarship for her studies. She gets a reply letter stated that she must complete M.A degree. So she continues her P.G. degree and completed as soon as possible and again tried to join the course in abroad. For that she went to interview in Delhi there she meets Arjun and Leena. Her love for Arjun flourish again, this time Arjun has not ready to miss Janu so she advises Janu to get divorce from Suresh.

After completed her interview Janu returned to Kerala with the idea of reunion with Arjun. I was both fooling myself and attempting the impossible in trying to return to a previous life. That was mixing up the divine order of things, nobody ever got away with reversing the Karma wheel. But I wanted my one lifetime with Arjun now and thought I'd be able to get away with it if I offered to pay the price a hundred lifetimes over.

So she reveals all the incidents happened in Delhi to her mother and grandmother. They shock very much and being ashamed of her behavior. Janu tell the same thing to Suresh and ask divorce from him. He does not know what to do? He plans to off the Janu's departure from India so he spread a rumor that Janu became mad and she is admitted in the hospital and given treatment like always sleeping. This thing is not tolerated by her mother, after long argument with doctor and Suresh Janu's mother bring her to Allepey and give treatment to recover her daughter.

Here Suresh's patriarchy is shown widely by the author, he went to Janu's house and pleases her not to go London along with Riya. It becomes a very shame to his family. But Janu's mother meet a Lawyer and applies for proper divorce from Suresh to save her daughter from such a hell. Suresh does not accept for divorce so Janu leaves Riya and went to London for studies where Arjun ready to look after her as well as her studies. There Janu spend Ninety-eight days with Arjun and in India Janu's mother tried her best to get divorce for her daughter.

When Janu come to Kerala to see Riya, Suresh to her surprise hands over Riya to Janu and leaves away. He also consents for divorce, this thing gives some pleasure to Janu and she starts to dream of her life with Arjun and Riya forever. Misra has expressed her view on females' pathetic marital life due to mismatched marriage and cross cultured through the character of protagonist Janu in this novel Ancient Promises. There are so many Janus to be rescued from the hands of men's like Suresh in India. All men have a same thought that his wife is always under the eyes of her husband and his family. She only adjusts everything because she comes from some other family while others are from the same family.

Ancient Promises can be categorised as modern women writing which discusses the realms of patriarchy and its multiple effects on women all over the world. Misra empowers her protagonist with a potential to fight back against the unwanted customs

and rules of society. She is much different from the age old stereotype women portrayed throughout the world writing.

Through Janu's character the author reveals feminist views and shows how patriarchy changed the mind of women. If Suresh family and Suresh give enough love and respect to Janu means, there is no way to next steps like reunion with Arjun. So here cross the ethics is not considered as a great mistake when we look into the life of Riya and her future. While defining in feminist view Janu accepts Riya's disability as her token of reunion with Arjun.

Works Cited

1. Misra, Jaishree: *Ancient Promises*, Penguin Books, New Delhi, 2000.
2. Sharma, Swati: *Status of Women in India*, Pearl Books, New Delhi, 2007.
3. Manmohan, K. Bhatnagar: *Indian Writing in English*, Atlantic Publishers and Distributors, 1996.

Black Feminism in Toni Morrison's Sula

N. Hema Malini M.A., M.Phil., PGDCA.,
Associate Professor, Department of English,
Marudhar Kesari Jain College for Women, Vaniyambadi

Both Tony Morrison and Alice Walker as well-known pioneers of Black Feminism in their writings frequently stimulate black women to love themselves, their race, and their culture and not to trap in white superiority or white beauty standards. Alice Walker in her theory called Womanism just like Toni Morrison believes that survival of black women in a white racist society greatly depends upon their emphasis on loving their own race, their own culture, and loving themselves and not on engrossing themselves in white culture or white beauty standards. As both Morrison and Walker have a lot of black feminist views in common, the present article deals with a study of Black Feminism and Womanism in Morrison's *The Bluest Eye* from the viewpoint of Walker. The present article attempts to examine major character's ways of forming self-concept in the face of sexism and racism. In addition, it attempts to show that those black female characters who follow Alice Walker's womanistic ideals manage to cope with their problems and eventually survive. In contrast, those who defy Walker's womanistic ideals do not survive.

Toni Morrison is a literary giant of the 1980s and 1990s and over all famous for being both a woman and an Afro-American. In her works, she has explored the experience and roles of black women in a racist and male dominated society. In the centre of her complex and multilayered narratives, there is unique cultural inheritance of Afro-Americans. Her works also show the influence of Afro-American folklore, songs and women's gossip. In her attempts to map these oral art forms onto literary modes of representation, Morrison has created a body of work informed by a distinctly black sensibility while drawing a reading audience from across racial boundaries.

“Tell us what it is to be a woman so that we may know what it is to be a man. What moves at the margin [?] What it is to have no home in this place. To be set adrift from the one you knew. What it is to live at the edge of towns that cannot bear your company” (Nobel 2Lecture, 7 Dec. 1993). Indeed, in her Nobel Lecture, delivered in Stockholm, she eloquently demonstrated the visionary force and poetic import of her novels reflect her worldview and understanding of how language shapes human reality. Through her own use of the spoken and written word, she has created new spaces for readers, to bring their imagination and their intellect to the complex, cultural, political, social and historical issues of our time. Moreover, through her work as an editor and novelist, she has made it possible for the texts of both Afro-American and feminist writers to reshape the contours of what we call American literature.

Toni Morrison had a profound impact on her psyche about the oppressive existential dilemmas of black since her childhood. Later the experience of Howard about Negro, relationships, propensities of life entirely helped her to pitch in to form the bulk of her novels. Morrison prides herself on being a black feminist writer. She has not subscribed herself towards patriarchal domination, neither male-female relationship as a tussle and nor is she a political feminist. Her aim is the illustration of ‘self’ of Negro women. She can be called a novelist with the wider perspective rather a ‘womanist’-one who is implicated with survival and wholeness of the entire population. Negro women are often labeled as racist and sexist while Morrison shatters this notion. In *Sula*, the protagonist Sula Peace dares to intermingle unhesitatingly with white men and finally she is put to rest by the whites in a decent manner.

Sula tells the story of two best friends, Nel and Sula, raised in the fictional town of Medallion in the post-World War era. The two girls come from different histories: Nel raised by the proud and respectable Helene Wright while Sula lives with her scandalous grandmother Eva and mother Hannah. As they grow, the girls’ lives are intertwined through many emotional and devastating incidents. Through love, sex, and heartbreak, the two women always manage to find each other.

The plot of this novel speaks to the complexity of Black women’s lives, particularly in relation to men. For instance, Sula gains a bad reputation among Black residents of Medallion because of a rumor that she had sex with a White man. The conservative community reserved a disdain for sexually liberated women in general, but the idea that a Black woman chose to engage with a White man sexually, due to the history of rape of Black women during and after slavery.

Just years after the closing of the red-lights districts, and the internal migration of prostitution from predominately white to African-American areas, another related development shaped development shaped the process through which black/white vice districts developed into interzones: Prohibition."

Another aspect of Black women's lives the book highlighted involved marriage. A number of the women in Sula were married, represented by an anonymous chorus of women who held themselves in esteem for having and maintaining relationships with frequently wayward husbands.

Characters like Helene and Nel saw marriage as a means to upward mobility. However, what these women find is that their husbands face discrimination in the labor market, unable to secure stable wages to provide for their family. Morrison, however, stays frank about the fragility of marriage. This offers a compelling comparison to the agency with which adult Sula moves through the little town of Medallion upon her return home with a college education and experiences of world travel. This speaks to a tension between education and marriage as a means for upward mobility for Black women.

Morrison's Sula narrates the actions in the lives of Sula Peace, Eva Peace and Nel Wright during this age of general arousing among the Negroes. Just as in the stories of Jane Austen, male characters in the novel are in the backdrop, the female characters are burly and smoothed and they take over achievement in the like manner, in Sula the darling Eva Peace and the protagonist Sula Peace leaves a burly and eternal impression because of their stubborn guts and high self esteem. Eva epitomized the toughened, strong-minded, unsentimental Negro woman, who had witnessed revolting grief and suffered grand melancholy. Black women for centuries were witnesses to the snatching away of their offspring, being wrenched from their families, subjected to most distressing and mortifying physical violence, and sold and bought as merchandise. She had wrapped up the great truth that sensation where hazardous for survival. And therefore, her womanliness suffered due to the exigencies of endurance. She has brought up her children bravely. Provided for them, established them, and protected them even as adults when they were busted and crushed. In fact her grasp on the fundamentals of life was so firm that she promptly plays the rescuer for her son Plum: "Having given Plum life Through tremendous struggles she could not endure his meandering in the artificial pastiche of death, she took him out of his dope-ridden misery and gave him the realthing". (Mckey, 1988, p-26) Eva maintains her poise to the very finish and

justifies her behavior as “swooping like a giant heron, so graceful sailing about in its own habitat”. (Morrison, 1982, p-46)

Sula peace adventures herself absolutely and pessimistically. A rebel youngster of volatile moods, “Sula could hardly be counted on to sustain by emotion for more than three minutes”. (Morrison, 1982, p-53) However, she was permanent in principle and firm like her grandmother. The anxiety in a very youngster, points to Sula’s attitude towards human race for the years to come. When confronted by the white boys, who tried to assault her and Nel, Sula slashed her fingertip in a demanding manner at just the age of twelve. She told the boys “if I can do that to myself what can you suppose I will do to you?” (Morrison, 1982, p-55)

Toni Morrison, the pioneer of black community stimulated the African American Women to take pride in themselves, their race and culture and reject the pessimistic images of black womanhood. She inspired the black women to emancipate themselves with the illusion of colour superiority. Her expedition as a writer is to awaken Negroes to immense possibilities of life; she offers them by recreating past for the benefit of present. Morrison has objectively pictured the obvious paradigm shift of the black community by juxtaposing Sula and her people, which represents polarity of ideology. She feels the need of self-renewal of the black community. The writer have artistically drawn the portrait of Sula as a specimen of reorganizing black community, who ventured to rebel against conventionalism of Negro society and succeeded in spending her life autonomously. Morrison has well said in her Interview with Paula Giddings, “Freeing yourself was one thing, claiming ownership of that freed self was another”.

Works Cited

1. Morrison, Toni. *Sula*. London: Vintage, 2005.
2. Chakranarayan, Mohini. *Sula: A Critical Study*. Bareilly U.P: Prakash Book Depot, 2008.
3. Collins, Hill, Patricia. *Black Feminist Thought*. New York: Routledge, 2000.
4. McKey, Nellie. *Critical Essays on Toni Morrison*. Boston: G. K. Hall & Co, 1988.

Mother –Daughter Relationship as a Key Note of Jamaica Kincaid's *Lucy*

S. Senthil kumar, Ph.D.,
(Part Time) Scholar
PG & Research Department of English, Government Arts College, Salem

Introduction

Jamaica Kincaid is an Antiguan- American Novelist. Her writing explores such themes as colonialism, gender and sexuality mother daughter relationships and racism. Her novels are loosely autobiographical. Her writing is largely influenced by her life circumstances even though she discourages readers from taking her fiction too literally. Her highly praised books include novels *Annie John*, *Lucy*, and *The Autobiography of my mother*. In this paper tells about the mother –daughter relationships in a different way.

Lucy, a teenage girl from the West Indies, comes to North America to work as an au pair for Lewis and Mariah and their four children. Lewis and Mariah are a thrice-blessed couple-handsome, rich, and seemingly happy. Yet, almost at once, Lucy begins to notice cracks in their beautiful façade. With mingled anger and compassion, she scrutinizes the assumptions and verities of her employers' world and compares them with the vivid realities of her native place. She has no illusions about her past, and neither is she prepared to be deceived about where she presently is.

Lucy, the novel's protagonist and narrator, seeks independence from the colonial and maternal forces that shaped her youth, but her journey to North America to serve as an au pair for a wealthy family only highlights many of the influences that have hindered her and reveals the ambivalence behind her apparent drive for freedom. For all her bitter remarks about her mother and her native land, she frequently experiences intense homesickness and longing for her mother's love. Though she no longer lives

under British rule, she resents the upper-class privileges of her American employers.

She replicates her difficult relationship with her mother in her dealings with Mariah and, to a lesser extent, Peggy. As she did at home, she embarks on sexual relationships with men who please her physically but leave her emotionally detached. Lucy realizes early on that her hopes of creating a glorious new life for herself bear little resemblance to reality, and with each new disappointment, Lucy develops a fatalism that at once strengthens her and makes her vulnerable. Though Lucy's harsh view of the world prepares her for the hardships of living on her own terms, it also, at times, drives her to despair.

Much of Lucy's quest for freedom results in isolation. She spends her first weeks as an immigrant without much human connection, and though she grows close to Mariah, Miriam, and Peggy, her most important relationships eventually unravel, and she finds herself, for the first time, truly living on her own. She has even further separated herself from her mother, and, by implication, her entire homeland, by giving a false report of her whereabouts.

While Lucy, to some degree, has achieved her independence, it doesn't bring her the joy she imagines. On the contrary, the novel's conclusion finds her tearfully yearning for the capacity to love. Lucy's alienation is typical of the immigrant experience, but only some of her loneliness clearly relates to her new surroundings. Her estrangement goes back to her place of birth and follows her beyond her adjustment to America. For Lucy, isolation transcends immigration to form an essential part of her existence, regardless of location or circumstance`

The mother-daughter relationship is a common topic throughout many of Jamaica Kincaid's novels. It is particularly prominent in *Annie John*, *Lucy*, and *Autobiography of my Mother*. This essay however will explore the mother-daughter relationship in *Lucy*. Lucy tells the story of a young woman who escapes a West Indian island to North America to work as an au pair for Mariah and Lewis, a young couple, and their four girls. As in her other books—especially *Annie John*—Kincaid uses the mother-daughter relationship as a means to expose some of her underlying themes.

Despite her physical absence from Lucy's life, Lucy's mother continually occupies Lucy's thoughts, inspiring anger, contempt, longing, and regret. Lucy relates an enormous amount of her experiences to some memory or observation about her mother, which demonstrates the power of the mother-daughter bond. Yet that power

has the ability to do as much harm as good. Lucy once saw her mother as an extension of herself and considered her the great love of her life. Because of the strength of their relationship, Lucy became devastated when the arrival of her brothers diverted her mother's attention and support. Adolescence furthered tensions between Lucy and her mother, as Lucy resented her mother's attempts to shape her in her own image.

The very separation that Lucy hopes to complete with her journey to America, however, causes her sorrow, for she believes she'll never again experience the kind of love she shared with her mother. Though Lucy determines that she must break with her mother to achieve adulthood, she suffers intense feelings of loss in the process.

Conclusion

At the same time that Lucy is coming to terms with Lewis's and Mariah's lives, she is also unraveling the mysteries of her sexuality. Gradually a new person unfolds: passionate, forthright, and true honest. In Lucy Kincaid has created a startling character possessed of adamantine clearightedness and ferocious integrity a captivating heroine for our time.

Works Cited

1. Kincaid, Jamaica,-*Lucy*, Farrar Straus Giroux, New York , print 2002.
2. Kincaid, Jamaica: A Biography of Dissertations and Theses, ISBN 978-1-4536-7749-0 Net Sources: Wiki Pedia org.

Gender Discrimination

S. Janani
Saithai Duraisamy
IAS Academy, Chennai

Gender roles in parenting

Discrimination starts by birth. From birth males and females are raised differently and experience different environments throughout their lives. In the eyes of society, gender has a huge role to play in many major milestones or characteristics in life, like personality. Male and females are lead on different paths before they are able to choose their own. The color blue is most commonly associated with boys and they get toys like monster trucks or more sports related things to play with from the time that they are babies. Girls are most commonly introduced to the color pink, dolls, dresses and playing house where they are taking care of the dolls as if they were children. The norm of blue is for boys and pink is for Girls is cultural and has not always historically been around. These Path set by present or other adult figures in child's life set them on certain paths. These lead to difference in personality, career paths, or relationships. Throughout life males and females are seen as two different personalities and should stay separate paths.

In education

Education is very important tool which helps women to take advantage of opportunities that could benefit them and their families, women with more education also tend to have healthiest family. Women education is a multi dimensional phenomenon. Subsequently it is associated with combination of many factors including social, cultural, economic, educational, demographic, political, and administrative so on...

In many parts of the world, girls are most often the victims of gender discrimination as they pursue an education. For instance, many African girls roughly between the age of 6 and 15 are not in school. 56% of them never even set foot in a classroom. One third of all girls are married before they turn 18 and 65 million are out of school, when girls turn 12 her future is out of her control, in the eyes of many she's a woman now. No... really she's not. She faces the reality of being married by the age of 14, pregnant by the time she's 15 and if she survives childbirth, she might have to sell her body to support her family. The world women 2015 study says 496 million women's are illiterate.

House work

Data from US show a large and lasting gender gap. Women do more housework than men even when they are more educated, work full time and are more egalitarian. Infact, some studies show women spend more times in house work even when their husbands earn less or stay at home. Women's are expected to put their educational and career goals on hold in order to raise children, while their husbands work. However women who choose to work as well as fulfill a perceived gender role of cleaning the house and taking care of the children.

Gender inequality in relationships

Gender inequality in relationship has been growing over the years. Nearly 1 in 3 women are abused by their partner. In majority of relationships, the power lies with the male. Even now men and women present themselves as divided along gender lines. The inequality is highlighted when a couple starts to decide who incharge of family issues is and who is primarily responsible for earning income.

At workplace

The pay gap between men and women widens with time. Women professionals are paid less than their male counterparts. Women are making gains in job market but their wages are still below men's. Harassment has became a very common issue and worst form of gender discrimination that can create hostile, even dangerous environment for women in the workplace and cause great emotional and physiological trauma to the victim. Harassment includes violence or inappropriate behavior, making sexist comments or making women feel inferior or incapable of doing a job because of gender

Conclusion

Gender discrimination is an unacceptable global issue as it gives unfair pays, opportunities and rights for women in comparison to men. 4 out of 5 victims of human

trafficking are girls today Two third of world illiterate adults are women 35% of women globally have experienced physical or sexual violence. 250,000 cases of rape or attempted rape were recorded by police annually and rape is a severely under reported crime with surveys showing dark figures of up to 91.6% going unreported. Women are at risk of death due to complications from pregnancy; this is especially true in developing countries. Gender discrimination happens because people think that men are better than women. It seems obvious that women would want to change the system. The first step to putting an end to gender discrimination begins with speaking about it openly. Now we have situation in our hands Pay attention to the ways that you form gender in your children's upbringing. Children learn gender at an early age from the people around them; little girls learn to play with dolls, while little boys play with trucks. Often parent's unwittingly encourages this type of gendered play. From this you may encourage a boy to more active and girl to play quietly. Don't do such mistake. Watch your own actions and encourage your child to try all of the things that he may like.

Provide adequate healthcare to all women so that the pregnancy death will come into control.

Stand up for your rights, speak up for your rights and make other womens to do so ,take part in politics speak and speak about the issuses to get solution, raise awareness. It's time to make a change, you be the change that you want to see in the world.

Works Cited

1. Nongbri C (2005) - Role of Universities in the Empowerment of women :
2. A look in to the induction programme University News Vol – 43, No – 47
3. Mishra Saraswathi (2002) Status of Indian Women , Gyan Publishing House, New Delhi, Government of India, Census of India 2011.
4. Asthana Pratima; Women's Movement in Indian, Delhi : Vikash Publishing House ltd.1974.
5. Sinha, Niroj: Empowerment and Women's Empowerment, Association of Indian Universities, New Delhi, 1999.

Postcolonial literature: Dynamics of Diaspora

Sobial Jahane Gazzalie
Research scholar, Gujarat University

Diaspora: From the Word to World

The term diaspora has etymologically come from the Greek word *diaspeirein* literally denoting a dispersion of a people, language, or culture that was formerly concentrated in one place. The term has evolved historically following the event of dispersion of the Jews from Palestine with the Babylonians' conquest of the Judean Kingdom in the 6th century BC and again following the Romans' destruction of the Second Temple in AD 70. Later this term came to be applied to refer to the Jewish communities living outside either the present-day state of Israel or the ancient biblical kingdom of Israel. During the late 19th century and early 20th century, scholars and writers began to use it as a special term to describe or denote any group of humans dispersed outside their homelands either through exile or immigration. As with the various other expansions and advancements in the field of knowledge, especially with the restoration and recognition of social phenomena; this term has evolved into an academic discipline formally termed as Diaspora studies. Diaspora studies encompass the domains of history, anthropology, culture studies and literature.

In Diaspora studies, the concept of diaspora is deployed to indicate a dispersed network of ethnically and culturally related peoples. Diaspora is concerned with ideas of travel, migration, scattering, displacement, homes and exiles and borders. Diasporic movements are thus closely interconnected with the processes of colonization and decolonization instigated either by voluntary movement for some reason or forcible movement caused by slavery and trade. Precisely, colonialism itself was a radically

diasporic movement, involving the temporary or permanent dispersion and settlement of millions of Europeans over the entire world. The widespread effects of these migrations, (such as that which has been termed as ecological imperialism) continue on a global scale.

As mentioned above, the emergence of slavery as a social system has had a crucial role in the formation of Diasporas. The practices of slavery and indenture thus resulted in world-wide colonial Diasporas. Indian populations formed (and form) substantial minorities or majorities in colonies as diverse as the West Indies, Malaya, Fiji, Mauritius and the colonies of Eastern and Southern Africa. Chinese minorities found their way under similar circumstances to all these regions too, as well as to areas across most of South-East Asia (including the Dutch East Indian colonies, in what is now Indonesia) and the Spanish- and later American-dominated Philippines.

The descendants of the diasporic movements generated by colonialism have developed their own distinctive cultures which both preserve and often extend and develop their original cultures. Creolized versions of their own practices evolved, modifying (and being modified by) indigenous cultures with which they thus came into contact. The most recent and most socially significant diasporic movements have been those of colonized peoples back to the metropolitan centres. In countries such as Britain and France, the population now has substantial minorities of diasporic ex-colonial peoples. In recent times, the notion of a ‘diasporic identity’ has been adopted by many writers as a positive affirmation of their hybridity.

If we analyse the functions of Diaspora and its various facets, Diaspora could be grouped into two major categories on the basis of the degree of assimilation into the hostland (foreign) culture: firstly those who spent only their adult lives in the foreign land- the first generation diaspora – and secondly those who were born and grew up there or went there as children- the second generation Diaspora. The first generation diaspora involved in the public sphere in the hostland tending to generate different degrees of assimilation e.g. the desire to act, dress, eat like others around them etc. But this was always at odds with the cultural surroundings at home and generated a lot of conflict, ambivalence, and rejection especially by the ‘home culture’. Hence the second generation diaspora suffered a dual loss: one of losing their own culture and becoming outsider in their own home and second of remaining outsiders to the mainstream in which they desperately tried to merge. So they became outsiders to themselves because for them the first situation is unacceptable and in the other they are unaccepted.

Diaspora: From the World to Word

We have so far tried to look into the root and the evolution of the term diaspora into a socio-cultural phenomenon—a phenomenon that has remained alive evenly in destruction as well as in construction. This phenomenon has set up a particular community, a culture distinct from its origin or root and eventually a society striving for its inheritance and identity on both levels; individual as well as social. Diaspora has created a virtual world with real life concern for its inhabitants. Diasporic people has lived through varied sort of feelings and experiences that called for an articulate expression. Every piece of literature essentially follows from the feelings and the emotions of either pain or pleasure. Precisely it is a kind of thirst of human nature that obliges it for articulation and expression whereby it finds its way to the transformation into a more static and concrete form namely literature.

It was the celebrated generation of diasporic writers, who having gone through similar experiences were best suited to articulate them with empathy. They recognized the diasporic sensitivity: the fractured discontinuous relationships felt by the immigrants, their feelings of rootlessness, fragmentation, discrimination, and alienation, their marginalization and identity crises. Putting it succinctly, they talked of the diasporic consciousness of the immigrants — how they continued to relate them personally with their homeland, maintaining an ethnocultural awareness or consciousness that was impossible to erase but which slowly transformed across generations, across gender identity and class. This is precisely what we see in diasporic literature written by Indian writers.

Among the diasporic writers, the most notable is Salman Rushdie, born in India, now living in the United States. Rushdie with his famous work *Midnight's Children* (Booker Prize 1981, Booker of Bookers 1992) ushered in a new trend of writing. He used a hybrid language – English generously peppered with Indian terms – to convey a theme that could be seen as representing the vast canvas of India. He is usually categorised under the magic realism mode of writing most famously associated with Gabriel García Márquez. The diasporic identity for Rushdie is a positive subject position not a suffering stigma.

Shashi Tharoor, in his *The Great Indian Novel* (1989), follows a story-telling (though in a satirical) mode as in the *Mahabharata* drawing his ideas by going back and

forth in time. His work as UN official living outside India has given him a vantage point that helps construct an objective Indianness. Other authors include Bapsi Sidhwa, Raj Kamal Jha, and Rohinton Mistry.

Diasporic women writers like Anita Desai, Shashi Deshpande, Jhumpa Lahiri, Chitra Banerjee Divakaruni, and Bharati Mukherjee, and even young writers like Kiran Desai, express the feelings of double segregation, alienation and nostalgia. Bharti Mukerjee's novels *The Tiger's Daughter* (1972) and *Wife* (1975) trace the split in the diasporic subject, expressed in that being here and elsewhere, of being at home and abroad.

One of the key issues raised in this context is the superiority/ inferiority of Indian Writing in English as opposed to the literary production in the various languages of India. Key polar concepts bandied in this context are superficial/authentic, imitative/creative, shallow深深/deep, critical/uncritical, elitist/parochial and so on.

The views of Rushdie and Amit Chaudhuri are expressed through their books *The Vintage Book of Indian Writing* and *The Picador Book of Modern Indian Literature* respectively essentialise this battle.

Rushdie's statement in his book — “the ironical proposition that India's best writing since independence may have been done in the language of the departed imperialists is simply too much for some folks to bear” — created a lot of resentment among many writers, including writers in English. In his book, Amit Chaudhuri questions — “Can it be true that Indian writing, that endlessly rich, complex and problematic entity, is to be represented by a handful of writers who write in English, who live in England or America and whom one might have met at a party?”

Chaudhuri feels that after Rushdie, Indian Writing in English started employing magical realism, non-linear narrative and hybrid language to sustain themes seen as microcosms of India and supposedly reflecting Indian conditions. He contrasts this with the works of earlier writers such as Narayan where the use of English is pure, but the deciphering of meaning needs cultural familiarity. He also feels that Indianness is a theme constructed only in Indian Writing in English and does not articulate itself in the vernacular literatures. (It is probable that the level of Indianness constructed is directly proportional to the distance between the writer and India.) He further adds “the post-

colonial novel becomes a trope for an ideal hybridity by which the West celebrates not so much Indianness, whatever that infinitely complex thing is, but its own historical quest, its reinterpretation of itself”.

Some of these arguments form an integral part of what is called postcolonial theory. The very categorisation of Indian Writing in English – as Indian Writing in English or under post-colonial literature – is seen by some as limiting. Amitav Ghosh made his views on this very clear by refusing to accept the Eurasian Commonwealth Writers Prize for his book *The Glass Palace* in 2001 and withdrawing it from the subsequent stage. His other famous work of fiction includes *Shadow Lines*, *Calcutta Chromosome*, and *Sea Of Poppies*.

The renowned writer V S Naipaul, a third generation Indian from Trinidad and Tobago and a Nobel Prize laureate, is a person who belongs to the world and usually not classified under Indian Writing in English. Naipaul evokes ideas of homeland, rootlessness and his own personal feelings towards India in many of his books. Bharati Mukherjee, author of *Jasmine* (1989), has spent much of her career exploring issues involving immigration and identity with a particular focus upon the United States and Canada.

Vikram Seth, author of *A Suitable Boy* (1994) is a writer who uses more realistic themes. Being a self-confessed fan of Jane Austen, his attention is on the story, its details and its twists and turns. Jhumpa Lahiri, a Pulitzer Prize winner from the US, is a writer uncomfortable under the label of Indian Writing in English.

Recent writers in India such as Arundhati Roy and David Davidar, show a direction towards contextuality and rootedness in their works. Arundhati Roy, a trained architect and the 1997 Booker prize winner for her *The God of Small Things*, calls herself a “home grown” writer. Her award winning book is set in the immensely physical landscape of Kerala. Davidar sets his *The House of Blue Mangoes* in Southern Tamil Nadu. In both the books, geography and politics are integral to the narrative. Kiran Desai, daughter of Anita Desai, winner of the Man Booker Prize 2006 for her second book, *The Inheritance of Loss* and Indra Sinha, *Animal’s People* nominated for the Man Booker Prize 2007 are among the gifted and ambitious younger writers of this generation.

A generation of exiles also sprang from the Indian diaspora. Among these are names like Agha Shahid Ali, Sujata Bhatt and Vikram Seth, Amitav Ghosh, and popular ones among women writers, Jhumpa Lahiri. Recently in the last two-three decades there has been upsurge of diasporic writers voicing the concerns of the Indian immigrants. V.S. Naipaul and Salman Rushdie dealt with the theme of disjunction, nationality, and identity in their celebrated works as *In a Free state* (1971) and *Midnight's Children* (1981).

Chitra Banerjee Divakaruni deals with the double burden (being a woman and an immigrant) faced by Indian women in California, U.S.A. In her works- *Arranged Marriages* (1996) and *The Mistress of Spices* (1997). Anita Desai examines the identity of colored, their loneliness, alienation and displacement in *Bye Bye Blackbird* (1971), Baumgartner's *Bombay* (1988), *Fasting and Feasting* (2000).

Anita Rau Badami's *Tamarind Mem* (2004) and *Hero's Walk* (2001), point out the conflict between tradition and modernity, the suffering of women and the theme of return and readjustment to past. Sunentra Gupta, a reader at Oxford University takes up the issue of cultural identity and extent of assimilation of the Diasporas in *Memories of Rain* (1993) and *A Sin of Colour* (1999). Hanif Kureishi in his *Buddha of Suburbia* (2005) highlights the questions of identity and racism through the protagonist Karim. Even a writer like Amitav Ghosh has written about transitional identity and ethnicity in his brilliant books as *The Shadow's Line* (1988) and *The Glass Palace* (2000).

Thus Indian Diaspora writers and their works are a part of world literature: "the study of world literature might be the study of the way in which cultures recognize themselves through their projection of 'otherness'.... [the study] of migrants, the colonized or political refugees...." so opines Bhabha in his article 'The Location of Culture'. These writers deal with current issues of the history of migration and of borderland identity, voicing the woes and delights of Indians living abroad, simultaneously offering some intelligent solution to their travails.

Conclusion

Diaspora and its literary outcome are tremendously rich and provide with enough space for recreation and representation of this new generation of writers. Diasporic sensitivity and its influence are not confined within the domain of literary world. It has

furthered some other issues for our concern including the new uses that result in a new variety of language—a language of mélange and mixture. Rushdie's language and the choice of native expressions often viewed as jargons are best instances in this case. This tendency calls for our linguistic concern and scope for inquiry and research. For that reasons the dynamics of diaspora is freely operating our language as well as literature. It essentially integrates both characteristics leaving its footprints behind.

Works Cited

1. Ashcroft. Bill et. al. Post Colonial Studies: The Key Concepts. Routledge, 2000.
2. Barker. Chris. Dictionary of Cultural Studies. Sage Publication India Pvt. Ltd, 2004.
3. Jayaraman. N. (ed.). The Indian Diaspora. Sage Publication India Pvt. Ltd, 2004.
4. Justin. D. Edwards. Postcolonial Literature: A Readers Guide to Essential Criticism. Palgrave Macmillan, 2008.
5. Nayar. Pramod K. Postcolonial Literature: An Introduction. Pearson Longman, 2008.
6. Sharma. Reena and G. Annamalai (ed.). Indian Diaspora: In Search of Identity. CIIL Printing Pr

Social Conditions of Africans in *Petals of Blood*

M. Santhanakrishnan, Ph.D.,
Research Scholar
Department of English, Annamalai University

Dr. Shanmugam
Associate professor
Department of English, Annamalai University

In the novel Petals of Blood Ngugi dramatizes the evils of gross materialism eating into the vitals of Kenyan civilization. This political novel is considered as his master piece. Ngugi wa thiong'o through this novel describes the social conditions of Africa. He describes the Africa which is under the domination of colonized settlers in their own native land. It depicts the message how the people of Ilmorog faced difficulties in their lives. Munira is a teacher in Ilmorog village. He is a rebellious man who lives with his father. Ezekiel is a big-landlord with workers for low wages. Karega's first love for Mukami; Munira's sister had been forbidden by her father Ezekiel. Karega's mother had worked in Ezekiel's farm. Karega develops a hatred towards the capitalists. The indifferent attitude of the politicians towards the starving people makes him angry. Karega has a love-affair with Mukami. She is a daughter of a rich person those who belongs to the elite group. Munira's father doesn't accept the love of Karega. So Mukami commits suicide for the sake of their love. Karega lives in the memory of Mukami, he could forget her.

Munira doesn't like the activities of his father. So he leaves away from the home. Munira goes to Ilmorog, and works as a teacher. He could not cope up with the high standard of the village children . At that time Karega reaches Ilmorog as a stranger. Munira, and Karega are the schoolmates in Sirianna school in Whiteman's campus. It comprises a period of twelve years. It opens with the murder of the three directors of Thengeta Breweries in Ilmorog. Munira, Abdulla, Karega and Wanja are suspected to

have done it. They have come to the village Ilmorog for various reasons. They involve themselves in the struggle faced by the dying Ilmorog. There is no rain for two years in Ilmorog. People face the drought with difficulty. There is no prey for animals. The village is in worst condition. People decide to conduct a ritual for the purpose of getting rain. Wanja is a grand-daughter of village old lady who has land in the village. Wanja has to be a bar maid in the city hotels, for earning money. But she faces a lot of troubles by the regular customers to the bar. So she returns to her grand-mother's village. Her grand-mother feels very happy about her return. Karega, and Munira work together as a teachers in Ilmorog. They have done their duty very honestly without any failure. But Munira is jealous of love between Karega and Wanja. He decides to take revenge on Karega, and dismisses him from the school.

On the advice of Karega people journey to the city to meet the minister. The village people make journey to Ilmorog city. Abdulla feels happy that his donkey escapes from death because the people had an idea to use Abdulla's donkey as a sacrifice for rituals to get rain. Circumstances force Karega to leave the village and when he returns after five years the new Ilmorog disappoints him. Wanja runs a 'house' to avenge the exploiters, Abdullah has come to the roads. Joseph (Abdulla's ward) is educated through Wanja's money. Karega joins the 'Thengeta' and organizes a union amidst the workers. Finally Munira confesses that he killed the directors to save Karega and there by at ones for the sin. Karega as a child had experienced the inhuman treatment from the European landlords and later from the black landlords who extracted sweats from his mother Mariamu. With great difficulty the mother had sent him to a school at Siriana. He comes to Ilmorog seeking employment. There he comes into contact with Munira, Abdulla and Wanja. Munira had been once Karega's teacher.

An old lady Nyakiyua also makes a journey to the city for the purpose of meeting the minister (Nderi Wa Riera) to get compensation. They face difficulties without food, and shelter on the way of their journey. In the middle of the journey Joseph becomes ill. The condition of people is very bad. They seek help from the city people but they are not ready to help the village people. Unexpectedly they reach the house of Hawkins Kimeria who is well known to Wanja, and who seduced her in her young age and became pregnant at the young age. Karega also remembers the death of his brother who is betrayed by Kimeria. When the village people enter the house of Kimeria the past memories come to the memory of Wanja. She provokes everything to the village people, and they avoid him because of his character. The village people move to the

home of Reverend Jerrod Brown for the purpose of getting help from him. But he avoids them saying that they should not expect help from others. They want to take care of themselves. After advice he sends them without providing any help for them. Finally they meet the Minister of their state and request him to help them to overcome the drought. Minister gives promise that he will allot any compensation for drought; after his words the people return to their village. They return to the village with belief on the words of Minister. But the minister doesn't do anything for the welfare of the village. Wanja's grand-mother and the old lady of the village say something about their past life, and how they defeated the British empire, how they got freedom from them. They have a spiritual drink known as 'Thengeta' and it is for the purpose of pleasure after drinking it. When they return to the village unexpectedly they admire rain in the village. They are happy in their cultivation growth.

They are well grown when compared with the past two years. The village old lady becomes ill and meets her death. After the death of the old lady Wanja has not any blood relationship. The old lady had a land of her own. She rents the land for lease and the date of the agreement is bared. So the money lenders size the land of the old lady. Wanja tries to get back the land from the money lenders. Karega's ideas on liberation gain strength when he finds the uncared condition of Ilmorog. He initiates the villagers to undertake the journey towards Nairobi to meet their M.p which had never been thought of by the Ilmorogians. This journey indirectly causes the conflict in Karega's life which makes Kimeria and Munira antagonise him. Karega as a student in Siriana school had great faith in Chui an educationist as he had been a student of the same school who resisted the authorities. Studets demanded Chui as their Headmaster since he is a black and believed that he would understand their feelings. But students were disillusioned when Chui said that he did not want to "hear any more nonsense about African teachers, African history, African Literature African this and that."(172)

Abdulla and Wanja join together, and run a 'Thengata' shop with meat roast. There is a development in their business and they overcome all other foreign companies. They get enough income in their business. With that money she renews the land from the money lenders. She avoids the love of Karega. Her business partner Abdulla, Muira, Karega couldn't understand Wanja. She has an illegal relationship with the three capitalists who are rich industrialists in Ilmorog. She meets everyone in her home. Munira knows it and gets angry. He puts fire to the hut of Wanja and they meet their death. At the beginning of the novel the police men are investigating the murder

of the three capitalists. They sustain on Munira, and investigate him about the murder.

Wanja is an enigma. She has been the cause for Karega's mental struggle. Karega knows how Kimeria sexually exploited her when she was just thirteen. Her father drove her away from the house. Again Wanja's love for Karega drives him away from Ilmorog. Munira also loves Wanja and jealousy makes him dismiss Karega from his job. Karega learns some thing from Wanja "you eat somebody or you are eaten. You sit on somebody or some one sits on you". It is because of Wanja, Karega is acquainted with the lawyer who is his eye-opener and the source of inspiration. Karega's socialistic aspirations get strengthened by the lawyer. But for the lawyer, the journey administered by Karega to Nairobi would have ended as a failure. The lawyer comes to their rescue, allows them to stay in his house, provides them with food, argues in support of their cause and draws the media's attention to their journey which makes it an instant success. The lawyer, the selfless individual who works for the deserted people is murded by the unethical politicians.

Ngugi expresses his social ideology through Karega. The journey is undertaken by Karega and by the village Ilmorog collectively. The four sections of the novel: Walking-Towards Bethlehem-To be Born-Again indicate the journey. The journey initiated by Karega from Ilmorog to Nairobi is symbolic and it is exodus towards the kingdom of knowledge. Symbolically Karega is the saviour of the village. Karega is victimized by Munira's father. His failure in love for Mukami makes him detest the imperialistic attitude of the people like Ezekiel. Wanja's failure in life impels Karega to fight against the Capitalists like Kimerias. His failure to complete his education makes him antagonize the hypocritical educationist like Chui. Not being able to cope up with the imperialists, Karega decides to prepare the younger generation of the country. He attempts to create African consciousness in them. He stands to prevent the disease called corruption and exploitation.

Works Cited

1. Thiong'o Wa Ngugi. *Petals of Blood*. London: Heinemann, 1977.
2. Amuta Chidi. *The Theory of African Literature*. London: Zed Books, 1989.
3. Lindfors Bernth. "Petals of Blood as a popular Novel," *contemporary Literature*, ed. Stpehn H. Arnold. Washington: 1983.
4. Zehersten Arne. "Ngugi Wa Thiong'o: The Mubenzi Tribesman," *East African Literature*. London: 1983.

Cinder: The Fantasy of Young Adult

M.K. Nandhini, M.Phil.,
English, PG & Research
Department of English
Sri Vidya Mandir arts & science college, Katteri

What is the first word that comes to your mind when you think of the word Cinder and see the glass slipper on the front of this book? Perhaps... Cinderella? Marissa Meyer's *The Lunar Chronicles* is a young adult series of science-fiction retellings of classic fairytales. The series abounds with adopted or orphaned heroines—Scarlet (*Little Red Riding Hood*), Cress (*Rapunzel*), and Winter (*Snow White*)—but Cinder, the titular character of the first installment of *The Lunar Chronicles*, is of particular interest to the study of adoption. In her retelling of the Cinderella fairytale, Meyer dramatically alters the story of Cinderella's birth: rather than a stepchild, Cinder is an adoptee. To complicate Cinder's sense of belonging further, she was made into a cyborg as a child due to traumatic injuries and she discovers that she is Lunar, a genetically modified race that is on the verge of war with the Earthen Alliance where she has grown up.

Cinder's struggles with identity and understanding her own body are made even more compelling through a comparison with the Grimms' "Cinderella." In both texts, the body (and the violence done to it) is a source of identification. In "Cinderella," the prince is able to identify Cinderella by the shape and size of her foot before making her a part of his family. In Cinder, after her true identity has been revealed to her, the medical scans taken of Cinder's body become a text through which she can begin to understand her own biology and background. In striking contrast to Grimms' "Cinderella," Cinder participates in the reading of her body; while Cinderella's point of view is silenced, Cinder becomes empowered through self-knowledge, both in regards to her physical body and her birth origins. This comparison of the creation of identity through reading and analyzing the body in Cinder and "Cinderella" will add to the discussion of the

psychological and physical repercussions of closed adoption, a system through which corporeal identities are silenced and minimized.

Cinder is a 16 year old cyborg living in New Beijing. And she is a futuristic Cinderella. Cinder is a heroine whose life seems to be worse than that of Cinderella. Cinderella at least shows up at the ball all pretty and made up; Cinder is stuck with grease-stained clothing and a metal foot. In case you don't know what a cyborg is... it means that Cinder is half robot. And people resent her for it. There are some super cool advantages to being a cyborg of course, such as: being an amazing mechanic (which is how Cinder earns a living), her brain downloads sometimes useful information, she can tell when people are lying, she can't blush etc... But being a cyborg is easily one of the worst things to be, at least in Cinder's home. Her stepmother won't let her buy new parts (such as a larger mechanical foot), she can't cry, and being a cyborg means she isn't treated like a normal person... because she isn't. And yes, in case you were wondering, she has an evil stepmother... and an evil stepsister... and her 'father' is dead... but... her second step sister is her best friend (other than the android Iko).

Cinder is vulnerable despite her metal-ness, and she still stammers shyly when she talks to the prince and gets embarrassed and stuff, so she's not that badass (except for that time she crashed her car while heading to the ball). I feel bad for Cinder most of the time because she's helpless in the sense that she doesn't get to decide who she is or what she does – her life is basically the way it is because of her past.

She meets Prince Kai. He has his own troubles, and sometimes he's sweet... but somehow, in my mind, he remains a shallow Prince Charming who likes The Girl but doesn't really understand The Girl. So I think that Cinder should give up on him and grow some balls and save the world herself. I can sympathize with Cinder, but my favorite character has to be Iko, Cinder's little android friend who acts more human than robot. She has some of the best airheaded-teenage-girl-esque lines ever.

Things are bad in New Beijing. There is a deadly sickness called letumosis striking around the city. And there is no known cure. The evil, powerful lunar queen from the moon will stop at nothing in her plan to take over the earth. The emperor is dying. Her step sister, Peony, somehow gets the sickness. And Cinder is sure it is her fault. Her stepmother resents her even more now, and is ready to give her up as a sacrifice. The lunar queen is coming to earth, ready to take over. Her friendship with Prince Kai is clouded with a fog of secrets. And the secret Cinder learns about herself rips the world as she knows it apart.

Narrating Childhood in Aravind Malagatti's *Government Brahmana*: From a Subaltern Perspectives

B. Kirankumar , Ph.D.,
Research Scholar, Department of English (SSL),
VIT University, Vellore

Introduction to Indian Autobiography

Next to short story and biography, the genre of autobiography is an effective means in the literary and philosophical representation of the lived experiences of childhood. In autobiographical tradition, narrating about one's lived life story is a recent phenomenon in India though there are historical writings on self-narratives from the ancient period. To name such self-narrative text Ardhakathanaka (1641) is said to be the first full-fledged Indian autobiography written by Banarasidas, a well known poet of Mughal India. The concept of an enlightened selfhood was a late phenomenon. Indian autobiographies are complex in their forms and structures loaded with caste and cultural disparities. To argue literally the genre of autobiography has unlimited boundaries which can be found in poem, fiction, drama, travelogue, etc. Autobiographical expression in fact is a source of revealing truth, culture and history of a particular period of time in which author lived. It is the best source of documenting and reading personality and psychological development, gender and even subaltern experiences. Autobiographical writings can be discussed as personal narratives which represent the communal and social issues entrenched with philosophic underpinnings. Constructing and making 'selfhood' would reflect the ideological leanings of the autobiographer and his/her contemporary social environments as well.

Though Autobiography might not have been a traditional genre; it is an independent form of 'self-narrating'. It is a well attuned genre for all sections of people to reflect on their different world views and to assert their uniqueness. Few of the Autobiographies

of famous Indian personalities like M.K.Gandhi's *My Experiments with Truth* (1929), Jawaharlal Nehru's *An Autobiography* also known as *Towards Freedom* (1936), Nirad C. Chauduri's *The Autobiography of an Unknown Indian* (1951), A. P. J. Abdul Kalam's *Wings of Fire: An Autobiography* (1999) and Sachin Tendulkar *Playing It My Way* (2015) have drawn the attention of researchers in India. The above autobiographers in their autobiographies have narrated childhood and selfhood experiences in relation to society. When it comes to the autobiographies of dalits, tribals and other margins including women stand unique in their negotiation with the society. These marginalized classes started writing their self very late due to denial of education and freedom to them for centuries. Their narratives hold different world views in tune with the changing times in our social system.

Dalit Autobiography- A Childhood Narrative

Dalit autobiography is a genre of Dalit literature portrays a realistic picture of the Dalit world at large particularly dalit child world. Dalit autobiographies revolve around notions of contemporary and authenticity. Aravind Malagatti's autobiography, *The Government Brahmana* (2007) emphasizes the fact that Indian villages are interwoven with the problems of caste and cruelty. He narrates the familiar tale of caste oppression and prejudice prevalent in the Indian society. Through his autobiography *The Government Brahmana* (2007), the writer shows the deep pain and suffering, discriminations and humiliations that he faced during his childhood time. Aravind Malagatti in his life narrative strongly establishes a sense of the self of not only an individual (himself) but also his community as dalit, which unhesitatingly rejects the notion of Varna and refuses to evaluate his (dalit) lifestyle in accordance with the mainstream Hindu values.

Childhood is an essential and integral stage of life for everybody. Moreover, childhood is speculated to be a full of imaginations, thoughts, dreams, aspirations and pleasant memories. Our Indian society, which is caste based that deeply affects and destroys the childhood of lower caste children. As we are conscious, one's caste identity is determined by his/her birth: the caste to which a child is born. Dalit children, who are born untouchables, are made to undergo innumerable hurt and sufferings in this rural country. The natural characteristics of children/ childhood (Dalit) disappear and then what Dalit children are made to see is that the same dark faces of castes, broken images of life and forced to experience discrimination, exclusion, humiliation and undignified lifestyle.

One of the dominant motifs and tropes in Dalit autobiographies is childhood. Dalit writers focus on his/her childhood which has been under the dark shadow of caste system. The autobiography Government Brahmana (2007) is also one of the Dalit autobiographies where Aravind Malagatti expresses haunting memories of his childhood. It is one of the heart-wrenching autobiographies which give before the reader another image of the rural caste society of India. The paper aims to study the autobiography The Government Brahmana (2007) in the light of contemporary Dalit children in present day. The autobiography The Government Brahmana (2007) voices out on certain discriminations, humiliations and exclusions that Dalit children face in contemporary rural caste society of India particularly in schools, colleges and temples during child developmental stage which is considered as a vital phase of life. Hence, we are aiming to annihilate caste but the caste system takes its new dimension in new space and time. The paper aims to study the childhood of Aravind Malagatti in the light of contemporary caste scenario in Indian society. Particularly, it focuses on contemporary education system, reservation policy and Dalit children. Moreover, it aims to study the socio, economic and cultural condition of Dalit children in rural Indian society.

The two noteworthy Dalit autobiographies in Kannada are Government Brahmana by Aravinda Malagatti (1994) and Ooru Keri (1997) by Siddalingaiah. Government Brahmana (2007) is the first Kannada Dalit autobiography which unfolds the misery experiences of Aravinda Malagatti and his Mucchuga caste people to whom he belongs to, who are victims of caste system. Its narrative is in the form of episodes from the journey of childhood to youth of Malagatti. The autobiography opens with the following lines where Malagatti addresses the readers directly: "I do not have any illusions of becoming Mahatma by presenting these few pages of my life story. I am quite ordinary". (1) This autobiography is an account of both Malagatti and his community's day-to-day experiences of sufferings and difficulties. The individual life experiences in the context of a Dalit writer becomes a collective experience documented as a collective-memory. There are many characters in this autobiography, including children, youths, elders and old people who undergo different kinds of caste discrimination in that village.

Government Brahmana (2007) a path breaking and well acclaimed autobiography in the history of dalit writings, which first came out in the year 1994 in Kannada. Later it got translated into English in 2007. It has significantly made a mark and brought a name for itself, as a dalit autobiography written first in Kannada especially among the Kannada-reading public and later got translated into English. The list of Dalit autobiographies that

deal with childhood are as follows N. S. Suryavanshi's *Things I Never Imagined* (1975), Daya Pawar's *Baluta* (1978) mark the raise of dalit autobiography. Narendra Jadhav's *Outcaste : A memoir* (2003), Bama's *Karukku* (1992), Vasant Moon's *Growing up Untouchable in India* (2001), Sharankumar Limbale's *The Outcaste* (2003), Omprakash Valmiki's *Joothan: A Dalit's Life* (2003), Aravind Malagatti's *Government Brahmana* (2007), Baby Kamble's *The Prisons We Broke* (2008), Urmila Pawar's *The Weave of My Life* (2008) are some of the best examples of dalit autobiographies which spit fire against existing Hindu norms. *Baluta* (1978) by Daya Pawar is perhaps the first dalit autobiography which shook the upper caste people.

If we read these autobiographies together, the commonality we find is that there is an emergence of dalit childhood, which is revolutionary as well as radical. But, the narrative strategy in each of these autobiographies is different because of the events the authors have chosen to highlight in writing about their childhood.

Government Brahmana (2007) is the English translation of the Kannada autobiography of Aravind Malagatti. The Autobiographical narrative is in the form of series episodes from author's childhood and youth. These episodes function as what G.N Devy calls epiphanic moments in a caste system. The author reflects on specific instances from his childhood and student days that illustrate the normative cruelty practiced by caste Hindu society. We encounter all the tropes of (male) dalit life narrating isolation in school where even a drinking water is an ordeal; life in the village where dalits perform the filthiest tasks but are denied access to common wells, lakes where they cannot step in shops and therefore have their purchases thrown at them.

Family History

Aravind Malagatti comes from Maali community, a dalit community from a remote rural village of eastern Karnataka, whose traditional occupation was to remove animal carcasses from the village and collect skins of dead cows and buffaloes for processing into leather. Since their traditional occupation never gave them a regular and steady income, the members of his community looked for other jobs, such as repairing shoes, and working in either leather factories or agricultural fields. For their day-to-day economic needs, they were entirely dependent on the mercy of the upper-caste landed gentry, who, knowing too well their helplessness, systematically exploited them.

Victimized by such an oppressive caste and economic structure, Aravind Malagatti's family had no hopes for emancipation. As members of the oppressed dalit

community, they only relied on their labour to earn their livelihood. In the process, they bartered their freedom and could hardly think of having a decent and dignified life. However, they tried their best to manage their lives, like many others, by overcoming the innumerable difficulties that persisted through the year. Aravind Malagatti grew up in such an environment.

Tragedy struck Aravind Malagatti when he was a few years old. Suddenly, his father abandoned him, making him the child of a single parent. Then, his mother started to take care of him and he grew up along with his siblings to be looked after by his grandmother and uncle. Malagatti's travails, thus, began too early in life. When children at his age would spend hours playing and merrymaking, Aravind Malagatti had no option but to work hard to earn his livelihood. Most of the jobs he undertook were strenuous and demanded lots of energy. Malagatti rarely could get two whole meals a day. There were days when he had nothing to eat.

Discriminations and Humiliations: A Childhood Trauma

It is important to look for in Dalit autobiographies, the moment of the shaping of the consciousness of childhood. One has to keep in mind that it does not have exact date or time but rather a gradual understanding of one's own childhood. The shared sentiment of being denied or oppressed is not a moment of epiphany which strikes the writers in the adult life but careful, step by step analysis of their life since birth. Childhood, which William Blake relates to as the "age of innocence" is marred by the harsh experiences of the reality. Like Blake's little "Chimney Sweeper" who is conscious of the suffering cries "weep", Dalit writing traces the agony (physical and mental) since the childhood. In Autobiography, memory and history play a very important role. One has the tendency to forget, so an attempt is made to recollect the same.

Aravind Malagatti in his childhood undergoes a certain Discriminations, Humiliations and Exclusions at school, colleges and public places which totally affects the whole personality of Malagatti and that keeps on haunting him for a longtime. His childhood narrates full of discriminations and humiliations faced during his growth from childhood to adulthood and from adulthood to manhood. It becomes totally a trauma in his life.

For, Aravinda Malagatti and his friends of same caste- their village school was not only for study but also about being punished by their casteist master. These lower

caste students' duty was to clean the school surrounding every day morning; otherwise they were beaten by the school master. Malagatti uses the word 'Gurothama' (Guru + Utthama) sarcastically to describe the casteist school master's cruel nature.

In his school, Malagatti and his friends were never treated as equal as other upper caste students. The classroom was divided into two parts where upper caste students sit on the bench at the front side and lower caste students sit at the back side. This sort of discrimination still exists in different forms even today. The Midday Meal Scheme (MMS) is a school meal programme of the government of India designed to improve the nutrition level of the school going children nationwide. The programme supplies free lunch on working days for children in primary and upper primary classes in government schools. Many incidents have been reported in newspapers and televisions that how Dalit students are largely discriminated not only by their upper caste friends but also by the castiest teachers. For example, in last December, in the Village Kuppegala, near Karnataka Chief Minister Siddaramaiah's village, Siddaramana Hundi, in Mysore, dominant caste Vokkaligas and Lingayaths objected to lunch being served at the school. The reason is food was cooked by a lower caste woman. The school students sit and eat separately in their schools. Recently on 4th October, a Dalit student thrashed by the Government school teacher for touching the plates during the meal in Osian town of Jodhpur city, Rajasthan. It also came to the fore that separate plates were kept for Dalit students and those belonging to a higher caste, Jats. Denying education for marginalized is also a contemporary problem. For instance, a primary school in Sonbhadra district, Uttar Pradesh. A school principal told Human rights watch that the tribal students are a "big problem". Their main aim is to come and eat, not to study," "Just see how dirty they are. I watched many documentary of Dalits of Bengal, Bihar and Rajasthan, those discriminations, and atrocities still haunt the Dalits.

The title of the autobiography *Government Brahmana* (2007) is even satirical and it is used in a derogatory way by the writer to criticize upper-caste people who tries to tease those who come under the reservation policy (what is generally called as reservation in Government jobs/ admission to education institutions controlled by Government) of the Government. As Malagatti asserts that, in his college days, his college friends used to tease him by calling him *Government Brahmana* as a token of mockery and teasing of people who avail this affirmative action. If Malagatti wears a new shirt, friends used to tease him by saying that it must be gifted by Indhiramma

(Former Prime Minister of India). As he expresses he never reacted against them in his college days, instead, he was following/ searching for friends. This alienation of Dalit students in educational institutions is wide spread even today.

Caste as a Psychological Trauma of Dalit Children

It can be argued that a child in the womb of a low caste woman already experiences caste discrimination as if the destiny has been written on the forehead to be born as slaves, prostitutes, thieves and untouchables. Challapalli Swaroopa Rani a renowned dalit writer reminiscences of her childhood in the poem Prohibited History. “Even as I was taking shape in my mother womb, I was labeled as untouchable and the stamp of low-caste preceded my birth”. (Rani. Ch, 92) The caste haunts dalit children at an early age for being born as dalits. It was shown in another incident where there are reminiscences of childhood that “The day I was born, I bore the imprint of an unchaste girl thrown into the drainage of traditions and dustbins of customs. I became forbidden one (Lakshmi, 2004)”. This shows caste as a mark of bane and curse on dalit children lives. Therefore, before a dalit child comes into this world, the fate and burden of caste is incorporated in the psyche of the child which becomes a part of his/ her daily life as she grows physically and psychologically.

Caste haunts dalit child right from his/her day of birth to till his/her day of death. S/he as a dalit girl and boy hears from a upper caste woman admonishing her daughter “Don’t touch her. Be careful! Stay away from her. And don’t play with her. Or I won’t let you into the house again (Gowri, 15)”. For a dalit girl or boy childhood becomes a burden full of miseries, hardships and sufferings. S/he has to carry his/her caste during childhood, the moment s/he enters the street. Disgust and hostility is instilled in the minds of upper caste girls and boys in the name of caste at an early age. The notion of hostility is carried from generation to generation. This becomes a vicious cycle. This burden makes dalit child to feel a sort of isolation, oppression and suppression. Kumud Pawde, a very well versed dalit scholar in Sanskrit expresses that of her experience of caste during childhood, “So even at a young age, this emotion of disgust taught me to think. It inspired me to be introspective. At an age which was meant for playing and skipping around, these thoughts woulrouse me to fury” (Pawde, 114). Sharankumar Limbale, an important Marathi dalit writer cum critic shares the experiences of his childhood in the most acclaimed autobiography, The Outcaste: Akkarmashi (2003):

Man lost himself under this huge tree of caste, I faced the problem of finding a house in a new town and my caste followed me like an enemy. I could not get a single room. Every town and person was caste conscious. This casteism has dehumanized everyone. (106)”.

In another incident Sharankumar Limbale goes back to the memory of his childhood wherein he as a child denied of entering into the temple and reminiscens in Hindu: A novel (2009) that “Every Hindu is conscious about his/her caste and religion. Why do you stay in a religion that does not allow you to enter the temple? Why do you stay in a religion that does not allow you to take water? Why do you stay in a religion that does not treat you as human”? (Limbale’s Hindu, ix).

Gunashekaran a Tamil dalit writer and activist also reminiscences of his childhood in the most acclaimed autobiography Vadu (2009) in which the writer faces caste discrimination again and again “Whichever village you enter, the first question that is asked is, what caste do you belong to and in our country, village is caste, caste is village”? (Gunashekaran as qtd. in Pandian, 37).

Bama, a notable Tamil dalit feminist writer and critic reminiscences of her childhood in the most acclaimed autobiography Karukku (1992) in which she traces the burden of caste “Wherever you go, whatever you have studied, it seems that this caste will not leave you that easily (Bama, 25)”. In another incident she also claims and reminiscences of her childhood memories wherein she as a girl child was denied by her family and society for being born as a girl child. She traces in her Sangati (1994) that “If you are born into this world, it is best you were born man. Born as a woman, what good do we get? We only toil in the field and at home (Bama, 28)”.

P. Sivakami, an important Tamil dalit feminist writer and critic reminiscences of her childhood in the most acclaimed autobiography Grip of Change (2006), wherein she was being questioned time and again by the high caste society. “Where are you from? What is your caste? And your name”? (Sivakami, 05) In another incident P. Sivakami also reminiscences of her childhood in which she traces in her novel Taming of Women “Keeping a girl child in the house is having a fire in the belly (Sivakami, 2)”. This reflects how a dalit girl and boy suffer a lot in the name of caste that virtually makes dalit child’s life at stake.

A Successful Struggle of Childhood

As his autobiography progresses, we come to know that for survival Aravind Malagatti did not hesitate to do whatever work that came on his way. To give a few examples, he worked in the agricultural fields as well as in brick kilns; he cleaned utensils in a small hotel; he polished shoes; and he sold lemons and eggs. While doing these odd jobs he also suffered indignities. But, he bore no grudge against any individual for his sufferings. Every time that challenges came his way, he applied his mind and faced them quite boldly. Thus, he took everything in his stride.

While facing innumerable adversities, Aravind Malagatti did not give up a quest for education. He probably thought that education would give him a permanent government job, and this would also bring economic security. Then, all his major problems would be solved, he, perhaps, dreamt. In order to realize his dream, he never desisted from working hard in any circumstance. Along with working, he also started studying at school. He had great passion for reading books, so much so that he would at times not mind stealing books because he could not always buy them. It was quite unfortunate that none, including his kith and kin, came forward to support him in his endeavours. In fact, Malagatti recollects that when his stepfather came to know that, compared to his own son, Malagatti was doing well in his studies at the village school; he burnt down Malagatti's books and notebooks.

Malagatti had to really struggle hard to pick up with his studies again. In order to avail of education, he virtually became a bonded labourer, doing almost every household chore from early morning to dead of the night. It must have been very difficult for him to do those chores and then go to attend school each day. However, Malagatti took this as an opportunity to realize his aspirations and somehow managed to do both with equanimity.

As the autobiography concludes, we come to know that his hard work finally gets rewarded. Malagatti passed his matriculation in the second division. He was the only member of his community to have passed the matriculation examination. Since he happens to come from a family of illiterates, when the matriculation result came out, it virtually became news for the people of the entire locality. Malagatti ends his autobiography by referring to this big event of his life in a celebratory mood, and also promises that the next part of his autobiography would come out sooner rather than later.

As a dalit autobiography, Aravind Malagatti's *Government Brahmana* is in a class by itself. It primarily deals with Malagatti's childhood. As a dalit child, it was not easy for Malagatti to grow up in a caste-ridden society. In a voluminous 150-page autobiography, Malagatti narrates how, right from his childhood, he shouldered numerous responsibilities to ensure not only survival, but success. In the process, he had to fight hundreds of battles daily against the forces of orthodoxy in his society.

Today, Aravind Malagatti is a well known figure of writer and critic and occupies an eminent academic position that he has earned for himself due to sheer hard work and perseverance. In reading Malagatti account of the unimaginable hardships he endured, the reader may sympathise, yet cannot fully comprehend the uniqueness of his childhood suffering.

Conclusion

Aravind Malagatti's autobiography is not just a life story of childhood. It is also a history of a dalit community of eastern Karnataka that still lives in marginalized conditions. Aravind Malagatti, while writing about his childhood past memories, also documents his community customs and cultural traditions, which becomes a reference point for the students of dalit social history. The autobiography is also full of references to how the community produces and distributes its traditional knowledge system among its members over the years. There are no problems in the book the sequences of events are chronologically ordered. Each chapter has been written with utmost care and published in different magazines and journals. Tight editing of the book has helped for sequencing the events and synthesizing the descriptive mode of narration. It is quite evident that Aravind Malagatti's autobiographical endeavor is an outstanding example of the genre of autobiography.

Works Cited

1. Bama, (2000). Karukku. Translated by Lakshmi Holmstrom. New Delhi: Oxford Publication. (2005). Sangati. Translated by Lakshmi Holmstrom. New Delhi: Oxford University Press.
- 2 .Kumar, Raj. (2011). Dalit personal Narratives: Reading Caste, Nation and Identity. New Delhi: Orient Black Swan.
3. Lakshmi, C. S. "The Hindu Literary Review: Cantos in Our History". Sunday, July 04, 2004. <http://www.thehindu.com/lr/2004/07/04/stories/2004070400130400.htm>. (Accessed on 10. 09. 2017).
4. Limbale, Sharankumar. (2003) The Outcaste. Translated by Santosh Bhoomkar. New Delhi: Oxford University Press.

5. (2010). Hindu: A Novel. Translated by Arun Prabha Mukharjee. Kolkata: Samya Publications.
6. Malagatti, Aravind. (2007). Government Brahmana. Translated by Dharani Devi Malagatti, Jane Vucinich and N. Subramanya. Chennai: Orient Longman. Pvt. Ltd.
7. Pandian, M. S. S. "Writing Ordinary Lives". Economic and Political Weekly, 43.38 (2008) 34-40. JStor. Web. <http://www.jstor.org/stable/40277974>
8. Pawde, Kumud. (1992). "The Story of My Sanskrit". Poisoned Bread. Edited by Arjun Dangle. Bombay: Orient Publication.
9. Rani, Ch. Swaroopa. "Dalit Women's writing in Telugu". Economic and Political Weekly, 13.17 (1998) 21-24. JStor. Web. <http://www.jstor.org/stable/4412071>
10. The Prohibited History. Translated by K. Damodar Rao. Indian Literature. 44-46 (2000) 91-92.
11. Sivakami, P. (2006). Grip of Change. Chennai: Orient Longman Publication.
12. (2012). The Taming of Women. Translated by Pritham K. Chakravarthy. Chennai: Penguin Publications.

Feminism in Shashi Deshpande's Novels

S. Sivasathya, M.Phil.,

English, Vivekananda College of Arts and Sciences for Women,
Elayampalayam

Introduction

Shashi Deshpande is a well known name in the field of Indian literature. She was born in Dharwad in Karnataka as a daughter of famous Kannada dramatist as well as a great Sanskrit Sriranga. She pursued her education in Dharwad, Bombay and Bangalore. She received degree in Economics and Law. After she getting married and she shifted to Bombay. Her first short story published in 1970. Her short stories headed in the way popular magazines like Femina, Eve's Weekly etc. Her first novel, "The Dark Holds No Terrors" was published in 1980. She own the Sahitya Academic Award for the novel "That Long Silence" in 1990 and Padma Sri Award in 2009, and her other works are "The Binding Vine"(2002), "A Matter of Time" (2001), "Small Remedies" (2000), "Moving On" (2004). Shashi Deshpande is an Indian novelist writing in English. Her focus in the novels written so far on women belonging to in middle class and her urges, annoyance and compromises, as certain critic choose to describe. They ascribe a conduct as compromise in the light of expectation from role-model on behalf of 'Feminism', taking it as revolt against anything dear to the moves in the family.

Deshpande's point of view about Feminism

The term feminism has its origin from the Latin word "femina" meaning "women" and there by refer to the advocacy of women's rights, status, and other words, its relate to the belief of that women. Deshpande is best known for her middle class female character in domestic setting. Her novel based on the married protagonist faced with personal sufferings. In the process she excavates a painful past, comforting the

tragic loss of family members. Such as a child or siblings and seeking to understand in different way failed or not perfect relationship with parent or her husband, and the same social economic and political rights as men. The major theme of her fiction as men and women relationship, human strong feeling of something, longing body, and gender discrimination and protest. Deshpande say herself, “I am feminist it was the culmination of voyage that begins with in myself and went on to be the ocean of women’s place in the world” (page85)

She called herself a feminist and belief of species, has the same rights to born and service. Despande’s writing to not correspond to what feminist women writer in the west in concern with the path of an object moving through of feminist. Feminism as a new way life, as a new perspective came into existence in Indian feminine.

Feminist Ideas of Shashi Deshpande’s Novels

Deshpsnde’s first novel “The Dark Holds No Terrors”, won the Nanjangud Thirumalamba award in 1980. In this novel clearly focus on feminist issues of marital rape. It is about traumatic experience the protagonist, Saru. She is a middle class working women in modern India, her husband refuses to play second- fiddle role. Throughout her life, she undergoes a great trouble. After her brother’s death h her mother also treated as a slave and thought Saru is a reason for her son’s death. Her parent shows their desire to have a male child toward Saru. And her husband also develops an inferiority complex and feels the humiliated on seeing the reaction of society to saru’s superior position. The novelist clearly portrays the sexual sadism of a frustrated husband’s victimization of wife.

“That Long Silence” drawing its title from a 1907 “British Feminist Manifesto”. This novel tells the story of those women who suffer a lot, but remain silent because of condition in which they are born, brought up and forced to live and adopts, many other women around her silence, silence a survival strategy. The female character through modern women is rooted in tradition experience an impetuous urge to be empowered traditional and conservative.

In deshpande’s That Long Silence the feminist struggle for liberation is looked within the framework of the freedom crisis. The quest for an authentic selfhood on the part the protagonist finds an artistic expression through the heroine’s rebellion against the patriarchal core of society” (page 81).

The novel is of course, this protagonist Jaya's mental and emotional journey, a feminist picture emerged, this was not the intention, but now the novel has been tagged of being a 'feminist novel', the writer being troubled by some problem and its out of this turmoil that the writers writing emerges and her own views many a time take a back seat.

"A Matter of Time" further extends Deshpande's multigenerational scope in its use of female ancestor as role model and its return to the past to solve the problems of the present. It also extends the range of the Deshpande's earlier novel by giving subjectivity to a male voice of first time. The novel begins with the domestic crisis compels of the female protagonist to written the "Big House", her childhood home. In this novel all the female characters are faced many problems by their spouse.

"The Binding Vine" starts with the painful experience of the protagonist Urmila. She is not only fights her own battle but also hard work to help other women, the poor and oppressed. The world of The Binding vine is populated with three generation of women.

Deshpande through her novel disapproves the idea to be labeled her novel on the feminist text and says:-

A Woman who writes of women's experience often brings in some aspects of those experience that have angered her roused her strong feeling. I don't see why this has to be labeled feminist fiction" (page97).

Through Deshpande's novels the modern Indian educated female character as a women they are faced many problems by their spouse and other male characters. But at the end they have self hope and achieve their life.

Works Cited

1. Deshpande, Shashi. *That Long Silence*. London: Penguin Books, 1988. Print.
2. Deshpande, Shashi. *A Matter of Time*. London: Penguin Books, 1996. Print.
3. N.S.Bhakt. *New horizons in Indian English Fiction*. New Delhi: Swastik Publication, 2010. Print.
4. Mishra, Dinesh and Sinha, Birendra. *Indian Women Writers in English*. New Delhi: Pacific Books International 2013. Print.
5. C.Sanga, Jaina. *South Asian Novelist in English*. 2003. Print

Rxxxxxxxxxx

Mrs. N.S.Meenakshy

Assistant Professor of English
Bhandarkars' Arts and Science College, Kundapura

Introduction

The initial decades in the post-independence era preserved and pressed into service the caste and patriarchal ideologies and practices from the feudal set up. The policy of reservation and property rights for women did not bring about a change in their status in any intrinsic way. Family became one of the pillars of this nation state. Traditional notions of family and traditional roles of men and women in it were reinforced for the discipline and control of women. Motherhood became one of the holiest images which obliterate demands from civic rights. The nationalists and the revivalists went hand in hand as far as the invocation of traditional roles was concerned. Meaning of ‘family’ comes from the Latin ‘famulus’ referring to servants and slaves. This was routed in the religious philosophy of Hindutwa and endorsed the symmetrical relationship of power between men and women. But as a wife or sister her role was subordinate. In the famous play ‘Abhigyanashakuntala’, Kanya Muni’s advice to Shakuntala illustrates the role and function of a house wife. Kanya Muni tells her how a good wife should behave.

As a wife, you must serve the elders in the family. Must treat your co-wives as friends, even if your husband gets angry, you should not oppose him, you must never show pride over good fortunes, you must always be very modest and polite; a bride will be called a good wife only if she behaves so, otherwise she will be responsible for the downfall of her family name.”

Pandit Nehru speaking at a girls College in Delhi in 1950 had emphasized the importance of making better homes, better family and better society. The First Five

Year Plan had aimed at providing women with only those services which were necessary to fulfill women's legitimate role in the family. Family was thus pressed into the service of stability. Motherhood was put on a pedestal as a noble privilege and honourable duty. The dominant perception of family was essentially upper class, brahminical and male.

Tendulkar's plays offered a perception of reality. His plays reveal the hierarchical power structure within it in a way which was completely different from the established perception in the contemporary cultural texts. Among other things he was essentially dealing with a world which, in the guise of the modern ideal of nuclear family, rejected the woman's independence as a citizen, enforced traditional Hindu-Brahmin norms of behaviors; crushed her attempts of gaining freedom and exercised a rigid control on her sexuality and productivity.

The family in Tendulkar's play is essentially nuclear. In this family, women are equated with the 'inner' or the 'private' domain whereas the 'public' domain is reserved for men. The organization of family is patriarchal. In that all men are considered to be superior to all women. They are often awarded positions of spiritual reference and authority. The characters have wide range of social location. They come from lower and upper middle and Dalit castes; urban, industrialized centers as well as tribal areas. Yet all of them debunk the myths about family as a place of security, comfort and protection. They bring out the sham, hypocrisy and double standards for men and women. What is common to all of the characters is the control of the rigid norms of patriarchy exercised on the behavior both of men and women. Marathi theatre before Tendulkar had projected images of family and of gender relations in an essential manner. Playwrights before Tendulkar did try to present a critical view of the double standards of morality for men and women but no one before had tried to debunk the myths a family provides a place of protection comfort and security; that motherhood is the supreme justification and most noble aspiration of woman's life.

Tendulkar uses the play 'Kamala' to dwell on the suffering of the Indian middle class women perpetrated by selfish, malicious, secretive and hypocritical male chauvinists. The man – woman relationship is deftly touched upon in the complex relationship between Jadhav and his wife, Sarita. Kamala is a gyno – centric play in the sense that it is built on the metamorphosis of Sarita emerging from being a docile wife to an assertive, mature woman in the end.

Tendulkar, in this play succeeds in revealing the cruelty of men. He reveals the

tenuous relationship that exists between a husband and his wife. The central character of the play is a self-seeking journalist, Jaisingh Jadhav, who treats the woman he has purchased from the flesh market as an object that can procure for his a promotion in his job and a reputation in his professional life. By doing so, Jaisingh himself becomes a criminal. He doesn't take the risk of going to the bazaar of Luhardaga to redeem the lives of Adivasis in sympathy with their lot. He argues with his wife, Sarita that there is nothing unusual about Luhardaga flesh market because women are sold in many places like that all over the country. Otherwise, how could they red light districts operate?. Jaisingh goes on to add “ the men who want to bid handle the women to inspect them ... how they feel in the breast, their waist, in their thighs and ... “ Outraged, Sarita asks him to stop. Jadhav wants her strictly not to tell anyone that he is going to exhibit Kamala at the ‘Press Conference’ to counter the government’s allegation that newspaper men tell lies. When Sarita asks him if she can ask Kamala to bathe and then give a fresh sari to wear, Jadhav shouts at her. There is cruelty in the heart of man. Even though man is a civilized being, there is still the savageness of primitive man in him. With savage selfishness Jaisingh doesn’t allow Kamala, the woman he bought in the flesh market, to take the bath before the press conference whereas he enjoys the luxury of bath after the tedious journey. He rejoices in the fact that Adivasis are used to that kind of stinking life. He tells his wife:

...And people of her kind don’t have a bath for days on end. It’s a famine area. Where could they get the water? And you’ll be surprised – she’ll feel dirtier after her bath. Please don’t do any such thing concerning her without asking me first”.

The ignorance of Kamala is best made use of. Kamala is so ignorant and illiterate that she doesn’t even know that she is in Delhi and not in Bombay. The time for the press conference draws near. Jadhav calls Kamala to him and engages her in a deceptively sweet conversation:

Jaisingh : How do you like it here? Kamala?

Kamala : Very much, Sahib.

Jaisingh : Kamala, this evening we’re going out together.

Kamala : Oh: I ‘ll see Bombay! They say it’s a very big city.

Jaisingh's enthusiasm is directed towards sheer sensationalism. He creates sensationalism at the expense of Kamala. He 'sells' a woman – that poor and illiterate woman – to the press men for their amusement. He makes her a laughing stock. He exposes her to their vulgar enquires. And finally, without any compassion for Kamala, like the diplomatic politicians of today, Jaisingh Jadhav discards Kamala in an orphanage for women and washes off his hands for his safety, after she ceases to be an advantage to him. P.D. Dubbe says, "he duped Kamala who has come prepared to become his bonded keep with all the associated feelings of sex, motherhood and living." Jaisingh exploits not only Kamala but also his wife Sarita. Arundhati Banerjee aptly comments: "like Kamala, Sarita is also an object in Jadhav's life, an object that provides physical enjoyment, social companionship and domestic comfort."

Jaisingh treats Sarita as his personal secretary. It is through Sarita "Tendulkar exposes the chauvinism intrinsic in the male who believes himself to be liberal minded." She receives a message of his expected return. She at once becomes alert and hastens preparations to receive him as if some chief guest not her husband, not her life partner, is arriving. The sensational journalist who tries to bring about a revolution in the outlook of the society through his articles is utterly selfish, cruel and insensitive to the feelings of his wife. Jaisingh through his treatment of Kamala, makes Sarita realize that she is also a slave – a lovely bonder labour – to him.

Vijay Tendulkar's 'Sukharam Binder' is an expose of the hypocrisy, jealousy, masochism and lust of the middle class male .Sukharam Binder is born in a Brahmin family. He represents the double standards that patriarchy sanctions. He picks up helpless abandoned women and gives them shelter in his house so that they take care of his physical and domestic needs. He is not bothered by the fact that by exploiting their helplessness he is subjecting them to a kind of prostitution. He does not want to be restrained by the responsibilities that marriage entails. Sukharam expects 'his' women to cover their heads when someone comes into the house. He even expects them to behave with decorum, not to speak unnecessarily. In short, he follows all the irreproachable patterns of behavior that a tradition – bound man would expect from his wife.

Sukharam Binder is aggressive in his manners. He projects his ego in order to escape from his super-ego. He always talks of himself as a self-made man who has no respect even for Gods. While talking to Laxmi, he refers to himself as a 'terror'. Tendulkar lets Sukharam have his say about those who pretend to be innocent,

respectable men during day time but sin after dusk. This is brought to light when Sukharam talks with his Muslim friend Dawood. Sukharam plays on his mridanga after having his heart's fill of ganja, and then he falls into a trance. He has the aesthete in him but he is shockingly cruel towards his women.

The playwright allows the readers to have a peep into the inherent lust in men. Sukharam pays a tribute to whores. Sukharam wants Laxmi that her religious fasting should stop, for she will need all her strength to serve him. He confesses that his is "no ordinary appetite". Laxmi is frightened at first. Soon she learns to adapt herself to her new environment. She discovers that in his heart of hearts, Sukharam, whom she has by now begun to regard as her own husband, he is not a bad man, especially after hearing how he conducted his last woman's funeral rites.

Conclusion

In the case of women characters, Tendulkar always shows the triumph of reactionary and revisionist values. It is a hard truth that the woman herself is trained to safeguard and perpetuate the worst evil effected patriarchy system. Taking a round view of things we may say that Indian English drama has achieved a considerable measure of success in the recent decades. Yet it has to go a long way to compete with the other literary genres in Indian English Literature. It is still struggling for its authority and identity; it is making a faltering but steady march towards its destination. It has, of course, survived the test of time and it has all the possibilities and potentialities to curve a niche for itself in days to come.

Works Cited

1. Iyengar, K.R.S. Indian Writing in English.5th edition. New Delhi: Sterling Publications, 1985.
2. Naik,M.K. A History of Indian English Literature. New Delhi: Sahithya Akademi, 1982.
3. Banerjee, Arundhati. Introduction Five Plays .By Vijay Tendulkar, Bombay: Oxford UP, VII – XIX.
4. Naik M.K. and Mokashi S. Punekar, eds. Perspectives on Indian Drama in English. Madras: Oxford UP, 1997.
5. Bamber,Gascoigne. Twentieth Century Drama. London: Huitchson,1962.
6. Dharan,N.S. The Plays of Vijay Tendulkar, New Delhi: Creative, 1999

A study of Neo Hoo –Doo Philosophy in Ishmael Reed’s *Mumbo Jumbo*

C. Jeeva, Ph.D.,
(Part Time) Scholar, PG & Research Dept of English
Government Arts College, Salem

Introduction

Ishmael Reed is an eminent writer in Afro-American literature. He completed his school life in Chattanooga and graduated in university of Buffalo. he had started to write poem from very young age. Reed is not only a poet, novelist and also satirist. Conjure is a first collection of poem. He got popularity after published that collection of poem. Reed’s subject is the phenomenon of Jes Grew, the development of rage time in American culture, and in pondering its significance he calls in to question the whole of the Harlem Renaissance. He dealt a mysterious monotheistic group called “The Wallflower Order”.

This order was passed against the black people. PaPaLaBas is a central character. JesGrew is the outbreak of jazz and rage time.it is the spirit of blackness overtaking America and the world in the 1920’s. it is a kind of disease like plague. It was spread by the magic and it destroyed the convicts through dancing, singing and talking. Reed expands the neo-hoo doo, it is a fundamental source to Reed for write this novel in Afro American literature.it was based on voodoo, Egyptian mythology. voodoo is a musical form, it stands up against the Judeo-Christian traditions. Reed used Neo-hoodoo against the western custom and culture.

The protagonist has been searching the ancient black Egyptian text, The Book of Thoth. He tried to find the text because it is a black Magic text. There are Two groups of agents tried to find that text. One group was tried to find that and used it. The another group of agent tried to find and destroyed that. Jes Grew is Reed’s Virus which

induced the people to learn the music, dance, jazz and be happy. In many ways it is like funk and tried to destroyed the people. Reed describes that Jes Grow could change the seventies as twenties. Actually Jes Grew outbreak in the 1890's and then it was rising again in 1920's. He indirectly mocked the western people and their domination.

NeoHoo -Doo Philosophy

The central character were PaPaLaBas and his friend Black Herman both made revolution against The Walflower order. LaBas tried to unify the force against the wallflower order of the king Templer who established the power of JesGrew. Neo-Hoo Doo is the way and therefore it efficiently absorbs all the difficult problems in an easy way. Neo Hoodoo is the music of James Brown without the lyrics and ads for Black Capitalism. It is an eight basic dances of New Orleans. Many people practised the Neo HooDoodance.

Reed explained that the misunderstood custom and language of dark skinned people. It was an unorthodox fictional method. This novel also refers the power of imagination. This is called Jes Grew virus which was spread by the black artist where as it was known as "JesGrew Carries" or "J.G.C.S" the protagonist searches the text everywhere because it was looted by a group of agents. Neo HooDoo is beautiful and strange one. It believes that every man is an artist and every artist a priest. so you can bring your own creative ideas to Neo HooDoo. Reed conveyed his ideas through using the mythological elements that is JesGrew. This book dealt music, art, religion, and class society. White people who tried to destroy all cultural connection to Africa. By the domination of white Black Americans have lost the ancient religion and their rites. Improvisation has been the key to cultural survival. Reed portrayed the Afro-American innovations serve as an inspiration for more tradition Afro communities.

White people tried to drive out the African religion, and custom of the African people through the magical force of Black music and the dancing and language associated with it. In African Culture, dance, art and music is more important. The white race society used the black society for their entertainment. HooDoo is the strange and beautiful fits. Reed wrote this novel for two ways that were over ground and underground. Underground means the black people was tried to uplift their culture and custom and language. The over ground is the white people who tried to destroy the blacks own culture and religion and customs. Africa is the home of spirits of spirits of Neo-HooDoo. Reed wrote in his works about Neo-HooDoo that was

Neo-HooDoo is a litany seeking its text
Neo-HooDoo is a Dance and Music closing in on its words
Neo-HooDoo is a church finding lyrics
Cecil Brown Al Young Calvin Hernton

In that poem he says that in tha last line
Almost 100 years ago HooDoo was forced to say
Good bye to America. Now HooDoo
Is back as Neo-Hoodoo.(25)

Here Reed described everything in a meek way of the value of Neo- HooDoo and how save the culture, custom and tradition of the black people from the western people.

Works Cited

1. Reed, Ishmael. *Mumbo Jumbo*, Scribner paperback fiction. New York ,1972 Print.
2. Reed, Ishmael. *Conjure, Selected poems* University of Massachusetts Press, Massachusetts. Print.
3. Mercer, Joye. "The Improvisation of an Ethnic Gate Crasher'. *The Chronicle of Higher Education*. February 17, 1993 pp A5.

Self- Confinement of Masha in Chekhov's *Three Sisters*

M. Hassain, Ph.D.,

Research Scholar, Department of English
Thiruvalluvar University, Serkkadu

Dr. C.Anita

Assistant Professor, Research Scholar, Department of English
Thiruvalluvar University, Serkkadu

Anton Pavlovich Chekhov is a cardinal literary figure in Russia. He was known to Russia through his short stories and became popular very much with his plays. He has written many plays among them a few plays became very popular they are Three Sisters and The Cherry Orchard. This article analyses the character of Masha in Three Sisters. This play was published in the year 1901.

The book Nineteenth century Russian literature has written by a famous British historian of medieval Russian history and of Russian literature John Fennell. He points out that the common purports of Chekhov stories and dramas in the following lines.

It is to a study of the state of man's consciousness that the whole of Chekhov's nature work, including the drama is devoted; indeed the majority of the Cheknote stories may, in retrospect, be seen as falling within the same pattern. His subject is contemporary Russia, his meaning is universal. (323)

According to Fennell the concept of Chekhov's short stories and dramas reflect the life style of Russians. A century back Russians lived a life of much emotions and turbulence. The beginning of twentieth century Russians were suffered by civil war and Industrial Development such as high taxes, loss of jobs, and rampant hunger. During Industrial Revolution the working class people and peasants suffered more than nobles. This was a traumatic period for the Russians.

Depression occurs in both the genders. Women are affected more comparatively worse than men. Depression impacts in all area in women's life. For an example when

a girl is depressed denied higher education she goes to the depression state. A married woman is also depressed when she is bounded with responsibilities such as take care and responsibility for her husband, children and family members. The Journal of the American Medical Association reports that according to World Health Organization, depression affects one hundred and twenty one million people across the globe; it is the fourth leading contributor burden of disease. A depressed person shows symptoms of sadness, mood swings, angry outburst, hopelessness, isolation, tiredness, sleeplessness, disinterested, hatred towards others, and lack of interest in family, friends, and in favorite activities.

In Three Sisters Masha is a Middle-Upper class woman. She belongs to working class people in Russian society. Chekhov implies that there is a character of her being depressed. Her mind is in perturbed state. Virginia Woolf states when someone is under depression the behavior of the person: "One cannot think well, love well and sleep well if one has not dined well". (*A Room of One's Own*) (15) According to Woolf's a woman can be under depression, she cannot sleep well, think well, love well, and dine well. These behaviors are visible in Masha. She is second in birth order among the three sisters and a brother. She is married and her husband name is Kulygin. He works as a school teacher. The other two sisters are named Olga and Irina. Except Masha the other sisters are unmarried and are employed.

Simone De Beauvoir in her book *The Second Sex* unveils woman's character: "It is evident that woman's character- her convictions her values her wisdom, her morality, her taste, her behavior are to be explained by her situation". (635) Beauvoir points out that a woman character is determined by her situations, her values, wisdom, morality, and behavior depends on that.

The playwright Chekhov introduces the Three sisters in the play Masha found in black dress. She wears black dress in Irina's birthday Party. On the same day her father died a year ago. The stage setting in opening act of the play is "...Masha in a black dress sits with her hat in her lap, reading books". (1) Black colour has different connotations. Here in the play black colour is linked with mourning. She does not forget her past.

Lack of interest in any work or activities is the symptom of depression. When a woman is under depression, she loses interest in all day to day activities. Masha is not interested in joining her husband for a tour. The dialogue reveals her state of mind.

MASHA : "... He(Head Master) is organized a little outing for the teachers and their families

MASHA : I am not going.

KULYGIN : Masha my dear why not?
(pained)

MASHA : We will talk about it later...
I will go. Just leave me alone. Please (she moves apart)".
(20-1)

Kulygin pleads her to join in the tour organized by the head master. Masha feels perfect to stay rather than going out. She needs calm situations and peace of mind. Thus she deserted outing with her husband. A person can be under depression isolates herself. Isolation is one of the symptoms of depression disorder. An isolated person avoids social contacts, separates herself/himself and drifts from family members. Masha wants to be alone and away her husband and family members.

OLGA : You are not very cheerful today Masha.

MASHA : Still humming puts on her hat.

OLGA : Where are you going?

MASHA : Home. (7)

The three sisters lived far from Moscow. All are gathered to celebrate younger sister's birthday party. In the party Olga feels that Masha is not cheerful. Suddenly she leaves the party and marches towards home. She hates noisy circumstances, thus she moves from the place. She thinks home is the perfect place of silence and avoids parties and get-to-gathers.

A British novelist and film artist Joyce Meyer in an interview in the topic Depression she explains the relation between depression and disappointments. She says that "Depression begins with disappointments when disappointment festers in our soul, it leads to discouragement". Disappointment leads to depression. Everyone will be disappointed in life at some occasions, but constant affection seems to physic displacement. In this play Masha has disappointed in her married life. Her disappointment leads to sadness, hopeless, and un excitement in conjugal life. She expects too much from her life partner. She is disappointed in her married life and this is reflected in the following speech.

MASHA: (Glancing at her watch). They will bring it soon. Yes, I got married when I was eighteen. I was in awe of my husband. Because he was a teacher and I would only just left school. He was terribly learned clever and important so I thought and now I do not sad to say. (33)

Masha has some expectations about her life partner. She thinks that her husband is too clever as he is a school teacher. But, later she realizes just being a school master one need not to be very clever. Thus she perorates in the above dialogue “I thought and now I don’t sad to say”. (33) She feels her life is filled with sad, emptiness, hopelessness due to disappointments. She feels that her conjugal life is damnable one. Mood swings also one of the symptoms of depression. Mood swings are naturally happens in our routine life. During mood swings people feels a fit of tension, sadness, sometimes they feel better. Mood swings otherwise called as bipolar disorder. A person can be under mood swings would be happy in one moment and sad to next minute. These symptoms are seen in Masha. She would be happy in a moment and be the opposite in the next minute.

MASHA: “It is all right... I will go now. I am in a foul mood today. I feel depressed you do not want to listen to me (Laugh tearfully). We will have a talk later. But I will say good bye my dear. I must go”. (7-8)

Masha realizes that she is in perturbed state. She feels her mind is tinged with sadness because she remunerates past childhood memories on Irina’s birthday. In her childhood days she had celebrated the birthday with her father who was an officer in army. Now she feels desert. Thus she refers it ‘It is like a desert’. (7) She feels a void in her life. Finally she leaves from the place and desert the birthday party.

Masha behavior and response to other differs from the other two sisters. In the same act she gets sad and sometimes she feels better. Vershanin is an army officer and junior to her father’s brigade. He attends Irina’s birthday. During birthday celebration Masha converse with vershanin she feels happy, she talks about her married life, feels sad.

IRINA : “Eleven years. Masha you are crying.... Now I will...Start crying

MASHA : I am all right. When did you stay in Moscow.

VERSHANIN: On old Basmannystreet”. (12)

The dialogue illustrates Masha's bipolarity. Just before Vershanin enters she is seen crying on encountering about her married life. She changes the next minute when Vershanin enters she says that "I am all right". (12) and introduces both of them. Masha's mood swings continue until the final act of the play. In act four reflected her mood swings in the following speech. Masha: "... I will be right in a minute... it does not a matter". (95-6) she looks like a dormant woman.

Sleeping disorder does not in itself cause depression, but sleeplessness does affect the mental health of a person. The prominent reason of lack of sleep is stress and anxiety in mind. Anxiety and Depression Association of America registers "Many of us toss and turn or watch the clock, when we cannot sleep for a night or two. But for some a restless night is routine". Masha has stress and anxiety in mind that caused her sleeping disorders. This play starts from lunch time and ended with next mid-day, particularly the third act starts from two of the clock in the morning. Masha is seen lying in divan suddenly, she wake up from divan. The playwright says that "Masha rises from the divan pick up a pillow and exits angrily". (58)

MASHA: enters, carrying her pillow, and sits on the divan.

Yes, when my little girls were standing...I desperately want to talk; it is the kind of mood. I am in...A pause It looks as if everyone asleep... (64)

During night time her mind crammed with stress and anxiety about her married life, it causes sleeplessness the whole night and routines in her life. This is expressed through the use of soliloquy "It looks as if everyone's asleep" (64) it refers her own sleeplessness.

Masha shows the symptoms of depression such as sadness, hopeless, loss of interest in favorite activities, loss of contacts with relation and family members, disappointment, isolation and sleeplessness. However she tries to come out from depression towards the end of the play. MASHA: Just listen to the band playing...we are left alone, to begin life over again. We must live...we must... (98) The playwright concludes the play with music, which is a positive note. It is symbolical of rejuvenating in the life of Masha.

Works Cited**Primary Source**

- 1.Chekhov, Anton. Three Sisters, trans Stephen Mulrine: London, Nickhern books, 1994. Print.

Secondary Source

- 1.Beaupoir, de simon. The Second Sex, trans&ed H.M.Pars hely: London,Vintage books,1997.print
- 2.<http://www.adaa.org.related illness.sleepless.com>
- 3.<http://www.colour psychology.org.black/567594>
- 4.http://www.scielo.php?script=sci_arttex&pid=s1516-4442005000600003
- 5.Joyce Meyer “Brinary Quotes” xplore.inc.2017,27 dec 2017
- 6.Nineteenth Century Russian Literature,ed by John Fennell: London, Faber&faber publication.
- 7.The Journel of American Medical Association: 2010, Jan-June, 32(1) pg. 1-2.

Portrayal of Gandhian Philosophy in R.K.Narayan's *Waiting for Mahatma*

S. Rajeswari, M.Phil.,

(Part Time) Scholar, PG & Research Department of English
Sri Vidya Mandir Arts and Science College, Katteri

Introduction

R.K. Narayan is one of the most leading Indian Novelist. His writing explores such themes as autobiographical element, ordinary man's life and comical. His novels are loosely autobiographical. His writing is largely influenced by his life circumstances even though he discourages readers from taking his fiction too literally. His highly praised books include novels Swami and Friends, The Guide, and The Painter of Signs. In this paper tells about the Gandhian Philosophy in a different way.

Gandhian Philosophy in Waiting for Mahatma

Sriram is a high school graduate who lives with his grandmother in malgudi the fictional Southern Indian town in which much of narayan's novel takes place. He is attracted to Bhaarati, a girl of his age who is active in Gandhi's Quit India movement and he becomes an activist himself. He then involved with anti-British extremists, causing much grief to his grandmother. Through the character of Sriram, Narayan portrays philosophy in gandhian way.

Gandhi is a universal icon of peace. He taught millions the lesson of truth, nonviolence and self-reliance. He has influenced almost every walk of contemporary Indian life. Literature being the reflection of society cannot remain without it. Many Indian writers have written on Gandhi and his philosophy. There are a few who have recreated Gandhi through historical fiction. R. K. Narayan is one of the most prominent contemporary Indian writers. This paper aims at the exploration of some of the Gandhian

principles that later became Gandhian ideology as reflected in Narayan's novel Waiting for Mahatma

Indian writing in English began in the colonial period. It dealt with the themes of colonialism, exploitation and awakening. Gandhi took the charge of Indian struggle movement in 1920's. Under his leadership the movement became a mass movement. Being a leader, he was popularly called by the people as Mahatma. Although he was a political leader, Gandhi gave the greatest priority to religion and also he remained an influential figure in Indian life and literature.

Narayan has incorporated Gandhian ideology and philosophy in many of his novels, namely, Waiting for the Mahatma, the Vendor of Sweets, The English Teacher, The Bachelor of Arts and Swami and Friends. His imaginary town Narayan has artistically interwoven Gandhian ideology. His heroes and characters rooted and nurtured in the Indian ethics and philosophy are people in quest of truth who embody the greatest virtues of life and they are Gandhian in their own particular manner.

Narayan's Waiting for the Mahatma was written in 1955, about seven years after the assassination of Gandhi. In it Narayan examines the influence of Gandhi on an average Indian. Sriram, the protagonist in the novel is representative of the mediocre, middle class Indians with his foibles and faults. It is his only novel which places Gandhi at the centre of the text. William Walsh praised waiting for the Mahatma as a "a rare piece of triumph" in which genius of Mahatma is exquisitely projected.

Conclusion

Thus, in this novel Waiting for the Mahatma R.K. Narayan illustrates Gandhian ideology of truth, non-violence, renunciation, and karma theory in Hinduism. The novel gives Sriram's journey from a common man to a satyagrahi and an escape from Gandhian ideas to reach extremists and finally an arrest by police. This is nothing but the benefit of being a follower of Gandhi's principles and also reflects the consequences of not adhering to them.

Works Cited

Primary Source

1. Narayan R.K., Waiting for the Mahatma,(1955, rpt.Mysore: Indian Thought Publication House, 1999)

Secondary Sources

2. Gandhi M.K., An Autobiography or The Story of My Experiments with \truth, (1927, rpt.Ahmedabad: Navajivan Publishing House, 1991).
3. Iyenger K. R. S., Indian Writing in English, Delhi: Sterling Publishers,1883.

Portrayal of Feministic Issues in Sefi Atta's *Everything Good Will Come*

K. Akila, M.Phil.,

Scholar, PG & Research Department of English
Sri Vidya Mandir Arts And Science College, Katteri

Introduction

Sefi Atta is one of the most leading Indian Novelist. She is a prize –winning Nigerian author and playwright. Her writing explores such themes as culture, marriage, religion, political instability etc... Her writing is largely influenced by his life circumstances even though she discourages readers from taking his fiction too literally. Her highly praised books include novels A Bit of Difference, Swallow, and Everything Good Will Come.

Feministic Issues in Everything Good Will Come

The novel Everything Good Will Come is divided into four parts. The first part “1971”, shows the early stages in the life of Enitan and her friend Sheri. For instance Sheri is described as a hibiscus that attracted insects. But she is raped and later she is described as a scarlet hibiscus, because the rape and the abortion left her with a damaged womb. The second part set in “1975” sees Enitan in school, and her relationship with people of the opposite sex. The third part set in “1985”, shows Enitan with more experiences and is also set in an atmosphere of military usurpation of political power. The final part set in “1995” also shows that the heroine has gained and garnered more experiences and has become more assertive. Enitan, a young Nigerian woman growing up in her native homeland coping with the demands of the patriarchal society that encompasses her.

The goal of feminism is to change the view of women as being the -non significant other. The theory is advocating for women to see themselves as valuable people

possessing the same privileges and rights as every man. Hence, feminists want to encourage women to - define themselves and assert their own voices in the arenas of politics, society, education, and the arts. By personally committing themselves to fostering such change, feminists hope to create a society in which the female voice is valued equally with the male (Bressler, 1994, p. 103)□. In order to achieve this target, many women have taken up roles in various sectors to drive home their empowerment and also to serve as a source of motivation for the others to emulate.

This is a pure feminist, rather radical feminist declaration. We find this plausible as it underscores current social realities in the society. Over time, recent events and happenings have revealed women defiantly challenging ‘sacred’ orders and native laws and tearing into threads the thick blankets separating the lionized male from the estranged female. Sheri leaves brigadier’s house and concentrates on her flourishing business; and Enitan walks out of her marriage to pursue a life where she can freely fulfil her destiny - She becomes an advocate for women prisoners under the dictatorial military rulership of her country. And now that she has found her rhythm, Enitan is so convinced that she declares, “Nothing could take my joy from me”. Thus, Enitan dances palongo on the street, obstructing traffic and defying verbal abuses and shame is a way of announcing her freedom, indeed the freedom of the enslaved African woman.

It is also important for us to examine the female bonding and solidarity displayed by Enitan and Sheri in the novel. This is a major catalyst that springs women liberation in the society; the absence of which would result in intra-gender conflict. Enitan and Sheri do not share the same socio-religious background. While Enitan hails from a relatively conservative family background with a conservative father and an overzealous Christian mother, Sheri is a Muslim and invariably hails from a polygamous home. But the two jolly friends cast all the barriers aside and together unite in their quest for self-realization and fulfilment.

Therefore, freedom was never intended to be sweet. It was responsibility from the onset, for a people, a person, to fight for, and hold unto. This is to be the main thrust of Atta’s ‘Everything Good Will Come’.

Women have to face unique challenges in negotiating the Nigerian context they live in between the modern and traditional influences of a globalised, postcolonial world. In order for women to fully function as vernacular intellectuals, it is not simply a case of finding the right message, communicating it effectively and to the right audience

as Said (1994) posits. Firstly, women have to overcome dewomanisation in finding the right message. Only by finding a stable place along the urban/rural continuum and developing a transnational identity which adequately combines the best of both the traditional and modern worlds will women be able to rise above the effects of dewomanisation. Afrotransnational identities could be instrumental in overcoming such difficulties. Enitan and Sheri function as vernacular intellectuals and exhibit Afrotransnational identities as they assimilate western education and experience into the traditional. This allows them to acknowledge the value of the family unit, yet does not allow its restrictions to limit the role they play as intellectuals.

The African culture has room for feminism because culture is not static, culture is dynamic and culture is also a tool for change. Therefore, culture can embrace feminism to bring out the strength in women for the betterment of society. I believe he said this because women are the backbone in marriage, in a society and even in a nation. When the backbone is broken the entire frame collapses. This testifies to the fact that women have their unique place in society and they do not need to battle to be seen.

Works Cited

Primary Source

1. Atta, Sefi. *Everything good will Come*. Lagos: Farafina. 2008.

Secondary Sources

1. Anya, Ikechukwu. "Sefi Atta: Something Good Will Come to Nigerian Literature" *African Writers*. Nigeria World. com. 10 January 2005.
2. Cooper, Brenda. *A New Generation of African Writers: Migration, Material Culture & Language*. Suffolk, United Kingdom: James Currey, 2013.

Pressure on Women in Chitra Banerjee Divakaruni's *Arranged Marriage*

N. Deepana, M.Phil.,

(Part Time) Scholar, PG & Research Department of English
Sri Vidya Mandir Arts And Science College, Katteri

Introduction

Oxford Dictionaries define marriage as, “The legally or formally recognized union of a man and a women[or, in some jurisdictions, two people of the same sex] as partners in a relationship”[OD]. The book has eleven stories, each revolving around the choices made by women caught in difficult circumstances. Ten of the eleven stories are set in the United States. The central characters are all Bengali women. The present study comprises of the stories entitled “The Bats”, “A Perfect Life”, “The Maid Servant’s Story”, “Ultrasound” to fulfill the desired aspect is to reveal Indian arranged marriage as a Pressure on women.

The Bats

The first story titled ‘Bats’ is the only story in the collection that is set completely in India. The narrator speaks of growing up in Calcutta, as the daughter of a woman physically abused by her husband. The intense trauma of the mother who is a victim of domestic violence is transmitted to the innocent daughter who is not fully aware of her father’s cruelty. As the narrator recalls, “**That year mother cried a lot, nights, or maybe she had always cried, and that was the first year I was old enough to notice**”[AM1]. The story is aptly named ‘Bats’ because the mother and daughter who are driven out and then return again and again to the husband and father, due to social pressure as also their own love and longing, are like the bats in the countryside mango orchards who come only to be poisoned and killed. An excellent study of the male ego that gets a high by crushing women.

A Perfect Life

‘A Perfect Life’ is the tale of Meera, a highly successful Indo-American business women. Admired by her employers and colleagues, independent and confident, leading a stylish and luxurious life, she has a perfect American boyfriend too. Her rigid attitude to marriage and motherhood as a bondage and burden surprises even American women. One day, all this changes as she takes pity on a seven-year old injured, starving, physically abused orphan whom she finds hiding in her apartment. As time passes, a strong bond develops between the two. However, she is forced to give up the boy for adoption to state agencies. Krishna runs away from his foster home and Meera keeps searching for him forever. The story boldly constructs the ways in which motherhood is looked at, in Indian and American cultures. Indian idea of becoming a mother is quite different from that of Western Feminism. “... in Indian marriages becoming a wife was only a prelude to that all-important, all-consuming event—becoming a mother”.

The Maid-Servant’s Story

‘The Maid-Servant’s Story’, which is the sixth story in the collection, gives expression to the dilemma of a young Indian girl living in the US and who wonders whether she should conform to the traditional Indian marriage or trust her Indian-American lover who does not believe in marriage. At this juncture she comes to know the secrets of her own past, of her father who had died when she was young and of her mother who always, seemed cold and withdrawn. She learns how her wealthy, intellectual father was a hypocrite and womanizer who had destroyed not only the life of her beautiful and intelligent mother but also that of Sarala, her maid-servant. On the one hand is the cultured daughter-in-law of an aristocratic family who is considered as yet another showpiece to adorn the villa. On the other hand is her maid-servant whose aspirations to lead a dignified life are thwarted by her rich master and her own poor relatives who reduce her to a prostitute, a lust-satisfying, money-making machine.

The Ultrasound

The next story ‘The Ultrasound’ is yet another indictment of the male-dominated Indian society and its strong bias against the girl-child. It portrays the deep friendship between two cousins Arundhati and Anjali. Anjali gets married to an NRI in California while Arundhati gets married to a family of landlords in Burdwan, Bengal. At every stage the contrasts in their married lives is highlighted. While Anjali is her husband’s friend and equal partner, Arundhati seems to be a glorified maid-servant in the house

of her in-laws. Both the cousins are expecting babies around the same time. Anjali is pampered by her husband but Arundhati is pressurized to abort her child when the ultrasound reveals that the child is a girl. Everybody including Anjali's husband Sunil feels that abortion is the best option because a women in India has no life one she is deserted by her husband and in-laws. Shocked by the news, Anjali vows to bring Arundhati to the States. She advices Arundhati to go to her mother's house and give birth to the child. However, Anjali wonders if the fate of the Indian women is the same everywhere and she is lucky only because her unborn child is male, because she is in the US and not in India.

Conclusion

Conclusively it can be stated that the theme of marriage plays the role of a pervasive social institution which causes turbulence and misery in the lives of all the women characters by one way or the other. Drawn from the upper, middle and lower classes, they are either conservative or ultra-modern, highly educated or barely literate what all of them share is the common experience of suffering at the hands of a male-dominated society. Works like Arranged Marriage which shed new light on feminism, herald a bright dawn in fiction-writing by Indian women in English.

Works Cited

1. http://www.gradesaver.com/arranged_marriage
2. <http://www.oxforddictionaries.com/definition/english/marriage>
3. <https://www.academia.edu/28455098>
4. <https://www.google.co.in/amp/s/www.researchgate.net/publication/314516233>

Portrayal of Identity and Loyalty in the Select Novels of Curtis Sittenfeld

C.Sathyasoundar, M.Phil.,
(Part Time) Scholar, PG & Research Department of English
Sri Vidya Mandir Arts And Science College, Katteri

Introduction

In her acclaimed debut novel, *Prep*, Curtis Sittenfeld created a touchstone with her pitch-perfect portrayal of adolescence. Her prose is as intensely realistic and compelling as ever in *The Man of My Dreams*, a disarmingly candid and sympathetic novel about the collision of a young woman's fantasies of family and love with the challenges and realities of adult life. Hannah Gavener is fourteen in the summer of 1991. In the magazines she reads, celebrities plan elaborate weddings; in Hannah's own life, her parents' marriage is crumbling. And somewhere in between these two extremes—just maybe—lie the answers to love's most bewildering questions. But over the next decade and a half, as she moves from Philadelphia to Boston to Albuquerque, Hannah finds that the questions become more rather than less complicated: At what point can you no longer blame your adult failures on your messed-up childhood? Is settling for someone who's not your soul mate an act of maturity or an admission of defeat? And if you move to another state for a guy who might not love you back, are you being plucky—or just pathetic.

None of the relationships in Hannah's life are without complications. There's her father, whose stubbornness Hannah realizes she's unfortunately inherited; her gorgeous cousin, Fig, whose misbehavior alternately intrigues and irritates Hannah; Henry, whom Hannah first falls for in college, while he's dating Fig; and the boyfriends who love her more or less than she deserves, who adore her or break her heart. By the time

she's in her late twenties, Hannah has finally figured out what she wants most—but she doesn't yet know whether she'll find the courage to go after it. Full of honesty and humor, *The Man of My Dreams* is an unnervingly insightful and beautifully written examination of the outside forces and personal choices that make us who we are.

Bush as true role model who takes her responsibilities seriously while maintaining a life separate from her husband" has changed just enough details to avoid accusations that she has completely plagiarized the first lady curriculum vitae. Alice and Charlie hail from Wisconsin, not from Texas. Charlie famous father was governor of Wisconsin, not president of the United States. His family business is meat, not oil. And he went to Princeton, not Yale. Otherwise the Black wells story hews remarkably closely to that of the Bushes. Like Laura, Alice was involved, as a teenager, in a car accident that left a close friend dead. Like Laura, Alice taught elementary school, became a school librarian and developed a lifelong passion for reading. And like Laura, she met her future husband at a backyard barbecue, and quickly became engaged and then married.

Allowing Alice to tell the story of her life in her own words, Ms. Sittenfeld does a nimble job of describing the chemistry that brought the Black wells together. She not only conjures the physical electricity they shared but also captures the immediate ease they felt in each other presence: their ability to make each other laugh, their delight in spending time together, the happy meshing of their very different personalities: her introspection and good-girl caution grounding his boyish exuberance; his confidence and love of fun giving her a new sense of life possibilities.

Sittenfeld deftly captures Alice uneasy assimilation into the Blackwell clan boisterous, upper-class life her account of a family gathering at the family Kennebunkport-like vacation home is wickedly hilarious and she proves equally adept at evoking the daily texture of their early married life. Sittenfeld portrait of Charlie Blackwell, however, quickly devolves into caricature.

The vividly described young man whom Alice marries never becomes a fully imagined fictional character, but instead becomes such a cartoon version of George W. Bush willfully sophomoric and thoroughly uncurious about national or world affairs that it is hard to believe that he ever made it to the governor office, much less the White House. In her Salon essay Sittenfeld described herself as a staunch enough liberal that

I take would-be epithets such as flaming, knee-jerk and bleeding heart as compliments, and a registered Democrat who regards George W. Bush policies as misguided at best and at worst evil. And in this novel Ms. Sittenfeld seems incapable of mustering any sympathy for Charlie the president.

Unable to understand why her beloved heroine would share what she regards as heinous political views, she resorts to this dubious explanation: that Alice leads a life in opposition to itself, that she loves Charlie, but thinks he is so inept at governance that she actually voted in 2000 for his opponent, whom she sincerely believed would do a better job. Not only is it inconceivable that the discreet and very careful Alice would publicly come out against her husband war policy by having a heart-to-heart talk with a Cindy Sheehan-like character (an act she knows will have all sorts of public and private repercussions), but it is hard to believe that a happy marriage and the Black wells marriage is repeatedly described as such could survive a wife secret disdain for her husband competence in office.

This is not a matter of a couple disagreeing about particular issues like abortion or the Iraq war. It is not even a matter of a couple holding diametrically opposed political beliefs. It is a question of Alice secretly believing that her husband has been misled by his advisers and has continued on a disastrous course (which has cost thousands of lives) out of stubbornness and pride, and keeping these feelings to herself, as she counts the days to the end of his administration.

In the final pages of *American Wife*, which chronicle these developments, it is clear that Ms. Sittenfeld has stopped channeling the thoughts and feelings of a character she has so meticulously created and instead begun using that heroine as a sock puppet for her own views on the unhappy tenure of the Bush administration. The girls had helped out in the past. Most famously, they'd had visions that led to the rescue of missing boy Brady Ogden who had been gone for over three months before combined visions from led to his discovery just hours before Kate's marriage to Jeremy.

Many people take Violet's prediction seriously. Kate gets a premonition as well, waking up to the certainty that October 16th is a date of great importance and interprets this as the day the earthquake will occur. As the day of the coming quake nears, Kate argues with Jeremy about a conference he is scheduled to attend on that weekend,

wanting him to stay with her and the children, but he refuses to take it seriously and goes anyway. While he is gone, Kate is sitting with Hank on the night of the predicted quake and he uncharacteristically kisses her. This leads to an episode of adultery that will change their lives in many ways.

Works Cited

1. Sittenfels, Curtis, *Preb, A Novel*, Pub, Black Swan ,2005, print

Feminist Writing

A. Bee Bee Ayesha, M.A.,
English literature
Islamiah Women's Art's and Science College Vaniyambadi

Feminist writing and Feminism: An Introduction

In the west, the notion of an opposition between the sexes dates back to ancient Greek philosophy. Aristotle, for instance , believed that nature always aimed at the perfection, but proceeded to argue that a women was merely an inferior, incomplete version of man who was presented as the ideal enactment to nature's objective. In equally misogynistic terms, as we now perceive, the archetypal first women in Hebrew religious texts was tempted by an evil serpent and together they bring about the downfall of humanity and expulsion from paradise. Yet even these well-known narratives are open to challenge. The Greek poet Sappho, for instance, celebrated love between, women; similarly religious texts also featured strong or idealized depictions women. Although the documents of women's oppression historically exceed the literature on liberation, the balance in our own times is beginning to shift Since the 1970s a wide range of feminist writers have made significant contribution to scholarship by uncovering the lost histories of real women as well as revealing the subversive zone occupied by women's imagined reconstructions of reality. Another aspect of the critical project has been to reveal the complex operation of patriarchy, or to recover dissident readings lurking within traditional texts.

In these term literary canon has been challenged, both from the outside-from the position of exclusion, silence and oppression. Although feminists share many idea in common regarding the role of power, for instance the diversity of current works calls for the notion of feminism rather than a single system-driven ideology. In this regard,

feminist scholarship and cultural production both reveals the dominant gender binary, while simultaneously deconstructing the shifting boundaries. Historically, the dominant gender role of patriarchy was generally evident until the close of the nineteenth century. Nonetheless there are numerous examples of challenge to the ruling gender division that disempowerment women writing offered opportunities to explore the injustice and cruelty endured by women, but it was also a space to imagine a different kind of society in which women's lives were lived by women but it was also space to imagine a different kind of society in which women's lives might be improved, and men's dominant role contested. In the eighteenth century, novelist poet political writers were complementary rather than opposition. Ironically, women's roles were increasingly celebrated in the same movement that more rigid notions of what was deemed appropriate behavior were adopted: women were adoring mothers, caring wives, and domestic angels; those who fell short of this ideal were to be despised as whores. In contrast, men occupied the public sphere and enjoyed both economic independence and commodities of their ownership of their wives.

Curiously, men often enjoyed other women in extra-marital affairs; such as the hypocritical double-standard of Victorian patriarchy Feminism in Indian English fictions, as commonly conceived is a very sublime and over-the-top concept handled subtly under restricted circumstance. It is not at all a new concept and over the years many writers and novelist and other writers, composing their thought in English range from array of writers like Torrutt, to Kamla Das and from Srojini Naidu to Suniti Namjoshi, Arundhati Roy, to Shashidespande. These female Indian writers have opted the astonishing variety of themes in a style that usefully poetry and novels are capable of offering Indian women writer have often raised their voice against social and cultural inequality that constrained women's liberty and perpetrated institutional seclusion of women. Male novelist like R.K Narayan, have also highlighted the suffering of Indian house wives in the course of his presentation of fictional imagination. Women writers explore into the life of the house-wives and condemn their exploration in order to make sense of the fast changing pace of the new world. Kamla Das explore into the women's plight in India and the world.

Literary Feminism and Nationalism

Traditionally, right from the ancient days, India was a male dominated culture. Indian women were covered with many thick slack layer of prejudice, convention, ignorance and reticence in literature as well as in life. They were inanimate objects, who

followed five pace behind their men, they had to be gentle, patient, gracious and for generation together. Bengali the based widows of half dark room, spending centuries is washing clothes kneading dough and murmuring verse, from “The Bhagavad-Gita and The Ramayana” in the dim light of sooty lamp’s (neeru,2005) Sarojini Naidu’s presidential address to the All The India Women’s Conference (AIWC) in Bombay in 1930 arrests two central theme they are firstly the tension with the western origins of Feminism and Secondly, the construction of a nationalism that erases internal differences, perceived as potential threat to nationalism

Conclusion

Much of the early reforms of Indian Women were conducted by men. However by late 19th c they were joined in their efforts by their wives sister, natives, and other individuals directly affected by campaigns such as those carried out for women’s education the main objective of feminism is to improve the status of women and provide equal opportunity and dignity with men. The writers, who were, influenced by the feminist idea, involved themselves in expressing their ideas in their writing has led to the development of feminist literature.

Works Cited

1. Gill, P. Sellers,S.A (2007) history of feminist literary criticism Cambridge, University Press.
2. Robbins, Ruth(2000) Literary feminism London;
3. k.MiraBai :-Traditional and modernity; The portrayal of women writers,ed RK Dhawn (New Delhi1991vol.1)

Socio – Religious Reforms and Subalternity

B.S.Umaima Usmani, II M.A.,
English Lit, Islamiah Women's College, Vaniyambadi

Socio – Religious Reform Movements

Socio – religious reforms movements that came up in the 19th century Orissa. Various factors which contributed for the emergence of this movement to play a significant role have been discussed. The impact of education emergence of educated intelligentsia, the role of Christian missionaries etc., have been examined to assess their contribution in bringing out reform in the society. The Socio Religious movement like Brahma Samaj, which had a major presence in the 19th century Orissa, is being presented in this chapter. The district wise presence and activities of this movement have been studied in detail.

Meriah Sacrifice And Its Suppression

Meriah sacrifice among the khonds originated from their superstitious belief of keeping the earth Goddess in a pleased state of mind by propitiating her with most valuable sacrifices, lest she should cause failure of rains leading to famines and droughts. And for this they considered human blood as the most precious offering.

Women Education and their Upliftment

The two main issues on which the socio – religious movements of 19th century focused on were the abolition of the rigorous practices arising out of superstition, blind facts etc., and the improvement of the condition of women in the society. All most all the reformers laid emphasis on the necessity of the upliftment of women from the subordinate and marginal status in the society. For this to achieve, the approach

adopted was the education of women so that they will be in a better position in terms of literacy was the education of women so that they will be in a better position in the terms of literacy and awareness.

Subaltern

The word subaltern ‘silence and speech’ become the mind gripping subjects of deliberation with these issues the destructive power of the centre and the devised incapacity of the subaltern to answer back hold the position of determined in the discussion. A little amount of more favour given to any one side of the dyad supports the underplay of the other one. It is likely to underscore the contribution of the dominating violence of the center, if somebody presumes to believe in the power of the speech of the subaltern.

Amitav Ghosh and Khaled Hosseini’s View

The meanings of subalternity and domination, this paper attempts to highlight Amitav Ghosh in “The Hungry Tide (2004) and “Sea of Poppies (2008) and Khaled hosseini in The Kite Runner (2003) and A Thousand Splendid Suns (2006) in their endavours to disinter the subaltern voice with the help of representation and focus on the predicament of the subaltern by taking recourse to what Gramsci calls “intellectual pessimism” blended with “optimism of the will”

Our present challenge lie precisely in understanding how the under – classes we wish

To study and at once constructed in conflictual ways as subjects, yet also find the means

Through struggle to realize themselves in coherent and subjectively centered ways as agents (Qtd in loomba 2nd)

Amitav Ghosh delineates the subaltern meraic of characterization in sea of poppies with deeti, a young girl, soon to be widowed. Hukam singh – her addicted husband, her mother in law, kalua - a low caste and class caster. Raja Rathan – bankrupt landowner etc., in The Hungry Tide with Kusum, Nilima, her husband Nirmal, Piya a scientist or a research scholar, Fakir a fisherman, his wife, Moyna, Kania Dutt – a Delhite translator of six language etc., with Indian setting. Khaled Hosseini also portrays the lives of Amir and also portrays the lives of Amir and Hassan in fight against complexities anxieties and contradiction, to come to them with life

and to live life of authentic existence and belonging in *The Kite Runner* with Afghan background. In *A Thousand Splendid Suns*, Hosseini portrays the lives of Mariam, her mother Nana, Laila etc., whose plans for life are all foiled and frustrated by a society of patriarchy and war, in which women cannot escape the omnipotent clutches of the destruction of man. But they do not surrender. They persistently attempt to gain the existence of authenticity by writing with each other.

The beneficiaries of sacrifices also attempt to return as much amount as possible of selflessness shown to them to those who have given them anything. Piya is unable to forget Fokir. She collects money from America to work for his folk. Laila living some time in Pakistan return back to Kabul, when peace is restored there. She goes to Heart; Mariam's who lives in her hearts. 'Shine with the bursting radiance of *A Thousand Splendid Suns*'

Works Cited

1. Ghosh, Amitav. *Sea of Poppies* : Penguin Viking: India 2008
2. Ghosh, Amitav. *The Hungry Tide*. India; Harper Collins, 2004
3. Ghosh, Amitav. "The Slave of Ms. Hb Subaltern Studies; writes on south Asian history and society. Vol X ed. Partha Chatterjee and Gyanendra Pandey. New Delhi: Oxford 1992
4. Hosseini, Khaled; *The Kite Runner*. London, Bloomsbury Publishing 2003.
5. Culture of Orissa, Vol 2, New Delhi 1997
6. Patnaik, N.R. op. cit P 618 P 624

Note

The references from the primary texts have been indicating in the paper by page number in parenthesis with the abbreviations. *The Kite Runner*, *A Thousand Splendid Suns*, *The Hungry Tide* and *Sea of Poppies*.

A Study of Marginality in Doris Lessing's *The Grass is Singing*

K. Rajesh, Ph.D.,
Research Scholar in English
Pachaiyappa's College, Chennai

In literature the marginality of the world who are kept of their essential rights to take part in the social, religious, cultural political, educational and economic spheres of their lives and kept aloof, alienated, or segregated physically from the general public called the elite classed of the world. The superstructures of race in Africa, Australia, USA and caste in India inform, deform and complicate the identities of the marginalized along lines of gender, class, and family structure. Many postcolonial writers and theorist have challenged the reprehensive claims of marginality of the dominant classes in postcolonial cultures and societies. Marginality gets its roof in India in the sphere of Dalit literature. Rapid globalization has changed human outlook overcasts creed and colour but it was still unable to bring economic equality among all classes.

The research paper make an effort is to show how marginalities fictionalized by a Doris Lessing, she was born in Persia, grow in Southern Rhodesia (now Zimbabwe), after settled in England and she always tie of her memories in mind about Southern Rhodesia. The subject of marginality to identify in the fiction *The Grass Is Singing* (1950) set with the background of apartheid system, with major sociological and post colonial concern, to understand of the socio- political and economic condition where people get struggle to gain for their resources, and equal participation in public life. The contemporary issue talks about explores the power structure that creates the conditions of the centre and margin. Bill Ashcroft, Garen Griffith and Helen Tiffin in key concept in post colonial studies and description of experiences as 'marginal' is a consequences of the binaristic structure of different kinds of dominant discourses, such as patriarchy, Imperialism, and Ethnocentrism which mean that certain forms are marginal.

The novel has set in colonized landscaped in Ngesi village Southern Rhodesia during 1950s, colonized British people. It presents about black and white people's of Africa, around the landscape of darkness atmosphere with veld, bush, heat and echoing with cicadas sound, also has bring the same undertones which is overlap between sociological consciousness of identity. In the novel the marginality explores the issues of colonized peoples and there in human treatment to observe in the novel that how Lessing deals with the African Colonial situation, and written has realist mode, which depicts the economic failure, social isolation, unhappy martial life of the white farmer couples Mary and Dick. Before the marriage Mary, enjoyed an economically independent and she worked as a personal secretary, lived in a hostel, play tennis at the club, and participated in an engaging social life with her numerous friends, in a town in Sothern Rhodesia. Mary get married at the age of thirty, as the wife of the white farmer Dick Turner Mary believes that new life bring her closer to nature.

Mary Turner is a chief protagonist of the novel and she grows to be an independent young woman from her childhood. She gets an office job and lives in a girls' hostel without having any relationship from outside of the world. She hears a friends commenting upon her age, which one get married her and how long wearing youthful dresses. That a connect think into her room and sitting for hours at a time, wondering, why did they talk those things, what is the thought about me, their gossip leads her to change herself as well as to look for a husband, and she meet a Dick Turner into theatre and soon gets marries him, after they left the city to lead the life in the village farm. Mary Turner is actually forced into marriage effectively by her social surroundings, expectations and traditions.

Dick and Mary lived in separate house in the village, The families living there are spread far apart from one another, which they only met occasionally for contact with their own wish, it is also isolated from the nearby town. Mary would not socialize with others neighbours of white peoples in the farm, and she also harbors an antisocial attitude rivals her husband's. While Dick is on friendly terms with several of the black farm workers, Mary behaves with extreme, senseless cruelty the black servants. Dick isolation and poverty makes her increasing resentment on Dick that makes her thought she would never married, and she decided to leave him and farm, back to her premarital old life. Somewhat paradoxically, it was in this state of independence that Mary had a far-off more fulfilling social life. After the marriage, she would not get any relationship with her old friends and office, and not permissible returning to her old job. For both Dick and Mary, marriage is lonely, and exacerbates their existing isolation as white colonizers in Southern Rhodesia.

Dick and Mary suffer hardships on the farm. They live in the small house, roofed with iron sheets, which Dick had constructed as a temporary accommodation, when he came to live on the farm some seven years ago. The Mary failed to meet their basic necessities like getting enough water for bath, or to put ceilings in the house to protect one from the burning heat of central Africa. Dick failed to reconstruct the house to facilitate a decent living after marriage. Due to the insufficiency of funds, Dick put off the plan of putting ceiling in the house, which was roofed with the corrugated iron sheets that made the house stuffy and unbearably hot. Water was an expensive commodity. It was carted up to the house that was located at a little raised altitude twice a week. Mary couldn't get enough water for her bath, in the burning hot season on the veld.

The economic hardships suffered by Turners family when Mary knew about debt of Dick owed to his fellow farmers and bank. It was not always due to bad luck that Dick and Mary suffered economic hardships. It was due to lack of business acumen that Dick failed to make money. Dick spent some fifty pounds on setting up beehives that failed to attract even a handful of bees, pigsties, the kaffir store, thus bad luck and imprudent business practices led to the sufferings of Mary and Dick in economic terms.

In the town Mary seldom came in contact with the natives, but on the farm, the native Africans worked as labour and also served as houseboys. Dick treated his black houseboy and the labour on the farm with humanity. He gave enough food to the houseboy and chatted with him as a human being, to keep him in good humour. Mary has a jaundiced eye, she tries to find fault with the native, by suspecting they may stealing food. Her nagging attitude adds to her dissatisfaction at the same time, the goodwill of Turners in treating the native with humanity slumps. The native servants are not willing to work under Mary as behavior, During Dick's illness Mary takes a temporary charge to the farm. She treats the farm labour with cruelty with extreme senseless manner. She extracts work out of them without giving them five minutes interval. Mary refuses to treat the natives as human beings. She beats up the native called Moses across his face, which takes a small pause in his work at the farm for a drink of water, and speaks to her in English instead of kitchen kaffir, a language used by the Whiteman to talk to the black man. Mary is outraged at the thought of a black man using the language of the Master race. The good will earned by Dick as a kind master is destroyed, and some twenty of his good natives leave the farm.

For Mary, she never has consciousness of natives as people who are equal to her; she just puts them on the place of being ordered. When Mary raises her whip to

Moses and leaves a horrible scar on his face, the tragic relationship and the wheel of fortune between Moses and Mary have been turned. The conflict of colonial constraint and emotional desire must lead to Mary's tragedy. With the time passing by, Dick's spirit is increasingly deserting, nearly without a soul inside. However, instinct thought makes Mary want a baby to change her present living style, but only due to the poverty, Mary's strong living supporting point is completely collapsed with Dick's rejection. As a woman, although she owns an individual mark of racial discrimination, in her potential opinion, only she longings for care, love and strength. So she needs to fix her physical and mental hopes on Moses, she can't help being attracted by him, and accepts his comfort. But she can't forget their racial activities with the servants, often shouts to Moses and oppressed blacks, even feels sick. When she has emotional entanglements with black servant Moses, she struggles with herself all day, being both afraid of Moses' leaving and being desired comfort from him. But as far as the native is concerned, she is still responsive. This is the small part of her mind that is awake.

The post-colonial theme of marginality talks about white settlers of Southern Rhodesia (now Zimbabwe), where Mary grew up as a member of white settler community, the difficulty of the black natives of Africa, as well as the sufferings of the white women forced into a mismatched marriage by the oppressive patriarchal society who suffered nervous breakdown due to loneliness and poverty, and also get faced economical crisis in the African farm, and for the human company on the vast African veld. Lessing also empathizes with the white settlers who came to Africa to make a profitable living get failed. Lessing as a humanist talks about the difficulty of the educated and financially independent woman, those, who call themselves free women, and yet, suffer under the oppressive structure of patriarchy, in the post-war Britain.

Works Cited

Primary Source

1. Lessing, Doris - *The Grass is Singing*- Harper Collins Publishers, London, 2013.

Secondary Source

2. Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *Post-colonial studies the key concepts*. 2nd ed. Hoboken , N.J.: Taylor & Francis, 2007.
3. Jiang, H.(n.d). *The Repressed Self and Alienated Life-A Study of Doris Lessing's African Fiction*. Shanghai Foreign Language Education Press.
4. Zhang, Yechun - *An Interpretation of Mary in the Shadow of Colonialism in Doris Lessing's—The Grass is Singing*; Published by Canadian Center of Science and Education; Higher Education Studies; Vol. 7, No. 4; 2017:ISSN 1925-4741 E-ISSN 1925-475X, Online Published: October 25, 2017.

The Destruction of Identity in Toni Morrison's *Beloved*

R. Sathyapriya

Research scholar

PG & Research Department of English

Krishnasamy College of Science, Arts & Management for Women, Cuddalore

Introduction

Toni Morrison was born on February 18, 1931 in Lorain, Ohio, USA. She grew up in a lively household. Her parents encouraged her passion for reading, learning, culture and confidence. In 1949 she entered Howard University to study English. She received a BA in English in 1953 and in 1955 she obtained a Master of Arts in English from Cornell University. Later she became an English instructor at Texas Southern University in Houston, Texas. In 1957 she returned to Howard University as the member of the faculty. She was a member of an informal group of poets and writers at Howard University. She wrote a short story about a black girl who longed to have blue eyes. This story later evolved into her first novel *The Bluest Eye* published in 1970. In 1973 her second novel *Sula* was published. Her third novel *Song of Solomon* published in 1977. Her fourth novel *Tar baby* was published in 1981 in this she explores the interaction between black and white societies. *Beloved* is considered to be her fifth novel. It was published in 1987. This novel was influenced by a published story about a slave, Margaret Garner. In 1851 she escaped with her children to Ohio from her master in Kentucky. When she was about to be re-captured, she tried to kill her children because she did not want her child to be a slave. She killed only her girl child. The language was richly poetic and suffused with biblical references. The setting of the novel is 1873 in Cincinnati, Ohio, where Sethe resides in a small house with her daughter, Denver. Her mother-in-law, Baby Suggs, has recently died and her two sons, Howard and Buglar, have left home, unable to live any longer in a ghost-haunted house with a mother who seems indifferent to the disruptive presence. Sethe was locked in

memories of her slavery, the failure of her husband, Halle, her murdered child.

Sexual consciousness in Beloved

Sethe a former slave lives with her daughter Denver and the ghost of her dead baby girl. The book opens with the unexpected arrival of Paul.D one of the five men with whom sethe had formerly been enslaved at sweet home, a Kentucky farm. Paul.D moves in and as they face the past together, their tragic story unfolds. Meanwhile a girl named Beloved comes to live with them. We came to know that Beloved is the daughter of Sethe. She murdered her daughter at her young age. The meaning of “beloved” is explored, the word transcends its character and becomes a symbol for all dead and suffering slaves. The author explains racial and sexual consciousness in Beloved. Sethe’s black awareness and rejection of white perceptions and inscriptions of herself and her children and other slaves was noted clearly through her actions in the novel. The conflict of forgetting and remembering within seethe is reflected in the novels structure. In this novel the mother- daughter struggle stamp hears the concentrated agony of the entire black people. The reunion of Sethe and her daughter Beloved shows the problem of facing and reclaiming African- American history.

The Slave narratives

Morrison’s desire is to represent Margaret Garner and her generation, as the bodily form of ghostly child. We can read the obsessive relationship at the center of this text the figuration of authorial desire for a lost mother this explores Morrison’s reimagining of her ancestral community. The past history in Beloved demonstrates a startling sexuality. When Sethe explains Beloved’s identity, she interprets her reappearance as a sign of forgiveness, and in immense relief she turns her back on the world and devotes herself to loving Beloved. The ghost and its name in the tombstone of a child explained with love. Beloved was the center of the story. Her arrival at 124 signals her haunting desire of the past memory. This story is belongs to no one person but to them all the folks from Sweet Home who made it to 124. Thus Morrison in Beloved, denotes Romans 9:25: “I will call them my people, which were not my people; and her beloved, which was not beloved.” Beloved, the ghost, acquired her name at the moment of her burial when Sethe had to provide a name for the tombstone. Morrison strongly insists that her literary context is essentially African American and Beloved invokes slave narratives as its forefathers. Beloved is the story of seethe quest for social freedom and psychological wholeness.

The Quest for identity

Sethe struggles with the haunting memory of her slave past and the retribution of Beloved, the ghost of the infant daughter that she killed in order to save her from the living death of slavery. On a legendary and mystic level, Beloved is a ghost story that frames narratives of the impact of slavery, racism, and sexism and community of black families. The presence of ghost in the house of Sethe made them to feel isolated. Through the haunting images of the ghost named Beloved her mother Sethe and her sister Denver lose their identity. The neighbor's and the black community people started neglecting them from the society. The destructive identity of Sethe family was revealed through the appearance of the murdered daughter Beloved. After the reunion of daughter and mother the novel carried over by the past memories of Sethe.

Conclusion

This novel attempts a relation between the past and present through the character Sethe. The past memory of Sethe becomes the present and her present memory becomes past. Sethe's home is haunted by the ghost of her newborn daughter. This dead child is an embodiment of Sethe's memories of killing her child. She did not kill her child intentionally rather she did because she didn't want her child to be a slave under the white community. It is clear that the ghost's feelings represent disappointment at Sethe's memory that made up her identity. At the end of the novel, the black community makes up for its past misbehavior by gathering at 124 to collectively exorcise Beloved. By driving Beloved away, the community secures Sethe's and its own, release from the past.

Works Cited

1. Morrison, Toni. *Beloved*. New York: Alfred A. Knopf, 2006.
2. Andrews, William L. "The Representation of Slavery and the Rise of Afro-American Literary Realism." *Slavery and the Literary Imagination*. MacDowell, Deborah E. and Arnold Rampersad, eds. Baltimore: Johns Hopkins University Press, 1989.
3. Audi, Evelyn Louise. *Exile, Home, and Identity in Toni Morrison*. Web. 2013.

Gender Discrimination in Shashi Deshpande's *The Dark Holds No Terror*

K. Annapurany

Assistant Professor

PG & Research Department of English

Krishnasamy College of Science, Arts & Management for Women, Cuddalore

S. Gayathri

Research scholar

PG & Research Department of English

Krishnasamy College of Science, Arts & Management for Women,Cuddalore

Introduction

Shashi Deshpande was born in 1938 in Dharwad in Karnataka, South India and was educated in Dharwad, Bombay and Bangalore. Deshpande has degrees in Economics and Law which she finished with a Gold Medal in 1956. Deshpande started writing at that time, publishing her first Short story in1970. It published in magazines like "femina", Eve'sweekly", etc. Awards: Raugammal prize,1984, padma Shri award, and SahityaAcademy Award, Nanjangud Thirumalamba award for The Dark Holds No Terrors, 1990.

Shashi Deshpande Themes

Shashi Deshpande's novel shows that how the middle class family women's are struggling in society. In thematic concern is women's struggling in the family and society, these are frustration, guilt, fear, loss, loneliness and death. Her theme is on human relationships, especially within the family bond, express her valuable and authentic experience and her understanding of the complexity of this relationship. Shashi Deshpande has a distinct tradition of her own that rooted in socialand cultural contexts. There is an awareness to questions traditional images by way of probing into the meaning of the experience and sometimes with a moment of rebellion. But still there is no question of traditional concepts where in an attempted at totally breaking away from family bond and society and it's norms is seen in her novels.

The Dark Holds No Terrors Analysis

In this novel the dark holds no terrors, Deshpande's attempts to analyze about man and woman relationship within the family. It shows the theme is women's predicament. The story is narrated through a male character show to female of inferior. The narrator is a family of a newly married couple. The author herself says the story. Consequently the husband turns a sadist to her wife Sarita, unable to cope up with him, seeks help from the family friend who is greatly responsible for their marriage life. Sarita wants to live form family. But she decided not to break a way for the sake of children and ultimately chooses to suffer. She wants to tell all things about this family matters and lesson the burden of grief. This is the women's predicament. Doctor Sarita is in the end decide to live through suffering the seeking solace in her profession. Sarita's mother's isolation is throughout her life in the family. She was always quarreled about the laws and the women's responsible for the society and in the between her husband and herself. The loss of son is a great failure in her life. She developed hatred towards the daughter, Sarita, which she carried to the grave. She never disclosed her illness and died of cancer in the stomach. Sarita's disliked her mother hurt words by hurted behaviours. For fifteen years she is isolated from her parents but longer for them every day, Sarita and her mother are two strong characters. They could sustain suffering. Silence is another personality of Sarita when her mother is not maintained the silence and ignorance. They will be make to it good for herself. When Saru is maintained silence when Dhruva drowned. Saru maintained the same silence to her husband many. And her father is narrates that about facing the problems in past days he never support to Sarita, but now her father fullysupport to facing the problems with self-confidence and we shouldnot escape from theproblems, we have to go on trying it, if we can't believe in ourselves, we are sunk. Finally Shashi Deshpande's conclude that Sarita is a bold heroine to novel.

THE PROBLEMS OF EDUCATED WOMEN

- * Dowry and bride burning
- * Domestic violence and status in the family
- * Disparity in education
- * Sexual harassment in public
- * Equal pay for equal work
- * Property rights
- * No working after marriage

Problems of Gender Discrimination in this Novel

The Indian culture and traditions is considered as old and great all over the world where people used to works various female goddesses of saints and suffering in the family and society. India, powerful nation and famous worldwide for being the democracy in the world, women's backwardness is also very clear in the Indian society because of the social issues problems are lots of restrictions against women's. Women's are belong from middle class and lower class family suffering more than the women of higher class family. In general Indian society women's are facing problems of sex discrimination, high percentage of illiteracy. Female infanticide, dowry system etc. In the world women's are facing problems are lots of social issues and problems all through the life which are big struggling for them rights from their beginning of the life started. Female infanticide is the most common practice of killing girl child in mother's womb itself. Indian women's are considered that as burden for their parents and husband as they think that women are here only to consume money whole life without earning a little bit. Like Sarita mother's saying like boy child only make money like bring dowry and money but while girl child they have waste money and they reduce the money in our family. Now common problems of all women's is sex discrimination which they should have to the facing the birth and till the life ends of the death. Like Sarita is facing problems through her husband Manu. Manu is loving and caring husband only in day time, but in every night time he behaving normally otherwise. Sarita become the dominant breadwinner in the family.

Deshpande shows that Manu's male domination towards Sarita. This like many women's are suffering in like this they facing problems in places are that in responsible for household workers, rapes, sexual harassment at the working places etc. And they are some of the big issues of working women's in society. People in the middle age were considering working women's as key to destruction so they never allowed to women's to go outside and participate in the social activities like men in society. Women's are facing many more problems and challenges in our daily life and they have to struggle a lot to establish their own career. They consider women's are only a medium to keep family happy and healthy. Women are have right to educate and they wants to face the problem with self-confidence and they have improved in educated and working, women's have to have to change the family level and society level also. Opportunities of jobs are concerned. But on the social level, these women's who have been struggling since ages to assert themselves are still being heckled by their male counterparts and forced to remain silent. The voice of this newly emerged class of the

educated women's are equal to male. In world opportunities are common to all gender in society. But women's wants to they problems with self-confidence and they want to support themselves and they wants to have a moral courage necessary for self assertion replace the meek and submissive women, women's who are all facing problems with self-confidence they are bold heroines of their family life and in society.

Works Cited

1. Sheshi Deshpande. *The Dark Holds No Terrors*. New Delhi, Pengain, 1990.
2. S. Anandhalakshmi, "The Female Child in a Family Setting " the Indian Journal of Suazl work. Vol. L11 Nol, Jan, 1991.
3. Sarabjit Sandhu. "The Dark Holds no Terrors," Images of woman in the novels of Shashi Deshpande. New Delhi: Prestige, 1991.

Men and Women relationship in Anita Nair's Ladies Coupe

K. Annapurany

Assistant Professor

PG & Research Department of English

Krishnasamy College of Science, Arts & Management for Women, Cuddalore

M. Anita

Research scholar

PG & Research Department of English

Krishnasamy College of Science, Arts & Management for Women,Cuddalore

Introduction

The novel is about female's conditions in a male dominated society, psychological issues, marriage and divorce, social and cultural told with great insight. Here the character Margaret Shanthi is a chemistry teacher who got married to Ebenezer Paul raj. He is an example of male dominance. He changed her life because of the power he had in her life. Finally she changed herself in an artistic way to win her freedom from her husband. Janaki, another fellow passenger of ladies coupe, is an example for old age tradition. Indian society also believes that woman should always depend on some man in their life. Sheela is a fourteen year old girl, who is very sensitive with a deep insight. At the very young age she understands what is meant by life. Her grandmother also teaches her a negative picture of male domination. Marikolundhu is another passenger who comes from a poor family. She and her mother work as coolies n chettiar's house. She was seduced by one of the chettiar's son Murugesan. Nair's characters "ladies coupe" have their own pain and sorrow But They Overcome Their Entire Struggle And Have Their Own Life In Their Society.

About The Author

Anita Nair was born in Palakkadu district of Kerala. Nair was educated in madras before returning to Kerala, where she gained a B.A English language and literature. She lives in Bangalore with her husband, Harishand a son. Nair's novels the better man and ladies coupe have been translated into 21 languages. Nair's second novel "Ladies

Coupe ‘from 2001, has turned out to be a great success in so far 15 countries outside India. At the age of twenty-four, she went to United States to study journalism.

Men and Women relationship in Anita Nair’s “ Ladies Coupe”

The feminism advocacy of women’s right on the ground of the equality of the sexes. Many feminist women writers who have contributed literature to the society wrote chivalric novels. Most of their novels had women protagonist and were based on the glory of women in the world. Feminist women writers still strive to uphold the rights of women through their works like poems and novels. Anita Nair is an Indian bestselling author of fiction and poetry. She always had an affinity towards writing and the courage to pursue it under all the situations.

Psychological issues

Men and women are complementary to each other. Neither of them can claim any superiority over the other. But in human civilization, women are often allocated a secondary role. However, they possess the power of endurance, affinity, love and foresight which contribute to the happiness of others. Feminism can also be defined as a global phenomenon which addresses various issues related to women across the world in a specific manner as applicable to a particular culture or society. Though the issues related to feminism may differ for different societies and culture, they are broadly tied together with the underlying philosophy of achieving equality of gender in every sphere of life. So feminism cannot be tied to any narrow definition based on particular class or race of religion.

Marriage and Divorce

Margaret Shanti is one of the fellow travelers in the ladies coupe. Margaret’s story is a story of a woman who learns her own strategies to get her dreams true. Margaret’s husband, Ebenezer Paulraj, is an example for male dominance. Margaret’s marriage to Ebenezer Paulraj is like a fairy tale for her. Ebenezer Paulraj loves Margaret Shanti from the bottom of his heart but not ready to accept her individual likes and dislikes, whims and fancies and dreams and aims. Margaret’s state, hands tied freedom, is excellently portrayed by Anita Nair. He loves her but he did not allow her individuality. Margaret is initially a little girl who says ‘yes’ to whatever her husband says and ready to do anything for him. She is jolted out of this role when she has to go for an abortion. He controls her completely. She does not want her life to float like dead fish. She identifies herself with the golden fish marriage cuts off a woman from the mainstream of life and pulls back her from achieving her goals. Most marriages are successful only

when the women show major attention to the household affairs. For men it's different. In most families, the man is the boss of the house; wife a counselor or a minister who assists or helps; but not the dictator.

Social and Cultural

According to Indian tradition, a woman is always synonymous with good wife. A good wife should be faithful, obedient and virtuous. Janaki is expected to take up this traditional role of women. She plays various roles such as a daughter, a wife and a mother but not an individual who claims her life to be her own. The secondary position becomes permanent for her. This is mainly due to the patriarchal pattern of her society, which is accepted as a natural phenomenon. Anita Nair "ladies coupe questions the status of women in a traditional bound social order that sees women exclusively in the role of an obedient daughter, a docile wife and a breeder of children. Women in post-colonial India boldly defy such delimiting roles and assert self-dignity and personal freedom. They are to pen their basic physical and emotional needs and acts un- inhabitingly to satisfy them.

Conclusion

Anita Nair's ladies coupe is a story of a woman's search for freedom and independence. Nair says "I am not a feminist. I enjoy being in the house. I liked to be treated nicely and pampered. I don't think this book is about feminism". "it's about the inner strength which i see in so many women that overwhelms me". "when fifteen years ago, i was travelling in a ladies coupe, the women around me began talking.... people talk more openly to strangers". The train journey in fact symbolizes a journey away from family and responsibilities, a journey that will ultimately make them conscious of their self-esteem and dignity. It is a journey towards self-discovery Akhila travels with the question that has been haunting all her adult life. She meets five women characters in the novel and travels with the same question. This wonderful atmosphere, delicious, warm novel takes reader into the heart of women's life in contemporary India, revealing how the dilemmas that women face in their relationships with husband, mothers, friends, employees and children.

Works Cited

1. Nair , Anita. 2001, " Ladies Coupe" , Penguin Books , New Delhi.
2. Nair , Anita. Ladies Coupe. New Delhi , 2001
3. Rose .M. Stelle . 2004 , " From Periphery To The Center : Anita Nair's Ladies Coupe" .

Alienation of an Individual in Yann Martel's *Self*

S. Aswini, M.Phil.,
Scholar,
Sri Vidya Mandir Arts and Science College, Katteri

P. Sridevi
Asssistant Professor of English
Sri Vidya Mandir Arts and Science College, Katteri

In the novel self, the narrator, at first male expounds various events from his early childhood, living with a travelling family who ultimately settle in Ottawa, Ontario. The narrator goes to explain events from his year in private school. So far he graduates and travels to Portugal where he on his eighteenth birthday, wakes up as a female. In this part of alienation there are two questions which confront us with regard to the liberation of women and men. In this, changes occurred under the Sex-gender system. Based on the male and female alienation. It deals with the central question of the relationship of the categories masculine/feminine oppression of the struggle occurred in the society.

Martel alienation provides the beginning of the alternate account of male domination within capitalism. She argues the femininity female passivity, acceptance and loving helpfulness-is created not just individually as each girl is brought up, but much more fundamentally as a social construct a necessary counterpoint to the alienation of female gender. He expounds the nature and attitude of male and female external and internal genitalia. But in the gender identity refers to a person's private sense, and subjective experience, of their own gender.

This may be different from the person was assigned at birth. The narrator expresses the surprising un faced by her transformation as male into female. Finally, he concluded her trip and beings university back in the fictional Roetown. She begin writing and keep travel; in her life. The story clearly focuses for the protagonist female

consciousness a “male consciousness”. Due to critical attention, Martel explores the human consciousness as both male causes and female effort. In this process alienation occurred in occurred in the life of the human psyche. It is not only the outcome of specific social and material condition of life, but also the cause of human behavior based on gender and the diverse personal and social relationship are of immense sensitive individuals. As true as there are definite differences in the physical constitution of man and woman, there are certain differences in their approach towards, events, issues, situation, relationship and commitments.

The understanding of the male and female psyche must be based on the analysis of both the gender needs stemming from the conditions of the existence’ As the most powerful psychic forces motivating man’s behavior and the love reflects the female behavior. Martel’s fiction examines this general alienation of individuals in the role of male and female.

Martel’s exploration of gender difference is centered on female experience and male experience. Unlike the male-oriented portrayal of female sexuality and the expression of masculine are differ from man’s mentality and situation. Though sexual pleasure seems to be male prerogative, Martel used characters like Tinto’ Marri present sexuality of as a simple, natural experience that women can be enjoy with independent beings, either inside or outside love.

In the novels, Martel presents women as victims of love and care. His novels and stories picture rape, sexual exhibitionism, sexual intimidation and sexual violence as human experience that ironically result in a perverse transference of male and female. The reason it is so hard not to include spoilers is that so little of factual note happens and it is Martel’s addressing to the key events related to the main character narrations are earliest memories move on trough childhood, school friends, developing sexuality emerging academic interest create the act of imagination and motivation to write a novel or semi- autobiographical work it is a key moment showing the differ joy of box gender and alienation in the society.

The little girl, Marissa, is Czech so they cannot communicate properly. She speaks German. Here the alienation slowly takes place in her life. She does not compromises by using his least proficient language, Spanish. I awoke in the morning with the conviction

that love is an insomnia that wakes us from the sleep of life. I had been sleep before but never again. Moving into his adolescence his sexual development shares romances with male and female eventually she gets published her works and after graduating, moves go mortreal, Martel's ideas on alienation which had been ignored for a long time have income quite fashionable in her present life. Suddenly she is in love with her friend Tinto. It is the psychology that depicts love as a cognitive and social phenomenon. It is an intimacy, commitment and passion, for the two people share the confidences and various details in their personal life.

In the novel contain a different twist at the conclusion. In between he shows the passion, feeling, religious faith, alienations are also placed. Martel also reported in his writing the book rape scene, he contemplated the relationship between religion and evil. Martel himself has said that *Self* is a terrible novel, it is far from a terrible novel, but it does suffer from a serious identity crisis. It moves between travelogue and philosophical treatise and soft porn, with a central character who becomes a woman when he turns 18. I don't mean to be a spoiler by announcing this twist, but frankly the novel does not treat this as anything alarming or unusual. Indeed, not one of the protagonist's friends or relations even comments on the transformation.

One of the problems with this work is that Martel is trying hard to be idiosyncratic and innovative. He frequently breaks the text into parallel columns with translated passages running side by side. *Self* is a meditation on opposites of fiction, autobiography, man, woman, violence, happiness. Martel not sure the novel answers any of these questions. Mostly it attempts to ruminate on these issues through juxtaposition, leaving the reader to decide.

When Martel delves into the violence of adolescence, the loneliness of gender confusion, the impact of loss and devastation, his prose is meticulous and luminescent. But he can also stumble into excess, as though the voice he is seeking has eluded him until the end. Perhaps he found it with *Life of Pi*. With *Self*, we see a great writer honing his tools, but not quite using them to their full effect.

Alienation is more than a feeling of dissatisfaction that an individual develops in Martel's life. It is a result of the traumatic experiences and the incessant mental and psychological torturing the individual undergoes in his life. It is also an outcome

of the hostile family, social and cultural circumstances. Though it is experienced by any person irrespective of place and time, even though, the degree of emotional and psychological intensity may vary from person to person and place to place. It has gathered different shades of meaning. It has often denoted a great variety of dissimilar phenomena. In other words, it is universal.

According to Martel, the feeling of alienation is a mode of experience in which an individual experiences himself an alien. The feeling of alienation is also a cause. It causes a sense of despair, a sense of estrangement and a feeling of being lost. The degree to which modern man is alienated is shocking. Reason is no longer valid. Hence, the result is a sense of fragmentation, of being fundamentally distanced from the objective world of reality. In a negative situation, the alienated individual may reach the extreme limits in stupidity, insanity, crime and suicide.

Self-alienation is characterized as a loss of intrinsic meaning, a loss, which is an essential feature of modern man's alienation. In the psychological phenomenon as it is concerned with mental conflicts and crises. Safety, security, a sense of belonging and love are the basic needs. Faulty interpersonal relations, especially poor relations between parents and children cause anxiety, fear and a lack of self-esteem. This, in turn, forces him or her to be different from others.

Alienation has become a central feature of human existence in modern times. A human being is incessantly assaulted by the changing social, political, cultural and psychological forces. Existential problems such as despair, anxiety, restlessness, helplessness and frustration are the main causes of modern man's feeling of alienation.

Martel suggests comprehensiveness of mind, rationalistic approach to life, mental willingness to make compromises and adjustments, love and compassion for others and clear understanding of life as solutions to solve the problems of emotional, cultural and psychological alienation.

Works Cited

Primary Source

1. Martel, Yann. *Self*. Bloomsbury house, 2012. Print.

Web sources

2. "Self (Novel)." Wikipedia, Wikimedia Foundation, 13 Nov. 2017, [en.wikipedia.org/w/index.php?title=Self_\(novel\)&oldid=80000000](https://en.wikipedia.org/w/index.php?title=Self_(novel)&oldid=80000000). Accessed 16 Nov. 2017.

2. "Self by Yann Martel." Juxtapbook, 24 May. 2008, juxtapbook.typepad.com/books/2008/05/self-by-yann-ma.html. Accessed 16 Oct. 2017.
3. Smith, Joan. "Women's Oppression and Male Alienation." Joan Smith: Women's Oppression and Male Alienation (Winter 1978/79), www.marxists.org/history/etol/newspape/isj2/1978/no2-003/smith.html. Accessed 16 Oct. 2017.
4. Study.com, Study.com, study.com/academy/lesson/archetypal-psychoanalytic-criticism-of-life-of-pi.htm. Accessed 6 Aug. 2017.
5. "Trans Woman." Wikipedia, Wikimedia Foundation, 5 Nov. 2017, www.en.wikipedia.org/wiki/Trans_woman. Accessed 8 Nov. 2017.
6. "Traumaresources.org." Traumaresources.org - This Website Is for Sale! - Trauma Resources Resources and Information., www.traumaresources.org/index.htm. Accessed 6 Sep. 2017.
7. "Yann Martel." SparkNotes, SparkNotes, www.sparknotes.com/author/yann-martel/. Accessed 16 Aug. 2017.

Scattered Lives: An Analysis in Martha Southgate's *Third Girl from the Left*

P. Amala, M.Phil.,

Department of English

Theivanai Ammal College for Women, Villupuram

African American literature concentrates on the literary writings of the African people who were settled in America. In America particularly in the South, there were several laws that made African Americans to be placed in low social position. In addition, there were many organizations that were violence against them. These social and historical events pushed many African Americans to be poets and writers. Because to them writing is the only way to express themselves. Their journey exists from the colonial period to till the present. They want to get social justice and freedom.

Before understanding the origin of African American literature, it is important to know the main issues of that period. The issue of race and tensions of colour pushed African Americans to use writing as a weapon to establish a place for themselves in that community. The English contributed to the issue of segregation. They had developed the ideas of inferiority and distinction through their bitter experience and preconceptions rooted in images of blackness and physical differences between the two people. Those negative images were created by English adventurers and traders who visited the African Continent. The literature of England presented a pessimistic portrayal of Africans and their ways of life. The Africans were considered as brutal and ugly people.

The issue of racism, made African-American writings to be unrecognized and unauthentic works such as Frederick Douglass and Harriet Jacobs. Through poetry, sermons, letters and slave narratives, African American literature of the colonial period was a means of breaking the bonds of slavery. In New England, those slaves who were close with their master's families exchanged their stories and experiences with the

audience. They described their lives before slavery in Africa and their daily activities. They portrayed the suffering felt by husbands and wives separated from each other as well as the separations of brothers from sisters and children from parents. Those stories suggest a kind of awareness of the issues of slavery.

Martha Southgate (born December 12, 1960) is an African-American novelist. Southgate was born in Cleveland, Ohio. Her works are *Another Way to Dance* (1997). *The Fall of Rome: A Novel* (2002). *Third Girl from the Left*(2005). *The Taste of salt* (2011). The novel *Third Girl from the Left* is about three generation women of the same family whose lives are scattered due to the discontentment, self aspiration, lack of family bondage.

The bondage of the members in the family disintegrates due to the lack of recognition, encouragement and appreciation. In the novel *Third Girl from the Left* the attachment of daughter and mother began to split from the younger age of the protagonist. The child at its kindergarten is not encouraged by her mother for her drawing. It is the duty of every parents and family to encourage the creativities of their children through the words of appreciation. When the mother Mildred fails to appreciate the drawings of little Angela, it hurts her little heart and she stops showing her drawings to her mother.

When she was in kindergarten, Angela brought home the drawing she'd made. It was furious with red and pink and orange crayon. Smiling faces and suns. A green star in the corner. Mildred took one look at it and said, "What's all them colours about? Can't make head or tail of it." And Angela brought home no pictures. (21-22)

Though Mildred made negative criticism on Angela's drawing she preserved the pictures carefully but that becomes unknown to Angela. In an urge to bring up the children as perfect beings, most of the parents fail to recognise and encourage the talents of their own children. Mostly parents try to figure out the small mistakes and drawbacks of the children rather than looking into their talents. So that makes the child to lose her/his interest in particular activity and began move away from the person.

When the children are pressurised much to be in a disciplined form they try to move away from the boundary. Certain freedom must be given to enjoy their wish. All the members in the Greenwood section of the town appears to be similar with "dusty faces and ashy legs"(21). Everyone over there smelled of "Pee and soda".(21) The

game they usually play is hit one another. But the case of Angela and her family is totally different. Their faces shined with Vaseline and their legs were covered with jergens. Even if they hit and play they do it only in the absence of their mother. These differences among other black people and her restricted life made her to think the situation when she ceases to follow her mother. "They knew they had to act right. But Angela always wondered why. What would happen if she just stopped?"(21)

Transferring the ancestral history is one of the main responsibility of parents and grandparents of every family. Even that is not taken place in the life of Angela. When she came to know about it she loses her grip in the family when she realises that she has not been informed any of the historical incidents which took place in her native land. But those incidence were known by her close friend Louane Parson. Angela and Louane enjoy going to Mr. Evans ice cream parlour where he will always narrate his experience of losing his own father's ice cream shop at the same place. When they talks about Mr. Evans story Louane tells that even her father has told about the event which took place in 1921. "Angela was quiet, considering. Her parents never talked about that day."(23)

Though there was not any mutual relationship between Angela and her mother, they both will always go on for movies after completing their household chores. "And they kept going for the movies together. It was the only fun they had with each other." (29) Angela feels relaxed only in doing two things, one is to sing in the church and other one is to go for the movies. Dreamland theatre is the only place where Angela could understand her mother. It is this experience which made her to decide that she wanted to become actress. Fortunately her mother also did not stop her desire of becoming so. The rapport of mother and daughter exist only in the movies.

Angela moved to Los Angeles to become actress. She does not have any contact with her parents as well as her family once she left from Tulsa. The first time when she spoke to her mother after long time she expresses her entire grief through her wordless cry. Her father enquired about her present residing place. She informed that she lives in Los Angeles and also lies that she has got good job and better place to live. Moreover their broken bondage is clear through the lines of Angela: "She told them no, they should not come visit her but that she'd call as often as her busy schedule would permit."(39)

At the age of sixteen Angela, began to have company with Bobby Ware. After their five years of relationship their love ends up negatively. It is because they give

importance only to their ideas. When they think about their future each one had their own perspectives in their life. When Angela questioned about Bobby's future after ten years, he replied that he wants to go to Howard for college and to get his father's job. But Angela tells that she want to be with her parents so that she could help them. Angela loves both her parents and Bobby. So in dilemma she goes away from both her family and her lover. "I can't Bobby. I'm not even going to stay here. I'm gonna be an actress. In the movies."(48) When their parents came to know about their love affairs two weeks after their break up, there was a serious fight between Mildred and Angela. At this point of time she goes out of the home .

Dear Mama and Daddy, I know you want the best for me and you think that if I finish secretary school that will be best for me...I have money and find a place to stay. I'll write when i'm settled...I'm grown now and I 'll be alright. I know what I'm doing. Love, Angie(173).

These lines tell that the self aspiration made her to move on. She is matured enough to decide her own life. When people become mature they try to move out of their own family bondage thinking that they can decide their life on their own. Even after two years in Los Angeles, Angela never went home to visit her family members. She called them rarely and has got no friends to share. She herself alienated from her siblings. "And her brother and sister remained the strangers they had always been." (49)

Even Sheila, Angela's friend separated herself from the family because she is really fed up in life due to her mother's ill health. She came to Los Angeles from Chicago. She is not ready to take care of her own mother. She thinks that being with her mother will get her down as quoted as: " As soon as she saved money up bus fare from her summer job, Sheila got on the first Greyhound West She could, leaving mom passed out on the cold kitchen table. She called a neighbor from a nearly deserted bus stop when she was safely away. "I'm not doing it anymore," she said to Miss Clarissa, their next-door neighbor and the author of the only kindness she'd ever known. "If i stay, She's gonna take me down with her."(69) People are nowadays not ready to accept their responsibilities and they want to get away from it. It is the responsibility of the children to take care of their parents at their older age, but modern lifestyle makes people think it as a shame by concentrating on other aspects.

Angela wants someone to be on her side when she was in dilemma whether to abort the child or not. When she reveals about her pregnancy to her boyfriend Rafe, he tells

as: "Damn you, I don't want your Baby. I don't want anybody's damn baby."(103) She worries a lot on the reaction of Rafe and finally uttered "I guess that's it, then."(105) Angela loved both Sheila and Rafe. In fact Angela and Sheila are "dykes"(75) Even Rafe had enormous love for Angela but when he witnessed the relationship of Angela and Sheila he left without a word. He was totally fed up with their relationship. And even before that he once asked "What's up with you and Sheila, anyway?"(75)

As Angela becomes pregnant she eats more food which she has not even thought before. Sheila also does not earn enough money to fulfil her hunger. She has searched for food in the refrigerator but could not find anything. So this made her to call her mother at Tulsa. When her mother asks her to come to home, she left Los Angeles and Sheila. The beginning of poverty separated Angela and her soul mate Sheila which is described as "The night before Angela left, Sheila took the night off from the club. All Angele's goodbyes had been said"(108)

There are still people who long for their own sense of belonging. People do not feel that they belong to social system called family. This lack of belongingness may be due to separation from the family, feeling of inferiority among the family members. Whenever people do some mistakes in life, either they are rejected or condemned by their family members. People do not understand the fact that relationship is more important than perfectness and professional success. In the present era, people give importance only to their professional and their comforts; they fail to recognise themselves as a part of their family. There is only one solution to this problem that people should throw away their selfishness and should care about their family members too.

Works Cited

1. Southgate, Martha. *Third Girl from the Left*. New York: Houghton Mifflin company, 2005 Print.
2. Abrams, M.H, and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 10th ed. New Delhi: Language Learning Private Ltd., 2012. Print.
3. <https://bookpage.com/reviews/4259-martha-southgate-third-girl-from>. Web 3 Feb. 2018.
4. <https://aux.avclub.com/martha-southgate-third-girl-from-the-left>. Web 3 Feb. 2018.

Voicing Her Stories: An Appraisal of Pearl Cleage's *A Song for Coretta*

N. Vijayalakshmi
Research Scholar, Department of English
SSL, VIT University, Vellore

Dr. Soumya Jose
Assistant Professor, Department of English
SSL, VIT University, Vellore

Historians are storytellers after all, concerned with introducing characters and shaping their stories with some sense of the rhetoric needed to confront their audience's expectations and to bring the past to life. The first black American historians may have been the authors of slave narratives, those whose testimonies comprised not only eyewitness accounts of remembered experience but also a set of world views with interpretations, analyses, and historical judgments. At these points, and indeed at many points around the compass, memory and history come together. (Geneviève Fabre and Robert O'Meally, 6)

African American literature usually depicts the continuum of oppression, discrimination, and marginalization that are faced by African Americans in the American society. The doubly marginalized African American women who remain at the bottom of society are destined to be voiceless, and their bitter experiences come to the attention of the world only through the works of women playwrights of African descent. The African American women playwrights such as Lorraine Hansberry, Alice Childress et al, through their works and theatrical performances try to incite the ignorant African American women about their marginal status in the mainstream society. Pearl Cleage, a black feminist African American woman playwright has set all her plays against the backdrop of African American history which are not known to the present day generation of African Americans. Playwright Robbie McCauley in the article entitled "The Struggle Continues" remarks on the role that black history plays in instilling confidence

and inspiration in African American playwrights and actors: “Black playwrights and actors need inspiration, talent, and long-term connections to black voices – literally and symbolically. Both tasks require a willingness to play with language – the meanings and the music of it, and certainly a vulnerability to the lessons of black history and politics” (583). Cleage continuously draws inspiration from the sacrifices of her ancestors and through her works, she brings into limelight the contributions of African American women towards the upliftment of their community. The present paper is an analysis of Cleage’s play, *A Song for Coretta*, where Coretta Scott King becomes a source of inspiration for African American women. The stories shared by the women mourners in the play during Coretta Scott King’s funeral serve as the “lessons of black history and politics,” which in turn make the present day African American women aware of the services rendered by their ancestors toward the betterment of the life-conditions of African American women. At her funeral, many of the characters look upto Coretta as a patron saint for African American women and children. Through this play, Cleage restores the past, for the utility of the present generation and hence it is relevant to do a new historical analysis of the play. In the article entitled “A Critical Note on New Historicism” Altaf Ahmad Bhat states:

... New Historicism’s main objective is to see literary work in the historical back ground, and to focus on socio-cultural circumstance. It also considers the available critical literature written on the text. It is not merely the earlier kinds of critical enterprises such as historical and biographical scholarships. But it places a text within the totality of socio-cultural institutions and practices that make the history and culture milieu of a particular moment of time and place. In this way literature interacts as a product as well as producer of social and cultural conventions and codes. (14-15)

Pearl Cleage uses the medium of theatre to bring forth the historical facts of African Americans not through the celebrities but through the experiences of ordinary people who contributed to the Civil Rights Movement. In the article, “Pearl Cleage,” by Chris Nordmark, Pardo, et al, remark on how Cleage makes use of theatre to project the underrepresented events of African American history: “Through the theatre, she reveals a perspective on both past and present American history which is rarely seen in the history books” (3). In the article entitled, “Being Neighborly Performance in Seen It All and Done the Rest,” Shanna L. Smith observes that historical elements are embedded in Cleage’s plays and thus help the present generations to be recalcitrant in the

face of all discrimination that they have to encounter in their day to day lives: "Cleage often uses historical elements in her works, and bridges them with the contemporary issues. Generations come together to build futures, and in this way wisdom and innovation are respected" (51). In the play, *A Song for Coretta*, Cleage portrays the women activists who are rarely acknowledged both in the literary and historical texts and also the oppressions faced by them in the American society. In the article entitled, "Exploring the Cultural Spaces of Pearl Cleage" Paul K. Bryant Jackson posits that Cleage's plays, "revisit, recreate, and reanimate challenging historical spaces in such a way that they compel the audience to reconsider those central questions of gender, race, and community identity within the paradigm of past, present, Diaporsic experience and culture that are further marked by struggle" (n.pg). The audiences of Cleage's plays are well informed of the struggles that African American women have put in to elevate their status in patriarchal American society. In the play, *A Song for Coretta*, each mourner shares Coretta's contribution to raise African American community culturally and socially in the mainstream society. Apart from the contributions of Coretta Scott King, the play also presents the issues such as the New Gulf War and Hurricane Katrina and also pays homage to the Civil Rights pioneers such as Fannie Lou Hamer, Rosa Parks, Junita Abernathy and Myrlie Evers. In the book entitled *Contemporary Plays by Women of Color: An Anthology* Kathy Perkins quotes pearl Cleage's words on the portrayal of historical elements in her plays: "My work is deeply rooted in, and consciously reflective of, African American history and culture since I believe that it is by accurately expressing our very specific and highly individual realities that we discover our common humanity" (68). Cleage believes that knowledge of African American history is essential for the African Americans to move toward future.

A Song for Coretta opens with Zora Evans, a twenty-two year old journalist, who appears with a recording device, to find out the reason behind their attending (women characters in the play) Coretta Scott King's funeral. The journalistic commentary that she gives sets the tone of the play:

ZORA. It is a cold and rainy night outside of historic Ebenezer Baptist Church, but that doesn't seem to matter to the hundreds of people from all walks who have left the warmth of their homes and come here to say goodbye to Coretta Scott King...a woman they have never met. For those born after the civil rights era who never experienced the sit-ins and freedom rides and marches, it is difficult to understand what motivates these patiently waiting people to

stand hour after hour for the briefest glimpse of a stranger... some simply said that she was a great lady. Others, that she was the heart of the civil rights movement. Some said they just wanted to be a part of history. Witnesses to the end of an era. Whatever their reasons, they have all been deeply touched by something they cannot define. (7)

Coretta Scott King's contribution to Civil Rights Movement are not given due recognition in the African American history and hence by writing a play to mourn to death of Coretta Scott King, Cleage immortalizes the contributions of a woman Civil Rights activist which are not known to the African Americans who are born after 1980's. Cleage uses theatre as a medium to keep those historical moments which are not represented in the annals of African American history.

As the play continues the remaining four characters are introduced: Helen Richards, a senior citizen who met Coretta twice as a little girl during the Civil Rights era; Mona Lisa Martin, a Hurricane Katrina survivor who is homeless, Keisha Cameron, a seventeen year old who is pregnant; and Gwendolyn Johnson, New Gulf War soldier. Due to Zora's compulsion, each woman agrees to share their personal experiences and what made them to come a long way to attend Coretta's funeral who is the widow of Martin Luther King in spite of the cold rain. Zora records their story to show Coretta's achievement and also showcases the unspoken history of black women. At first, Zora interviews Helen, a woman in her sixties, who met Coretta Scott King twice when she was six years old. She says: "I met her twice once at the beginning of the bus boycott in 1955 and once again on the day it ended" (9). She shares her experience with Coretta, which she keeps close to her heart: "Welcome to the movement, little Miss Helen Brown" (10). She fondly remembers that Mrs. King volunteered herself and appointed black drivers, in order not to disturb the routine work of African Americans. African American community that endorses patriarchy, like mainstream community, have been blind to the contributions of women activists like Coretta Scott.

In the book, *An Introduction to Social Constructionism*, Vivien Burr states: "To give anything an identity, to say what it is, is necessarily also to say what it is not. In this sense, presence contains absence. That is, to say that a quality is present depends upon implying what is absent (107). Cleage, by the portrayal of Mona Lisa, a hurricane Katrina survivor, uncovers the unuttered and unrepresented historical events. Mona Lisa describes how people are paralyzed by the inhumane behavior of the rescue crew during the hurricane. She has come to attend Coretta's funeral to ward off her

frustrations which she experienced during the natural calamities. She feels guilty of not having saved a little girl who was raped brutally by the criminals in front of her. She says regretfully: "Everybody started clapping and hollering" (38) when the girl was raped and when they failed to rescue her grandmother from the heavy storm. Her life is in complete disarray on account of Hurricane Katrina. By the portrayal of a victim of Hurricane Katrina, Cleage projects the sufferings of ordinary African American women, which are not represented in any history books. In the book, *The Political Unconscious Narrative as a Socially Symbolic Act*, Fredric Jameson opines, "history is not a text, not a narrative, master or otherwise, but is an absent cause...." (35). Cleage with the portrayal of historical facts posits that African American community should protect their people when they are traumatized by the natural calamities.

The next mourner is Keisha, an unwed mother who is seventeen years old. She is a drug dealer and she is there to attend the funeral as she has listened to Coretta's achievement which was broadcasted in the National Public Radio when she was in the clinic for an abortion. After having listened to the inspiring life of Coretta, she changed her decision not to abort the foetus and then headed to attend the funeral of Coretta Scott King. She thinks that her unborn child would be blessed by Coretta if she attends her funeral, she also plans to name her child "Coretta" which she believes would give the child a meaningful future. The life of Coretta gives her the courage to accept her baby which conceived when she was under the intoxication of drugs. The plight of fatherless American children born in 1970s and 1980s who are destined live with single mothers are brought into limelight by Cleage. The single African American mothers have had a tough time raising fatherless kids in a hostile society. Jerry Adler in a News Week article states that, "more than half of all American children born in the 1970s and 1980s are expected to spend part of their childhood with just their mother" (qtd. in Middle Passages and the Healing Place of History: Migration and Identity in Black Women's Literature 176).

The depiction of Keisha represents that African American woman can defeat any odds in life if they draw inspiration from activist like Coretta. The last woman to be interviewed is Gwendolyn Johnson, who is an army medic. According to Gwendolyn, Coretta lead a life like that of a saint, who fought for the upliftment of the African American community. The character of Gwendolyn Johnson shows that there are black woman soldiers who serve the American society, but their contributions are never represented in history. She shares her personal experience in Iraq war and says that

soldiers urged her to shoot an old man who was not a enemy and in order to safeguard herself she was forced to shoot the man to death. She is regretful of the crime that she has committed and hence she has made up her mind not to go back to the army. Helen instigates Gwendolyn not to retract from her service in the army, and tells her that she should draw inspiration activist like Rosa Parks, Myrlie Evers, et al. Helen says: “Black women used to stand for something. We were the backbone of the movement. Rosa Parks, Myrlie Evers, Juanita Abernathy, Fannie Lou Hamer, Coretta King. Those women risked their lives fighting for your freedom!” (35). The play projects the heroic deeds of ordinary African American women characters like Helen, Mona Lisa, Gwendolyn Johnson, et al, who have shown their resilience in the face of all difficult situations that would have made them disillusioned.

Cleage being an activist knows that African American women need role models to emulate and to strengthen themselves to face the double marginalization that they experience in the society. In the article entitled “New Historicism and Cultural Materialism” James J. Paxson writes: “History is not prior to or privileged over literature; it is a way of understanding cultures and peoples as if they were themselves literary, textual, and narrative processes, while literature itself is only a symptom of historical forces” (233). Pearl Cleage uses the medium of theatre to unveil the unspoken achievements of black women in the mainstream society who are oppressed by the race and gender discrimination prevalent in the American society.

Cleage stages characters of different age group to show the difficulties that they endured during the different phases in the history of African American women’s fight against racism and gender discrimination. She exhorts the young African American women audience to join their hands to protest against all unjust practices in the society. The song which the five characters sing, “We shall overcome” and “This little light of mine” (39) shows that African American women are optimistic and have the fortitude to encounter any hurdles that come their way.

Works Cited

1. Bhat Ahmad, Altaf. “ACritical Note on New Historicism.” *Galaxy International Multidisciplinary Research Journal* 3:3 (May 2014): 012-018. Print.
2. Burr, Vivien. *An Introduction to Social Constructionism*. London: Routledge, 1995. Print.
3. Cleage, Pearl. *A Song for Coretta*. New York, NY: Dramatists play Service, Inc., 2008. Print.
4. Fabre, Geneviève., and Robert G. O’Meally. *History and Memory in African-American Culture*. Oxford: Oxford University Press, 1994. Print.

5. Guillory, Elizabeth Brown. *Middle Passages and the Healing Place of History: Migration and Identity in Black Women's Literature*. Columbus: The Ohio State University Press, 2006. Print.
6. Jackson, Bryant K. Paul. "Exploring the Cultural Spaces of Pearl Cleage." Program article for University of Iowa Summer Rep Play bill. Ioway City, 2002. IA. Print.
7. Jameson, Frederic. *The Political Unconscious Narrative as a Socially Symbolic Act*. Ithaca, New York: Cornell University Press, 1981. Print.
8. McCauley, Robbie. "The struggle continues." *Black Performance*. Spec. issue of *Theatre Journal* 57.4 (2005): 583-585. Print.
9. Nordmark, Chris, Renata Pardo, et al., "Pearl Cleage." *Voices from the Gaps*. (2006). Retrieved from <http://hdl.handle.net/11299/166123>. Web. 17 January 2017.
10. Paxson, James J. "New Historicism and Cultural Materialism." *Clio* 29:2 (Winter 2000): 232:240. Print.
11. Perkins, A. Kathy and Roberta Uno. *Contemporary Plays by Women of Color*. New York: Routledge, 1996. Print.
12. Smith, L. Shanna. "Being Neighborly Performance in Seen It All and Done the Rest." *Pearl Cleage and Free Womanhood Essays on Her Prose Works*. Ed. Tikenya Foster Singletary and Aisha Francis. North Carolina: McFarland and Company, Inc., 2012. 49-62. Print.

Domestic Violence and Aboriginal Women: An Analysis of Marie Clements' *Now Look What You Made Me Do*

Ms. T. H. Samjaila

Research Scholar, Department of English,
SSL, Vellore Institute of Technology, Vellore

Dr. Soumya Jose

Assistant Professor, Department of English,
SSL, Vellore Institute of Technology, Vellore

Aboriginal women in Canada are subjected to many forms of violence in their daily lives and hence they do not enjoy any security either in their own houses or outside their houses. Their lives are at stake as their male counterparts are the main perpetrators of the violence that they face in their day-to-day lives. This paper attempts to unravel the subtle portrayal of the violence against Aboriginal women in Canada, and how they keep themselves sane in spite of the variant forms of violence that shatter them physically and psychologically. In the article entitled "First Nations Communities at Risk And in Crisis: Justice and Security" Wanda D. Mc Caslin and Yvonne Boyer observe that the roots of the violence against women can be traced back to the violence that the Aboriginal men experienced during their stay in residential schools. "The violence that is so prevalent in Aboriginal communities is directly related to the sexual and physical abuse that generations of Aboriginal people suffered in residential schools. Anywhere from 48 percent to 90 percent of Aboriginal women have been assaulted at the hands of their partners, depending on the community in which they live" (75). There is a conspicuous lack of warmth and intimacy among the intimate partners in Aboriginal communities.

The male chauvinistic social structures that have been upheld by the settler communities have directly influenced the mindset of the Aboriginal male community. Women are deemed inferior to their male counterparts in Aboriginal communities, and they experience physical abuse within their family and communities. Aboriginal

women experience more racial violence and abuse, than their male counterparts and it has drastically effected on their physical and mental health.

The First Nation's woman playwrights project the lived experiences of First Nations women to make positive changes in their lives. Clements' play, *Now Look What You Made Me Do*, stages the realities and hardships that the Aboriginal women experience at the hands of their dominant fathers, husbands, and partners. The plot of the play revolves around the protagonist, Madonna, a half Metis woman, who loses her father in her childhood. Since then, she longs for a compassionate male companion and meets a man named, Jay, who later abuses her.

In the article, “The Native American Women Playwrights Archive: Adding Voices,” Rebecca Howard comments that *Now Look What You Made Me Do* “presents a graphic and compelling portrait of women struggling with domestic violence” (115). It is the playwright’s sincere portrayal of Aboriginal women’s struggle that makes the audience conceptualize the realities prevailing in Aboriginal communities. Madonna, a young woman of early twenties, struggles to live with Jay as she faces physical abuse and atrocities in the domestic space. She expresses her discontentment about her domestic confinement:

JAY. Shoes are important, though, you can tell a man by his shoes ... ask your mother ... A man’s shoes shows his character. She knows.

MADONNA. I don’t like my feet all bound in. Toes all mashed together and pointy. I can’t feel anything. I can’t feel the ground under my feet –

JAY. How Indian did you say you were?

MADONNA. I din’t. But I’m half. Sometimes I think it’s all in my feet. (15)

The “shoes” symbolize Madonna’s restricted life situation which denies her freedom as an individual. Madonna explicitly expresses her resentment regarding the norms that restrict her from upholding her identity as a human being.

She introspects on the memories of her childhood experiences and remarks that being insane gives one a temporary escape from the hard realities of life. “I’ve always admired insane people. The ability to just check out but still have the option of reality. I believe it’s a choice” (22). Her words echo her wish to escape from the hard realities that torment her every day.

Wanda D. Mc Caslin and Yvonne Boyer in the article, “First Nations Communities at Risk And in Crisis: Justice and Security,” remark that Aboriginal women become the subject of domestic violence than any other women from any other racial backgrounds. “In cases of family violence, both victims and abuses are involved in intimate or dependent relationships, and they often have strong emotional ties. Family violence is a complex issue which is having an enormous impact in Canada. Statistics Canada (2005) has reported that Aboriginal women are over three times more likely to be the victim of spousal violence than other women in Canada” (74). The playwright intensely depicts the lived experience of Aboriginal women who confront abuse from their spouse and intimate partners which leads to a more complicated relationship. Madonna, in order to escape from abuses and sufferings attempts to kill herself: Twice I cut my wrists, once after he died and once after Jay said he was going to kill me” (23). The persistent pains and abuses make her perceive that only death can free her from all kinds of sufferings and pains. Hence, she prefers suicide to risking her life in the hands of a cruel and abusive partner.

One of the important features in the play is the relationship between Madonna and Dee, a prostitute. Dee partially overcomes domestic abuse that she has experienced from her father as a child. Her experience and her status as a survivor of sexual abuse compel her to make a living out of prostitution. She says: “I always knew about sex. It was a sure thing. Steps slow. Daddy Daddy. Bedspread white ... I figured that out real good, made it into a business” (16). This dauntless path that Dee undertakes is a direct pointer to the title of the play, *Now Look What You Made Me Do*. The title can be interpreted as a challenge that she poses to her father to make him realize that she will continue to fight with her body which he has wounded.

In the play, Dee is instrumental in making Madonna realize the hard realities of the lives of Aboriginal women. In the article entitled “Their Spirits Live Within Us: Aboriginal Women in Downtown Eastside Vancouver Emerging into Visibility” Dara Culhane points out that a study conducted on the condition of the Aboriginal women shows that many Aboriginal women depend on prostitution to make a living. “A study conducted in 2000 estimated that 70 percent of street prostitutes working in the most dangerous and lowest paying “tracks” in the Downtown Eastside were Aboriginal women under the age of twenty-six, and most are mothers” (597). The characters of Madonna and Dee highlight Aboriginal women’s real-life conditions and their sufferings. The play exhibits not only a single woman’s suffering, but also represent the rigorousness of Aboriginal women’s lives.

MADONNA. Dee, I think I'm pregnant.

...

DEE. Like he loves you. I hope not.

MADONNA. I think he would. I think he couldn't help but love it. Little tiny fingers and toes. Do you think that if I am pregnant it has little fingers already. That it's waving in there.

DEE. Yeah, that's exactly what I'm thinking.

(DEE turns away.)

Once a guy hits you he never stops.

Can't get enough, I guess.

Can't get enough of a good thing. (24)

Madonna as a young woman fears not only the safety of her life, but also the safety of the foetus she bears. Dee, a representative of strong Aboriginal women, helps Madonna to envisage the difficulties and pains she would face from oppressive men and even from biological fathers. The above lines suggest that Aboriginal women are suppressed physically and mentally, and are denied of the rights to express their concern. Men's attitude towards them make them feel that they are mere objects and puppets in the hands of the agents of patriarchy.

Madonna's sufferings lead her to a state of mental agony where she loses control of her poise.

MADONNA. May be I'm dead

I can't stop

passing

blood

pressure in my head. (40)

Clements emphasizes on the daunting spirit of the Aboriginal women which helps them to "survive in the face of such crushing tragedy" (Nason, 142) in spite of all uncertainties and massive dangers that they encounter in their daily lives. The play ends with an optimistic note which shows that the protagonist gains courage to face the present reality by drawing strength from her memories. Though the play deals with various violence and women's suppression, it provides a meaningful insight to the audience that choosing to end one's life is not an option to escape from suffering.

In the article entitled “Aboriginal and Treaty Rights and Violence Against Women” John Borrows remarks that the silence of the Aboriginal leaders is one of the reasons for the increasing violence against women.

The unwillingness of chiefs and councils to address the plight of women and children suffering abuse at the hands of husbands and fathers is quite alarming. We are concerned enough about it to state that we believe that the failure of Aboriginal government leaders to deal at all with the problem of domestic abuse is unconscionable. We believe that there is a heavy responsibility on Aboriginal leaders to recognize the significance of the problem within their own communities. They must begin to recognize, as well, how much their silence and failure to act actually contribute to the problem. (Borrows, 710)

The playwright’s portrayal of characters as victims of domestic violence in the play is a strategy that she uses to make the audience conscious and cautious about the abuses that they experience in their lives. It would also inspire silent sufferers to voice their concern and their rights as human beings. The memories of her childhood and the strength that she gets through her interaction with dee help Madonna to be resilient in the face of all odds.

Works Cited

1. Borrows, John. “Aboriginal and Treaty Rights and Violence against Women.” *Osgoode Hall LJ* 50 (2012): 699-736.
2. Clements, Marie. “Now Look What You Made Me Do.” *Prerogatives: Contemporary Plays by Women* (1998). Print.
3. Culhane, Dara. “Their Spirits Live Within Us: Aboriginal Women in Downtown Eastside Vancouver Emerging into Visibility.” *The American Indian Quarterly* 27.2 (2003): 593-606.
4. Howard, Rebecca. “The Native American Women Playwrights Archive: Adding Voices.” *Journal of Dramatic Theory and Criticism* 1 (1999): 109-116.
5. McCaslin, Wanda D. and Yvonne Boyer. “First Nations Communities at Risk and in Crisis: Justice and Security.” *International Journal of Indigenous Health* 5.2 (2009): 61-87.
6. Nason, Dory. “Envisioning Resurgence.” *Canadian Literature* 215 (2012): 141-142.

A Study of Ethnicity and Racism in Toni Morrison's

The Song of Solomon

P.Sandhana, III B.A.,

Department of English
Sri Vidya Mandir Arts and Science College, Katteri

Introduction

Vevaina and Godard, in their essay "Crossings" in Intersexions say that what feminists from dominant groups fail to realize is that the fight against patriarchy is a lot of complex amongst oppressed groups and besides being subjected to racist stereotypes native and ethnic women are also subject to ethnically specified definitions of womanhood. Feminism has most often proved to be euro-centric and this was challenged by black feminists who have questioned the white women's moral right to speak for black women. The clarion call for the liberation of black women had come from Sojourner Truth, in 1852, who questioned the white tendency to reuse femininity to black females and also the patriarchal tendency to refuse equality with them. The black activist Anna Julia Cooper entreated the public to recognize the double sex role played by black women in the societyas spokesperson for their race and as advocates of rights of women. Most aboriginal and ethnic women writers attempt to retrieve their ethnic identity along with their feminine identity. Ethnicity and feminism can be coupled together when it comes to the question of positioning. In Kristevan terms, femininity is that which is marginalized by the patriarchal order. Toril Moi in her Sexual/ textual Politics states that Kristeva's emphasis on marginality allows us to view the repression of the feminine in terms of positionality rather than of essences and what is perceived as marginal at any given time depends on the position one occupies. Similarly the term ethnicity also acquires relevance when we study a particular group's or community's relative position in a given society. Racism in Toni Morrison's The Song of Solomon: Usually when a particular ethnic group within a larger community comes to occupy a

marginalized position there is a plea to admit them into the dominant social framework even while maintaining their distinct ethnic identities. That is what we see in the case of Afro-Americans.

They try to keep alive their ancestral tradition brought from their homeland, Africa. Within the dominant modes of social and power structures which try to erase their tradition and culture, they pass on their heritage through techniques of their own—the oral tradition, folk arts, folk culture, etc. they have developed their own indigenous cultural cults—a distinct Afro-American one. And their activism is not just the Afro-American community, but for their whole race. Thus racism also becomes a part of their ethnic tenets. Valerie Smith in her essay “Split affinities: the case of interracial rape” argues as follows within dominant discourses, race and gender are treated as if they are mutually exclusive categories of experience. In contrast, black feminism pursues the “intersectionality” of race and gender in the lives of black women, thereby rendering inapplicable to the lives of black women any “single axis” theory about racism or sexism. (272) Jane Freedman in Feminism, (2002) states that Nira Yuval-Davis and Floya Anthias point out that women are participants in ethnic and national processes in a number of specific ways: as biological reproducers of the ethnic community, as key actors in the transmission of the community’s values as markers of ethnic or national distinctiveness, as active participants in national struggles. The key aspect of American identity is the experience of migration. The immigrants and their descendants have made an important contribution to the making of American history. As Americans, they partake of a national identity, a communally determined and accepted sense of self. Aust. J. Basic & Appl. Sci., 5(12): 2260-2264, 2011 2261 ancestry and the interplay of different ancestries, ethnicity may be regarded as the most crucial aspect of American national character. The concept of ethnicity holds within it a wide range of social, national, tribal, religious, linguistic and cultural features. The possible definition of an ethnic group is a group that is socially distinct in terms of cultural or national characteristics.

Ethnicity is sometimes identifiable with nationality though it cannot have a total identification with it. But the term acquires relevance when placed in relation to the nationality of a particular group which is located within a larger national group. Thus are the cases of Jewish Americans, Afro-Americans, Black-British etc. The concept of etimicity is relevant in the context colonization too, the most evident instance being the Africans whose culture has been destabilized by colonization. In the context of

migration, W. W. Isajaw describes an ethnic group as “a group or category of persons who have a common ancestral origin and the same cultural traits, who have a sense of peoplehood and group belonging, who are of immigrant background and have either minority or majority status within a larger society” (118). Thus a study of ethnicity includes a number of traits like the immigrant groups common national or geographic origin, same culture or customs, race or physical characteristics, religion, language, customs and even cuisines . In a number of cases, the practical and social implications of a group’s status have been influenced by the memories of a past, of a common national origin. Thus they remain inter-related by a sense of solidarity which arises from a recognition of a lineage that can be traced back to a homeland. Ethnicity is inherently a matter of ancestry, of beliefs about the origin of one’s forebears. They share myths of common ancestry, historical memories and elements of common culture. An essential feature of colonial domination is cultural colonization which results in the destabilization of a community’s culture. But there cannot be a complete erasure of the culture. Thus it remains dormant within the tribal structure to be used later on as an edifice for future development. Black Americans are now redefining themselves on ethnic terms.

Among blacks brought in as slaves, African ethnic traditions persisted as submerged fragments. Now they are trying to recreate an identity on the basis of cultural continuities rather than on the caste-racial criteria used in oppressing them-blacks in America are now seeking means of amplifying all the criteria comprising ethnicity. Territorial origins in Africa and territorial and economic strongholds in present American settings, old folk and religious practices, features of life style, family relationships and artistic traditions are being scrutinized for their Afro-American flavor. In order to understand American identity, it is necessary to look to factors of “otherness” such as gender and ethnicity. A study of ethnic women writers can reveal the female version of the American “national character”. Literature by and about those who are marginalized can best represent what happens within that literature. Thus literature produced by American ethnic women presents not only the female or ethnic experience in America, but the American culture itself which places blacks within a secondary or tertiary space. Paul Marshall, in the words of Harihar Kulkarni, “is an avant-garde black woman novelist who insists on the reality of black culture not only as an antidote to white racism but primarily as an inevitable property of a people who, many thought, had no history, or culture of their own” (195). Paul Marshall’s women are social and political activists, at the same time being the transmitters of Afro-centric culture. The black women novelist’s effort to

deconstruct the existing image of black women and to inscribe a black feminine subject other than the discrete individual, has been done by an appropriation of black folk cultural forms. As a result of ethnocentrism in the culture, in 1960's, black folk culture was assigned an ideological value in order to suit nationalist intentions. This assertion on oral forms had proved useful for black women's fiction.

The black folk cultural forms were used to subvert the dominant white literate culture. The novel that emerged as a predominant genre in 1970's experimented with black oral forms as an attempt to liberate a uniquely black narrative voice. Folk story telling devices animate the narrative medium of Carlene Polite's *Sister X* and the Victims of Foul Play and Alice Walker's *Meridian* and the blues determines the narrative voice and structure of Gayl Jones's *Corregidora*. Thus we find that Afro-American writers use ethnic elements and techniques of story telling in their works as a device to retrieve and rejuvenate their heritage and culture. Folk arts and folk cultural forms are distinct aspects of ethnicity. Morrison's novels address the black people to see themselves within a culture. The title of the novel *Jazz* itself reveals Morrison's affinity to black folk arts and *Tar Baby* is based on a black American folk tale wherein a white farmer tries to trap a mischievous rabbit with the help of a tar baby he makes for the purpose. But he is out-witted by the rabbit. It is in *Song of Solomon* that we find exemplary instance of ethnic elements being employed in literary venture. An analysis of the novel reveals this fact. Morrison has created a whole autonomous world of blacks in *Song of Solomon*.

The two major characters are symbolic of all blacks and are archetypal. They are typical representatives of black life-Milkman is symbolic of all blacks and his aunt, Pilate, is the archetype of all black women, the Great Mother. In the novel Morrison depicts how blacks take pride in being black and revels in their sense of historical heritage as the backbone of their culture. The novel is an authentic assertive of Afro-centrism. Morrison's role as an Afro-centric storyteller is unmistakable and the orature of her foremothers as well as the oral traditions of the black community are evident both in the language and structure of the novel. In her works, Morrison more than often weaves into it Aust. J. Basic & Appl. Sci., 5(12): 2260-2264, 2011 2262 the Afro-American folktales, folksongs and legends. *Song of Solomon* is based on a story that she heard from her maternal grandparents and it is imbued with folk myths and legends from the African diaspora. The author draws on Afro-American legends about Africans who could fly and who used this marvelous and magical ability to escape from slavery

in America. Stories about Africans who either flew or jumped off slave ships as well as those who saw the horrors of slavery when they landed in the America in their anguish sought to fly back to Africa are very popular among the Afro-Americans. In *Song of Solomon* the main feature of Morrison's narration is her use of folklore, superstitions, children's games, songs, etc.

The history spirits of the black culture are intensified in these old songs. Milkman's search for his ancestral roots finds meaning in such sources as the blues songs and especially in the *Song of Solomon*. He links himself with the past by unceasingly piercing it all together. Morrison recognizes that oral tradition or folklore can more directly convey the truth than relying on the analytical descriptions based on Western logic "and traditions. She wanted to utilize the black folklore, especially the magic and superstitious part of it, in her texts because black people believe in magic and it is part of their heritage. This, she says, is the reason for using flying as the central metaphor in *Song of Solomon*. Throughout the novel Morrison questions the imposed values and perceptions of the dominant culture. As an alternative, Morrison tries to offer a cultural knowledge and belief situated in black America's African traditions and heritage. The song of Sugarman flying away to his home sung at the time of Milkman's birth is the key to Milkman's quest of his own roots. Moreover, it also highlights the function of the Afro-American women in passing on their legends to successive generations.

Morrison's essay "Rootedness: The Ancestor as Foundation" explicates the relevance of past history and ancestral heritage in rebuilding the present of black culture. In her works she validates that past is something that cannot be erased from a black man's/woman's world. In the opening pages of *Song of Solomon* itself Morrison exemplifies it directly in the Sugarman's song sung by Pilate and a few pages later on, symbolically, through Ruth Dead, Milkman's mother: Ruth let the seaweed disintegrate, and later when its veins and stems dropped and curled into brown scabs on the table, she removed the bowl and brushed away the scabs. But the water mark, hidden by the bowl all these years, was exposed. And once exposed, it behaved as though it were itself a plant and flourished into a huge suede-gray flower that throbbed like fever, and singled like the shift of sand dunes. This is metaphoric of the black cultural past which often lay hidden under the bowl of dominant culture. Once this submerged culture gains proper exposure it thrives and flowers and flourishes conjoining in the recreation of a cultural present situated in the past. Thus the Deads too, though they are alienated from the black community because of the alien values they hold on to, cannot escape from the influence of their ancestral values and traditions.

This is further explicated by the journey taken on by Macon Dead Jr. (Milkman) as he travels to Virginia in this quest for an ancestral identity, which in turn helps him to identify himself with the black community in which he lives. Milkman's quest is undertaken initially to provide him access to gold which he believes Pilate, his aunt, has left behind. At the beginning, Milkman starts journey as an effort to gain freedom from obligation to others by taking possession of a familial treasure. But instead of gold what he comes across is a treasure more valuable than gold-a treasure rich with the history of his ancestors. He develops a mature sense of familial obligations and discovers an informed knowledge of familial and tribal history and a profound comprehension of tribal wisdom. His experience at Shalimar, Virginia, brings over a complete change in Milkman and he passes on to a real black sensibility which had remained obscured by tile Western sensibility that he had adopted from his father. He had always considered himself too good for others of his community.

His perception receives a hard blow at Shalimar when the people around view him with hostility because he was an arrogant, urbanite Negro who looked down upon the black men and made them feel worthless: His manner, his clothes were reminders that they had no crops of their own and no land to speak of either. Just vegetable gardens, which the women took care of and chicken and pigs that the children took care of. He was telling them that they weren't men, that they relied on women and children for their food. He hadn't found them fit enough or good enough to want to know their names, and believed himself too good to tell them his. They looked at his skin and saw it was as black as theirs, but they knew he had the heart of the white men who came to pick them up in the trucks when they needed anonymous faceless laborers. (269) Milkman expected, in vain, that in his hometown he would be loved and respected by all just because at Danville, where he came across his family history, he was the object of hero worship. But soon he finds that his sense of superiority over the people at Shalimar has earned him only contempt and abhorration: "In his hometown his name spelled dread and grudging respect. But here, in his 'home', he was unknown, unloved, and damn near killed. These were some of the unlung niggers in the world" (273).

The course of an initiatory trial-by-fire in Shalimar in which black male elders invite the bourgeois urbanite on a hunting trek that is long and arduous, and then leaves him to fend for himself in the dark forest, a new knowledge of self and culture dawns on him. Left to himself in the dark forest filled with wild animals, Milkman tries to analyze the treatment he has received since his arrival, and also the ways he has mistreated others. He considers those people to be savages "Suspicious, Hot-tempered,

Eager to find fault and despise any outsider, Touchy, Devious, Aust. J. Basic & Appl. Sci., 5(12): 2260-2264, 2011 2263 jealous, traitorous and evil. He had done nothing to receive their contempt" (279). But gradually Milkman recognizes the necessity of abandoning such immature perspectives. It is the blues song sung by the children at Shalimar, while playing the Song of Solomon that brings about the total change in Milkman. It tosses his mind to an uncomfortable state. The feeling of hatred he nurtured until then towards his parents and sisters gradually dissolves. When he listened to the song carefully, it rings a bell in his ears . He discovers that the blues song the children were singing were about his own ancestors- his great grandfather, great grandmother, grandfather and grandmother. The song was about how Solomon, his great grandfather tried to fly back to Africa taking his son Jake along with him. But he dropped the boy in the course of his flying, near the porch of the house where Heddy, mother of Sing whom Jake later married, found him and brought him up. Milkman could identify all the names figured in the song to be of his ancestors-Solomon called Shalimar by Heddy, Jake, Ryna who is Jake' s mother, and Heddy the foster mother of Jake. These names reminds him of a number of places like Solomon's Leap, Ryna' s Gulch, the little village Shalimar, Not Doctor Street called so by Negroes in memory of his grandfather because he was the first colored man of consequence in that city.

The knowledge of his tribal and ancestral history thrills him. He is excited over the discovery that his great grandfather, Solomon, was a flying African and he had flown back to Africa. This information that he belonged to this tribe of flying Africans fills him with a sense of pride. The self-alienated man who had left his hometown in search of gold, and in search of an identity discovers a whole history of his tribe, of his ancestors who had their roots in Africa. He develops a sense of community and also a strong black identity. He now discerns the significance of many of the actions of Pilate-the song of Sugarman often sung by her, collection of rocks from the places she had lived in and why Pilate hung her name as an earring. All these contribute to the re-creation of an identity with a black Afro-centric lineage in Milkman. Just as Shalimar surrendered to the air in order to ride it, Milkman too finally undertakes this expedition to fly back to his homeland. Thus we find Morrison reinforcing the fact that the roots of Afro-Americans lie in African heritage and culture. For the purpose, apart from the plot of the novel, she employs a number of elements towards enriching this sense of ancestorhood. In her novels, Morrison can be seen often dramatizing the traditions of her community. Thus her works often resemble the oral technique of the storyteller. Just as an African woman storyteller does, Morrison narrates the tale of the

Flying Africans. This is done with a purpose to rejuvenate the traditions and culture of her community. Morrison uses a number of storytellers in her text and Pilate is the most significant.

Through Pilate Morrison tries to convey and retain the traditional role of African women as the guardians of rich cultural heritage and the transmitters of this cultural history to the future generations through oral techniques of storytelling. It is Pilate's remembering of her past which sows the seeds for Milkman's growth-both socially and psychologically. Moreover, the stories of his sister Lena, his mother Ruth, and his distant cousin Susan Byrd along with Pilate help Milkman to learn how to be a single separate Afro-American individual while remaining intricately entwined in relationship to a family, a community and a culture. Through Pilate Morrison asserts and exemplifies African values and African culture that has been brought to America by their forefathers. She has stature, strength and presence associated with an ideal African woman. Macon Dead, Pilate's brother himself states thus: "If you ever have a doubt we from Africa, look at Pilate.

"She look just like Papa and he looked like all them pictures you ever see of Africans" (54). Another retrospection of African heritage can be had in the image of three generations of women living in harmony, plaiting hair and singing song. This recalls to our mind a scene from the African villages. But the difference with Afro-American life comes when we see that Pilate is unable to bring her extended family back together as a force to confront racial oppression. Morrison has very beautifully painted Pilate as the ancestor for Milkman whose nurturing transforms him into a responsible individual who is humane too. It is stories and songs, the children's songs turned into woman's blues which she passes on to her children that inspires Milkman to unravel the history and the lore of his family. The song that is sung by Pilate at his birth accompanies him throughout his life and helps Milkman to realize that he is a descendant of the Flying Africans who refused to exist under the confines and humilities of slavery. The myth of the Flying African, we can see, is being re-enacted from time to time as a ritual to enliven their past. This is what we draw from the novel. The novel opens with the symbolic flying of Robert Smith. As a member of the Seven Days which functions to liberate the black community from slavery and yearns to fly to freedom, Smith's act can be viewed as a remembering and reenacting of their past. This myth of Flying Africans is kept alive from time to time through such acts of Robert Smith. From Smith the tradition is taken on by Milkman when he finally surrenders himself to air at Solomon's Leap. He realizes what Shalimar knew: "If you surrendered to the air, you could ride" (34).

Song of Solomon, thus is one of the most impressive and substantial fiction by Morrison which elucidates how the past of a community makes its impression in re-creating a present rooted in this cultural past. The concept of knowing one's name, tribe and cultural heritage, the importance of the knowledge of the ethnic elements of one's community and its retention in the present, is paramount and very evident in the novel. She exposes the conflict Aust. J. Basic & Appl. Sci., 5(12): 2260-2264, 2011 2264 of Western and African cultural perceptions and reveals the importance of African roots , heritage and values for Black Americans. Through the text Morrison asserts the necessity of stripping off the layers of hegemonic discourse which is subversive and which conceals the values of a civilization that lies underneath. The work is thus a discourse on the construction of a strong ethnic identity by re-creating the past through recalling the traditions, customs, lore, culture, experience and values that had originally gone into the making of an individual belonging to a particular community and thereby a distinct ethnic identity.

Works Cited

1. Atkinson, Yvonne and Philip Page, 1998.
2. I Been Worried Sick About You too, Macon: Toni Morrison, The South and the Oral Tradition: Studies in the Literary Imagination, 31: 2. Clarke, John Henrik, 1974.
3. The Afro-American Image of African Black World, XXIII(4).
4. Evans, Mary, 1984. Black Women Writers (1950- 1980): "Rootedness: The Ancestor as Foundation." Toni Morrison. New York: Anchor.
5. Everett, Chestyn, 1975. 'Tradition in Afro-American literature" Black World, XXV(2). Freedman, Jane, 2002. Feminism. New Delhi: Viva.
6. Isajaw, W. W., 1974. "Definitions of Ethnicity". Kulkarni, Harihar, 1999.
7. Black Feminist Fiction. New Delhi: Creative.
8. Moil, Toril, 2002. Sexual/textual Politics. London: Routledge.
9. Morley, David and Kuan-Hsing Chen, 1996.
10. Stuart Hall: Critical Dialogues in Cultural Studies. London and New York: Routledge.
11. Morrison, Toni, 1978. Song of Solomon. New York: Signet. Schneir, Miriam, 1994.
12. Feminism in Our Time. New York: Vintage.
13. Smith, G., Valerie. "Split Affinities: the case of interracial rape- in M. Hirsch and E. Fox Keller (eds.), Conflicts in Feminism. New York: Routledge, 1990.
14. Vevaina, Coomi, S. and Barbara Godard. Intersexions: Issues of Race and Gender in Canadian Women's Writing. New Delhi: Creative, 1996.
15. Wheats, Barbara, J. "Toni Morrison's Folk Roots", African American Review, 26(4).

Evocative Domestic Violence in Chimamanda Ngozi Adichie's *Purple Hibiscus*

R. Revathi

PG & Research Department of English,
Government Arts College, Tiruvannamalai

S. Suresh

PG & Research Department of English
Government Arts College, Tiruvannamalai

Introduction

Chimamanda Ngozi Adichie is one of the famous Nigerian writers who has entered her literary career with the publication of Purple Hibiscus (her 1st novel) which wins best first book award in 2005, that award recognized only for commonwealth writers. Not only she got an achievement for the novel Purple Hibiscus, she has been achieving a lot in the global literary scenes with the publication of her debut novels, short stories etc. Adichie's presentations have been received broad critical acclaim by readers. A deep family dynamic was focused by Adichie in her novel Purple Hibiscus, particularly women characters had been focused by Adichie and their verses exposes the conflict between Nigerian tradition and influences of the British west. All Adichie's works are being praised by the Nigerian middle class domestic life. Particularly the novel deals the domestic violence through the complicated character Eugene, who attacks his family members violently in the domestic set up.

Usually the problem of Domestic violence has been attacking a person by person in the domestic setup through their controlling or dominative power. The domestic violence abused personally, emotionally and psychologically by one person against another one. Mostly this kind of domestic violence affects women in the home by their husbands or their fathers with in the domestic setting. Finally victims unable to tolerate abusers violent action then they stand themselves against abusers and they start to attack abusers by the force of their will power. The novel Purple Hibiscus also describes the issue of domestic violence and how Achike family members protect themselves

from the father character Eugene's violent action with the support of mother character Beatrice. Adichie has written the novel within the view point of Kambili who narrates the novel Purple Hibiscus with the background of Nigerian traditional persona.

About Achike family in the novel Purple Hibiscus

In the world we can see different categories of families, from that few families are connected between their family members full of love and warmth, remaining families filled with horribly regimented, there we can observe lacking affection in between the family member. From these two categories of families Achike family which mention in Adichie's purple Hibiscus filled with the second category of family. The family filled with the control of Eugene Achike, his wife Beatrice, his elder son Jaja Achike and his younger daughter Kambili Achike are living together in the form of nuclear family. Like them one more family members also extended in the novel, whose are Eugene's sister Ifeoma and her two children and also Eugene and Ifeomas' father Papa-Nnukwu are living separate from Eugene family. Within Eugene family members three more virtues employees are co-opted, those are the house helper Sisi, the driver Kevin and also the gardener. Through that family the novel Purple Hibiscus has painted by Adichie to demonstrate the picture of domestic travails within an African traditional family background full of domestic abuses.

Abuses of Domestic violence in the novel Purple Hibiscus

Physical abuse is a main form of domestic violence. That is a person who is abused by another person physically and that attacked person gets bodily painful injuries. The same physical abuse participates in the novel Purple Hibiscus with in domestic set up. The novel starts with 'Palm Sunday'. On that day Jaja refuses to receive Holy Communion. Due to that reason which is mentioned above Eugene gets angry on Jaja then Eugene attacks violently Jaja by throwing the catholic missal upon Jaja and also beats him continuously. Those violent attacks of Eugene injured Jaja's whole body severely. Here the result of physical abuse affects victims' original behavior restricts their self determination and also limits victims' personal freedom. Likewise Adichie's Purple Hibiscus starts with the allusion of deep emotional events that signifies an eruption of domestic violence.

The opening line

Things starts to fall apart at home when my brother, Jaja did not go to communion and papa flung his heavy missal across the room and broke the figurines on the 'etagere' (3)

When the missal has thrown by Eugene that broken Beatrice's favorite figurines which symbolizes Beatrice heart has emotionally broken by Eugene with his unexpected violent reaction. The figurines' destruction shows us positive light of Beatrice character through the removal of broken shield and also rearrangement of etagere with painfully. From that Beatrice shows us her positive dealing of individual pain and humiliation. At the same time Beatrice has given empathetic reaction to Kambali's question while she has been replacing the figurines is, Kpa... I will not replace them...(15)

That is Beatrice tries to say ironically after her marriage much of the happiness she preserves from her original life to her daughter. This explanation of Beatrice shows us who has victimized physically and emotionally by her husband. After her marriage Beatrice receives continuous beats from her husband without reason while her pregnancy times. That beating is not only attack Beatrice which attacks her fetus too. Because of continuous beatings have received from Eugene, Beatrice meets several miscarriages in the novel Purple Hibiscus. Eugene severely attacks his wife in front of their children and his violence as is manifest in revelation of Kambili:

We stood and watched Papa descend. Mama was slung over his ... we cleaned up the

Trickle of blood, which trailed away as if someone carried a leaking jar of red watercolor all the way downstairs. Jaja scrubbed while I wiped. (32-33)

After Eugene beats Beatrice, she only acquires the nerve to leave very briefly of her state of miscarriage. Passively Beatrice comes back her husband's house despite the dangers, with prepared forgives for his brutality: He is carrying more than any man should carry. Do you know what Ade's death did to him? It is too much for one person (250).

From that point Nancy Chodorow's observation that, "Women's motherhood and mothering seems to be the most important features in accounting for the universal secondary status of women" (176). Likewise Beatrice derives much of miseries from her marriage life. She has tortured by her husband both physically and emotionally.

The narrator of the novel kambili's both emotional and physical abuses got an important task in the novel Purple Hibiscus. As a daughter of Eugene, she accepts and follows her father's daily schedules and also his dominant action while in her father's

house. There Kambili lives under the shade of her father totally at the same time she supports her mother and brother while their critical situations. That is she supports both of them victimized persons but she couldn't raise her supportive voice in front of her father. After few days she gets a chance to stay her aunty Ifeoma's house with her children. There she meets different life style that is following by Ifeoma's children that is totally different from her life style which she has learnt from her father. Actually she feels her originality while being with her aunty Ifeoma's family. From Ifeoma's relationship with her children, Kambili realizes that she doesn't get love, care and security from her father as Ifeoma provides love, care and security truly to her children. Both Kambili and Jaja felt more comfort and been independent during their stay along with Ifeoma family in Nsukka.

There Kambili develops deep bond with her grandfather Nnukwu and also between the children of aunty Ifeoma. Few days later Kambili and Jaja return to their home again they have to follow their father's daily schedule which he has given as an order regularly. From her aunty house Kambili has taken her grandfather's picture for his remembrance. Because of misunderstanding between her father and grandfather she hides her grandfather's picture from her father Eugene. One day unfortunately Eugene finds that hidden picture from his daughter. At that situation Kambili tries to prevent her grandfather's worse picture from her father. But she unable to prevent that from Eugene at the same time she has been attacked by Eugene both physically and psychologically. Eugene attacks severely. Her broken ribs and internal injury are evidence of her physical victimized situation. In addition she has victimized by her father psychologically through lacking of regular contact with her aunty Ifeoma and her children and also refusing her to continue close relationship with her grandfather. The psychological abuse affects kambili severely who couldn't communicate with those who have around her. Then with the support of Father Amadi during at the stay of aunty Ifeoma's house Kambili gets relief from dark life to bright life. Kambili develops her self-esteem and she starts to show her originality through her loud laughs, runs and dreams. With the support of father Amadi's encouragement she develops her self-confident totally. Amadi insist Kambili always: You can do anything you want, kambili. (239)

Finally the absence of her father's love and care, support and encouragement are Kambili has received from Amadi in her life. At the same time Eugene's severe attacks determinate Kambili's near death experience serves eventual catalyst of Beatrice

motherhood character that assumes herself that if this kind of abuses continued by Eugene, she would loss her children totally. So the end of the novel she poisoned Eugene to save her children from him ultimately. At the end of the novel Kambili teach us those things often in opposition of each other which can actually exist together in a strong kind of harmony.

Conclusion

Domestic violence obviously occupies in the novel *Purple Hibiscus* through the character of Eugene. Eugene's family members have gotten abusive relationship from Eugene who abused them both physically and psychologically. He shows his eternal tension on them with unacceptable violent actions. Victims (Eugene family members) are pushed under the domestic violence in the case of isolation, power and control, financial problem etc. There is a deep culture belief in Nigeria that it is socially acceptable toward a woman to restraint a spouse. Here women also often link the preparation of physical violence with husbands who are very controlling women justify wife beating are more likely to be victims of physical violence. The uncontrollable violent actions forced victims turn against that violence which they faced, who participate violent action to protect them and also protect their children from the domestic violence. The present study demonstrates the same issue of domestic violence which faced by victims and also with the support of others counsel they would reach their recovery stages from the domestic abuses through the essential characters of the novel *Purple Hibiscus*.

Works Cited

1. Adichie, Chimamanda Ngozi. *Purple Hibiscus* (2003). UK. ISBN 9781461813880.
2. Bell-Gam, Ruby A. (2004). *Purple Hibiscus Review*. H-AffTeach. Retrieved 2008-03-15.
3. Chodorow, Nancy. Family structure and Feminine Personality. *Feminist Frontiers* 5th ed. Edited by Laurel Richardson, Verta Taylor and Nancy Whittier. McGraw Hill, 2001,pp. 175-180.
4. Margaret Fafa N. 2017. Domestic violence in Chimamanda Ngozi Adichie's *Purple Hibiscus*, *International Journal of Arts and Humanities*, Vol. 6(3), S/No22, 118-126.
5. Wood, Julia T. *Gendered Lives: Communication, Gender, and Culture*. 8th ed. Wadsworth, 2009.

Women's avarice in Saki's Mrs. Packletide's Tiger

S. Nivetha, IIInd Year B.A.,

Kanchi Shri Krishna College of Arts and Science, Kilambi

M. Manjula, IIInd Year B.A.,

Kanchi Shri Krishna College of Arts and Science, Kilambi

Hector Hugh Munro was the 19th century British author. British literature is literature in the English language from the United kingdom, Isle of Man, Channel Islands. Anglo-Saxon (old English) literature is included, and there is some discussion of Latin and Anglo-Norman (old French) literature, where literature in these languages related to the early development of the English Languages and literature.

The 19th century period was known as the Victorian era and the works of that period was called as Victorian Literature. There have always "stories" of course examples of short fiction – simple, straightforward narrative in prose or verse are to be found in the folktales, ballades, fables, myths and legends of all nations and culture were started to print. Although the displacement of oral forms by written occurred over several centuries in Europe, even late in nineteenth century tales, sketches, legends, parables and anecdotes continued to evidence the traces of spoken as opposed to written narrative, the most obvious of these oral residues being the persons of the tale teller and a digressive method of recounting the events of the story.

Hector Hugh Munro (Saki) was born on December 18, 1870 in Akyab, at British Burma now knew as Myanmar. His parents were Charles Augustus Munro and Mary Frances Mercer. His father worked as an Inspector General in the Indian Imperial police. His mother was the daughter of Rear Admiral Samuel Mercer. In 1872, his mother was died at that time he was just two years old. After his mother's death his father sent him and his sister to England. In England they stayed with his grandmother and their aunt. First he studied his schooling in Pencarwick School at Exmouth after

that he was send to Bedford School , there he stayed in hostel. In 1893, he joined in the Indian Imperial Police at Burma. After two years he became ill, so he was returned to England. He joined as ordinary trooper at the King Edward's horse though he was already forty three years old. It was not capable because it was over age.

Hector Hugh Munro is also known as Saki. He was a famous British writer. The story behind his pen name is unknown. He was known as the greatest short story writer and he was compared with the famous writers such as O Henry and Dorothy Parker. Munro was inspired by the writings of Oscar Wilde, Rudyard Kipling and Lewis Carroll. First his stories was published in newspapers after that all works of him was collected and published into many volumes, except short stories. Munro also wrote full-length plays, one-act plays, a historical study, a short novel, etc. Some great writers are inspired by him such as A.A. Milne, Noel Coward and P.G. Wodehouse.

Mrs. Packletide's Tiger is short story written by Saki, this is a story about English woman Mrs. Packletide who has a desire that she want shoot a tiger. I'm discussing here how Mrs. Packletide shoot a tiger in the village named Nimrod. I 'm also discussing about how english women were lived in India at Pre-independence.

Mrs. Packletide was an English woman who had lived in India at before independence. Her friend name was Loona Bimberton. Mrs. Packletide had jealous on her friend Loona Bimberton, who was recently popularized by her adventure in aero plane ride with an Algerian pilot. All the village peoples were talks about the ride of Loona. So Mrs. Packletide became sad and jealous. And she want become famous than Loona. So she decided to shoot a tiger. If she succeeded the tiger shoot all were praise her boldness and her photograph will appear in the press.

Mrs. Packletide heard that the rumor a tiger roaming in the village named Nimrod. She a desire on shooting. Because her friend Loona Bimberton was travelled eleven miles in aero plane and made an adventure. In order became famous than other Mrs. Packletide decided to kill a tiger. Mrs. Packletide wished to Loona Bimberton for her adventure. So, she decided to invite Loona Bimberton for lunch in Packletide's house. Mrs. Packletide thought that to become famous before the lunch day. She planned give the tiger claw brooch as the gift in the next birthday to Loona Bimberton.

Mrs. Packletide offered one thousand rupees to the village person who could provide an opportunity to shoot the tiger. She didn't want to take much risk. The people nearby the village accept to attempt the shooting. They made arrangement for shooting.

An old tiger was wandering their village so they wanted to kill that tiger because the tiger ate all the domestic animals in that village. So the people arranged for shooting to kill the tiger. The village people made all the necessary arrangements to kill the tiger. Even the children were kept the outskirts to protect the tiger doesn't come to the village from the forest. The worker doesn't sing in the field so that the tiger's sleep might not be disturbed. A day was fixed to shoot the tiger.

A platform was constructed on a tree. There Mrs. Packletide was sat and her paid companion Miss. Mebbin. A cheaper kind of goat was brought from the cattle into the jungle, because to bring the tiger came out from the forest. The goat was tied some distance as a prey for the tiger. It was bleating. Mrs. Packletide was eagerly waiting for the arrival of the tiger. She was ready with the rifle to shoot the tiger. Miss. Mebbin expressed her fear but Mrs. Packletide told that the tiger of very old, so that they shoot the tiger easily. Miss. Mebbin told that she couldn't paid one thousand rupees for the village person because the tiger was too old.

In a meantime, the tiger appeared in that place. It lies on the ground for some time and walked towards the goat. Mrs. Packletide aimed the tiger. She also suggested Mrs. Packletide to kill the tiger before it would kill the goat. Suddenly Mrs. Packletide shot the tiger. The tiger sprang and fell down as dead. The village people gathered in the place and the people rejoiced. She had achieved a wonderful success. But Miss. Mebbin pointed out that the tiger had no wound. Mrs. Packletide shot the goat. This disappoints Mrs. Packletide. Actually it was died in heart attack caused by the loud rifle shot's sound. Mrs. Packletide's joy was short lived.

Mrs. Packletide pleased the villagers and she offered thousand rupees to the secret. The village people declared that the tiger was killed by Mrs. Packletide. Soon the news of Mrs. Packletide's was spread everywhere. Mrs. Packletide's adventurous thing was published in various newspapers, magazines and her photograph also published in the newspapers. As she expected the lunch day had come. Loona came to her home. There Mrs. Packletide talked about her adventurous thing. . Loona felt jealous of her. She could not able to read the account of her adventure in the newspapers. She refused to attend the party arranged by Mrs. Packletide. She also gave her the present. After some days Mrs. Packletide went to dance party in Diana's costume..

Miss. Mebbin was a clever woman. She was a selfish woman and she blackmailed Mrs. Packletide that she would reveal the truth of Mrs. Packletide's about the tiger's

death. She said that if she leaked the secret of the tiger hunt all the people were amused. Mrs. Packletide was got frightened. Mrs. Packletide said that no could believe Miss Mebbin's words. Miss. Mebbin said that Loona Bimberton was certainly believed her words. She blackmailed Mrs. Packletide and demanded money to keep her mouth shut. She wanted bought a week end cottage near Dorking understand how she could manage to bought that. But Miss. Mebbin enjoyed summer vaccion hunting because the expensive for that was very heavy.

From this story we understood that how the British women settled and they spent their leisuretime and their resources and what were they caring for. Mrs. Packletide's tiger gives the important that greed leads to disaster. Mrs. Packletide was jealous of Loona. Therefore Mrs. Packletide decided to outshine her by shooting the tiger. The story conveys the message that those who consider themselves smart enough to outshine others often get outsmarted themselves. The actions of these manipulative people can backfire and recoil on them. Thus before targeting anyone, one must not forget than even a bitter can be bitten.

Works Cited

1. <http://www.eastoftheweb.com/shortstory/UBooks>.
2. <http://www.google.co.in/search?q=mrs.packletide%27s+tiger&client=ucweb-b&channel=sb>
3. Munro, Hector H. ("Saki") (1902). *The Westminster Alice*, London. Moss, Stephen (14 November 2016). "Why Saki's stories are due a revival".
4. "Saki Does Alice" callumjames, blogspot.co.uk. Retrieved 2017-05-15.

Gender Inequality in *The Taming Of The Shrew* By Shakespeare

C. Jaishree, B.A.,
Department of English
Kanchi Shri Krishna College of Arts and Science, Kilambi

The Elizabeth Era

The English Elizabeth Era is one of the most fascinating periods in the History of England. The Elizabeth Era is named after the greatest queen of England-Queen Elizabeth 1. The Elizabeth Era is not only famous for the Virgin Queen but also for the era itself-great explorers, such as sir Francis Drake and Walter Raleigh. The Era of the very first theatres in English William Shakespeare, the globe theatre and Christopher Marlowe.

William Shakespeare

William Shakespeare was an English poet, playwright and actor, widely regarded as the greatest writer in the English language. He is often called England's national poet and "Bard of Avon." His extant works including collaborations consist of approximately 37 plays, 154 sonnets, two long narrative poems, and few other verses, some of uncertain authorship. Shakespeare produced most of his known work between 1589 and 1613. His early plays were primarily comedies and histories, which are regarded as some of the best work ever produced in these years. One of the important works of Shakespeare is "The Taming of the Shrew" which explains discrimination of women.

Gender Discrimination

Gender inequality is a gender discrimination referring to unfair treatment between male and female. Gender inequality is a social problem which causes unfair treatment in society between different genders. During the Elizabethan era, there were not many expectations

for men. They were allowed to do and say a lot more than women. It was considered a crime to insult men. Women were not allowed to speak their mind if they did, they would be judged (or) even punish.

In the play “The taming of the shrew” advocate sexual inequality. Kathereine is similarly dehumanised on several occasions. Early on, Bianca’s elderly suitor, Gremio, refers to her as a wild-cut” Suggesting she is vicious and unfameable, but perhaps also that is some ways he fears her. Later on, having married katherina petruchio says,

“She is my good , my chatl els, she is my house,
My household stuff, my field my barn
My house myox my ass my anything:”

By describing her in this way, whether he is in jest (or) in madness, petruchio deliberately positions her alongside animal and inanimate household positions. It seems that he is trying to endow her with all the characteristics of things which might be desirable to him: voicelessness, obedience usefulness.

In one of the central solilogues of the play petruchio set out how he intends to tame Kaherine. This misperception comes originally from the wrong understaing about the position of each gender in life. Now a days the paradox that makes women suffer adversities and put women into unpleasant situation is seen in every angle of life.

PETRUCHIO

Signior Hertensio,’ twixt such firnds
As we
Few words suffie; and therefore if
Thou know
One rich enough to be petruchio’s
Wife

We’re talked at length about petruchio’s quest for a wealthy wife. On the one hand, this is a typicalpursuit for a single, upper-midle-class guy in the 16thcentury. On the other hand we might wonder about peruchio’s true financial state. Is he, as he says earlier really well off? If he is not does our perception of him change? Is his sense of social inferiority what drives his behavior?

Hefty dowries aren't the only systems in which wives can be little money machines petruchio's wager on his wife's obedience suggests that women are always seen as cash cows.

Gender Inequality affects lives

Gender inequality has effects on the scale of population. According to statistics of general office for population family planning because of the discriminatio of genders the number of new-born boys and girls is unequal. To some people the hope to have a son loses the balace between two genders. Unfortunately this situation has occurred for such along time.

Through the play we see the need for domination through petruchio and the methods he uses to dominate while these ideas of male domination have remined a constant throughout the year however recently there has been a change towards equality. Male continually want to be the best, being a districk priority in their lives. Knowing that they are the best acts as a control valve in their live. This is best demonstrated in our own society through sports. Men trained to brutal "killer". When a sports career is over men are left with a void to vent frustration.

Male dominating treatement towards women is hard to comprehend, if one looks back on the steriotypical relationships of our grandparents during the forties and fifties, the monay changes with todays's generation easily juxtapose. We see women with high paying jobs and powerful position in life.

Gender inequality is obviously an aurgent problem is the world. Despite the fact that its volume much decreases it still exists and makes a lot of people suffer its consequences everyday. And there are many reasons leading to gender discrimination which cannot be soled easily. However with education and progressive thoughts of people, there are also reasons to trust in the future of genders inequality being stopped.

Works Cited

1. Micheal Billington review, The Guardian, 11 April 2003: <http://www.Theguardian.com>
2. JohnGuy(1988) Tudor England, Oxford Universitypress
3. George Macaulay Trevelyan (1949) England under the stuarts, p.25

Expatriate as the Subaltern in V.S.Naipaul's A House for Mr.Biswas

G. Abinaya

Research Scholar, PG & Research Department of English
Government Arts College, Tiruvannamalai

Dr. S.Suresh

Asst. Professor, Department of English
Government Arts College, Tiruvannamalai

V. S. Naipaul is one of the most accomplished contemporary Diaspora writers. Vidiadha Surajprasad Naipaul known as V. S. Naipaul is one of the remarkable English speaking-writers of modern times. He is an Indo-Trinidadian. He was born at the small town Chaguanas in the Caribbean island of Trinidad on 17 August, 1932. He belongs to an orthodox Hindu Brahmin family of India. His grandparents had emigrated from India to Trinidad to work as indentured laborers in sugarcane fields. His father published Gurudeva and Other short stories in 1943. He wanted Naipaul to be a great writer. His brother Shiva Naipaul too has written a novel. It is entitled Fireflies. At the age of eighteen the first novel was written by Naipaul.

Expatriate as the Subaltern in V. S. Naipaul's A House for Mr. Biswas. His novel was rejected by the publisher. But he never lost his high ambition. He put his effects to fulfill his father's dream. V. S. Naipaul begins his career as a writer before He has joined BBC to work as programmer to Caribbean Voices which was broadcast in once in a week. He was a fiction reviewer from 1957 to 1961 in New Statesman and wrote public relations copy for a concrete company in 1957. He has been traveling to many countries since became a writer. He acts as a mouthpiece of displacement and rootlessness. He is one of the most significant contemporary English Novelists in Post-colonial period. He can be known as travel writer as well as immigrant writer.

He has visited many countries to know of its history with the scholarship of the Trinidad government. He always narrates what he has experienced and learned in

the new land in his works. The exile sensibility manifests in almost all major works of Naipaul making him a great Diasporic writer. Most of his novels depict original history, real cultural, many serious issues like impact of colonialism on the societies and individual, the half organized world of third world countries, dilemma of identity-crisis and so forth. His themes like homelessness, spiritual isolation and perpetual exile in his works.

The Mystic Masseur is a key to open the door through which Naipaul emerges as a great novelist. It was published in 1957. It is a comic fiction. The background of the novel picturizes the atmosphere of colonial Trinidad. The novel portrays the life of an Indian writer who wanted to become a politician. This is the first novel of Naipaul that has been made into a film in 2001. An Area of Darkness, In a Free State, The Enigma of Arrival, A Way in the World, Half a Life (2001) and Magic Seeds (2004) are some of the major novels of V. S. Naipaul. A Flag of the Island and Miguel Street are Naipaul's short story collections. The Loss of El Dorado, In India; Wounded Civilization, India: A Million Mutinies are Naipaul's historical works.

Naipaul's works reflect Caribbean society as well as colonized countries. His literary genres are also based upon British community. He was born and brought up in the slave society of colonial Trinidad. So he could not survive in London. When he has lived in England, he writes of views on the new society. Naipaul has been honored by a lot of awards and laurels. The most highly coveted award, Nobel Prize in Literature is won by Naipaul on 11th October in 2001. He has got the Rhys memorial prize, the Somerset Maugham award for The Mystic Masseur in 1961. He received the Booker prize for The Free State. He also is awarded David Cohen British Literary award, W. H. Smith Literary award and so forth.

Naipaul's father encouraged to become the best writer. Naipaul has respected his father's dream and fulfilled it successfully, after his death. They loved each other very much. Their thinking was the same at many times and their views also. His father shared about the sufferings of his married life to Naipaul. While Naipaul has stepped into the literary world, he writes of his father's life. He started writing it in 1957 and finished in the year 1961. The work is named as A House for Mr. Biswas. His father's life was portrayed through the life and character of Mohan Biswas.

The novel A House for Mr. Biswas picturizes the life of Mohan Biswas. He is the central character of the novel. He is from an Indo-Trinidad poor family. From his

childhood he has been facing neglects and insults. Even when he becomes a son-in-law of a rich family, he has to meet humiliations. So, Biswas wants to build a house for him. He believes that a house will earn him identity and for that he works a lot until his death. That is why the novel is named *A House for Mr. Biswas* symbolically. The entire novel talks about Biswas' longing for his own house. It is the fourth novel of Naipaul which was published in 1961. It is considered as his masterpiece as well as a milestone in Naipaul's career. It is an autobiographical, personal novel; in addition, it is close to Naipaul's heart.

The story is written in first person narration. The story travels from place to place. First it is set in the country side of Trinidad and then moves to town and city. The story of *A House for Mr. Biswas* is set in a small remote village of Trinidad soil in the Caribbean Sea. It covers the history of Trinidad also. In the year 1962 Trinidad got freedom from the Spanish colonists. Such a small island had a mixed population. There were the white men (Spanish settlers), the coloured people (native Africans, the Negro slaves) and Indians who migrated to Trinidad from India in the early 50s and 60s. The novel *A House for Mr. Biswas* presents features of expatriation such as moving from country side to capital city, Port of Spain and covers the story of three generations that are Bipti and Raghu, Mohan Biswas and Shama and Mr. Biswas' children.

The novel has two parts - one is prologue and another is epilogue. The first part tells about the early life of Mr. Biswas. It is set in rural Trinidad and it describes the life of the Indians who migrate to the island. The second part moves to city. This part shows the sufferings of Mr. Biswas with society. It also shows that he wants to build a house of his own. Mr. Mohan Biswas works as a journalist in the Port of Spain. The novel begins with the death of Mr. Biswas and then the story moves to tell his past life. From his childhood he feels alienated from the society. He has no feeling of being a part of that society. He has been experienced alienation and exile in every stage of his life. When he was born, no one is happy in his family because he has six fingers in his hand. So they think that it is an ill omen.

A foreteller tells that he would be the reason to the death of his father. As the foreteller's words, one day his father jumps into the lake to save Mr. Biswas and dies. His family believes in fate and regards Mr. Biswas as one who will bring poverty to them. Thus, he is set apart from his brothers and becomes an alien within his own family. He has an unlucky sneeze which is the mark of his distinction among the other members of his family. They expatriate from their village and they become displaced

and scattered after his father's death. His brothers are sent to work. They are subalterns there. His sister is taken by Tara to work as a maid servant. She is also a subaltern in her own aunt's house. Pundit Jayaram is a Hindu priest.

Mr.Biswas' aunt Tara takes him to Jayaram to learn mantras. Unfortunately one day Jayaram comes to know of the truth that Mr. Biswas is not a brahmin. So he has been hated and sent to Tara again. She wants him to earn money. So she gets him employed in a rum shop of Bhandat. Bhandat is a brother of Tara's husband. He does forgery. He cheats his customers by giving them unmeasured drinks. He takes a mistress of another race and after his wife's death goes to live with her in Port of Spain. One day Mr. Biswas is charged by Bhandat of stealing one dollar from his pocket so that Biswas is cruelly beaten with a belt and is turned out of his shop. He returns to Bipti's room in the hut and cries out to her. Mr. Biswas goes to Tulsis' Store.

He meets Shama there and falls in love with Shama. They get married. Mr. Biswas think that he will live a luxurious life because Shama belongs to a wealthy family. He mistakenly believes that the Tulsis will provide him with what he lacks, so when he speaks with Alec about his marriage to Shama. He understands soon that he leads a subaltern life. He has no power.

They have chosen him to work there. Tulsi world is also a prison, becomes once more an outsider and a stranger. He has to live in joint family. He is unhappy because no one respects him and his feelings; even shama gives first priority to her mother rather than him. He realises that it is not a suitable place. He develops a mental complex due to the uncongenial family atmosphere.

In Hanuman House, within the Tulsis group, Mr. Biswas loses his personality and he is needed only as a husband and labourer. Hanuman House, just like the colonial world, works on the same pattern as the British empire in West Indies. Thus, Mr. Biswas phases exile and alienation in this world. He turns into a man with no name, land, history or sense of self. Hanuman House is portrayed in the novel as an alien white fortress. Even though Biswas is one of the relations in Tulsis family, he feels lonely. He cannot do anything against Tulsis. His wife Shama also supports her mother and has great affection for her maternal family rather than Biswas. She also wants him to be that way. Though Mr. Biswas is surrounded by relations, he lives as the other. These incidents make him construct his own new house for himself.

He was surrounded by family members, friends, neighbors, colleagues and so forth, they are alienated. He want to come out from their immigrant places because of their sufferings, identity crises and so forth. Trinidad will have been dealt in the following way. British rule leaves its political, linguistic, and cultural legacies in Trinidad and this can be elaborated through examining the communities in Mr. Biswas live. Societal and cultural forces of colonialism reshape the Indian community in Trinidad, and this, results in creating a feeling of homelessness and double consciousness on the part of individuals and society as a whole. The multicultural society is due to colonialism and it make the individuals and the society undergo the process of socialization and acculturation.

Alienation and Exile represent dimensions of colonial legacy in Trinidad. They are reflected in Biswas' characters. Throughout the novel, the narrators implicitly tell the readers that colonial education is the means for getting good jobs and progression. However, they also suggest that it is the means for losing cultural values. This ambivalent view is the view of the characters in the novel as well. Thus, it is seen as an actual impact and legacy of colonialism in the societies presented in the novel. The uprooting and displacement of people result in creating Diasporic communities throughout the world. Indians are presented as one of these Diasporic communities who suffer the apathy of their loneliness that they experience and a sense of estrangement from their tradition. Thus, cultural loss and mimicry are seen as legacies of colonial. The novel, in their narrations, reassert the notion of British colonizers who believe in the inferiority of colonized people and thus they assume that the colonized people are heathen, savage, and uncivilized.

Works Cited

Primary Sources

1. Naipaul.V.S. A House for Mr. Biswas. Pan Macmillan Publishers India Limited, 2011, ISBN 978-1-4472-1595-0

Secondary Sources

1. Jabar, Bahman. Legacy of British Colonialism in V.S. Naipaul's A House for Mr.Biswas and A Bend in the River : A Postcolonial Study (online) Available at
2. https://www.researchgate.net/publication/276920634_Legacy_of_British_Colonialism_in_V_S
3. Naipaul's_A_House_for_Mr_Biswas_and_A_Bend_in_the_River_A_Postcolonial_Study
4. Blabber, Ronald. This piece of earth in V.S. Naipaul's A Bend in the river in Peggy
5. Nightingale(Ed.) St. Lucia: University of Queensland Press, 1986. Singh,Veena. Paradox of Freedom in A Bend in the River V.S. Naipaul : Critical Essays Vol II

Confrontation of Racial Pride Between The White And The Black People In *The Telephonic Conversation* By Wole Soyinka

T. Praveena, I M.A.,
Department of English
Voorhees College, Vellore

Black Literature also known as African- American literature is the literature of the writers of African descent who settled in America during the eighteenth and nineteenth century that was produced in the United States. The writers who belonged to this literature, wrote on public issues like subjugation, cultural prejudice, their sufferings and struggle for freedom and appealed for recognition and equality. This literature of the black emerged only during the 1920's. It was the result of Harlem Renaissance or the "New Negro Movement" which was highly influenced by James Weldon Johnson. Before the Harlem Renaissance, the literature was very much dominated by the white people, in other words, it was all about the white culture and traditions. Only after the 1920,s, this condition of literature changed. There was an explosion of Black literature in which not only the African-American writers displayed the sufferings of the black people, but also poets and writers of other natives also gave their voice against the subjugation and brutality towards the black. The Harlem Renaissance was a provocative response to the new era: an aesthetic response overshadowed time to celebrate identity, creativity and culture.

"Born with a dark-skin is not a sin". Colour is a variation caused upon the skin with the geographical and climatic influences. As Abhijit Naskar quotes in his "**WE ARE ALL BLACK: A TREATISE ON RACISM**", 'If not as a true human, let me tell you as a Biologist, color of the skin does not define an individual's intelligence – it does not define an individual's dreams – and above all, it does not define an individual's character', colour has nothing to do with the quality of a man, his ancestors or his future generation.

Akinwande Oluwole "Wole" Babatunde Soyinka commonly known as Wole Soyinka, who himself is a diasporic African-American writer, was aware about the conflicts between African tradition and western modernization. Soyinka is a Nigerian playwright, poet and essayist. He was awarded the 1986 Nobel Prize in Literature, the first African to be honoured in that category.

Appearing initially in the collection *Modern Poetry from Africa* (1963), *The Telephonic Conversation* is a provocative discussion of racial prejudice and misguided civility. Negotiating elegantly between the irony and the social criticism of sarcasm, the poem maintains a thoughtful distance from the emotional fields of its subject matter, making it a humorous poem that sets aside anger and frustration to achieve a deeper understanding and a sense of integration and harmony.

The poet narrates the ill treatment of a black man by a white landlady. She is a xenophobic (exhibiting an irrational fear of foreigners, such as the African caller). She engages a vocabulary of racial stereotypes and her unwillingness to rent to a man of black colour reinforces a policy of racial segregation or what has been called ghettoization (the practice of restricting members of a racial or ethnic group to certain neighbourhoods or areas of a city). The speaker does not react in anger to her narrow-mindedness. He simply engages language in a calm and highly sophisticated manner elevating the poem from attack to a much more effective end of allowing the readers to see the world through the absurd lens of racial prejudice.

The poem opens with a diasporic tone announcing the readers that the central character is distant from his land. It is very realistic that it portrays the expectations of a non-native or an immigrant about the place he wants to live. Privacy and peacefulness is what one prior to rent a house after the price. This nature of Diaspora is represented in the lines,

**"The price seemed reasonable, location
Indifferent. The landlady swore she lived
Off premises"** [TP (Lines 1-3)]

The speaker in the poem immediately makes a confession after making a call to the landlady over the phone that he is an African. This intends to express the speaker's pride about his own colour and also creates an impression that being dark-skinned is not shameful. The poet has portrayed a powerful protagonist who is very honest and unashamed to be a black.

The description of the two characters in the poem takes up two extremes. The white lady is portrayed to be very civilized and neatly dressed but we are unable to find any description about the black man about his dressing sense or education. The landlady is described with imagery; it is the speaker's assumption of how the lady will look which might be the result of his experiences and notions about the white people and their culture. The lady is portrayed to be highly civilized in the eyes of the speaker,

**“Lipstick coated, long gold-rolled
Cigarette-holder pipped” [TP (Lines 8-9)]**

The silence that breathed through the telephone when the black man confessed he was an African, itself, creates a sense of thrill and an impression that the lady is influenced by cultural prejudice. She was very particular in knowing the range of his blackness. The humiliated dark person, however replies that he belongs to “West African sepia”, after a long struggle within himself, it comes as a storm of humour to the audience when the white lady, who was pre-assumed to be very well-civilized and educated is unaware about the community the speaker belongs to. The poet has given the essence of satire here. It is queer to know that a lady who is influenced by cultural prejudice and is racially discriminative is unaware about a race or community. This raises a question if the lady is really educated and civilized, which we are unaware of, but one can come to a conclusion that she is not much educated with her ignorance of not knowing the name of a community. It also put forths another question, whether the lady is really discriminative or not. A person who is discriminative in nature must be aware of everything at least before he dominates others. The lady's lack of knowledge about a race and still being discriminative in nature seems like, cultural influences upon her is not inherited rather acquired or she may be dominating just to show off that she is white and follow the custom. Her ignorance is twice highlighted by the poet,

**“what's that?” conceding
“don't know what that is?” “like brunette”
“that's dark, isn't it?” [tp (lines 25-27)]**

This highlights her ignorance about what West African sepia is and brunette is.

The speaker has been very much patient and maintained his patience for a very long time. When the lady kept on asking about the range of his blackness, he just exploded. He started to describe his colour part by part expressing his frustration of being discriminated for having a dark-skin.

**“Facially, I am brunette, but, madam, you should see
The rest of me. Palm of my hand, soles of my feet
Are a peroxide blond. Friction, caused—
Foolishly, madam – by sitting down, has turned
My bottom raven black—“ [TP (Lines 27-31)]**

There is no need for a landlady to enquire about the colour of the tenant. She's only going to rent her house and that has nothing to do with the colour. The estrangement of the black people is vividly expressed by the poet. Last few lines of the poem picturizes that the black man is smarter than the landlady. From the beginning, the speaker speaks in a gentle tone; the disgrace caused to him makes him speak arrogantly. Still, he does not abuse the lady; he just describes his colour and asks her to see him in person if she is not satisfied on hearing. “Madam – “I pleaded, “Wouldn’t you rather See to yourself?” [TP (Lines 33-34)]

The speaker in the poem helps the audience understand that how one is socially ignorant but still remains discriminative. Poet has utilized two techniques to portray the anger and frustration of the black man and the difference of attitude between the two characters. Generally, using all letters in upper case i.e., capital letters creates an impression of shouting or yelling at the reader. The poet has used the same technique when the landlady asks about the range of the speaker's colour. This is evident for her dominant attitude and inhumane behavior. The speaker, though, speaks out of anger caused by his humiliation, he is still genuine and behaved himself – he described himself as what he is. This exhibits the confrontation of racial pride between the white and the black. The white is proud of being white, on the other hand, the black is not ashamed of being black, he is, in fact, proud of being himself and proves that it is no shame to be born as a dark-skinned man.

Poet uses the words red, describing few things around the speaker, this exhibits the anger of the speaker. As an archetype, red is the symbol of danger and anger, poet uses it to show the depth of the speaker's anger here.

**“Red booth. Red Pillar box. Red-double tiered
Omnibus squelching tar” [TP (Lines 13-14)]**

This poem may be a personal experience of the poet himself or an account of someone known by the poet. This poem being a personal experience or a witnessed one, expresses the poets own feelings which is relatable his people – the common struggle of Africans who stand confounded between acceptance and rejection. This poem portrays racial confrontation in a different perspective i.e., nobody is ashamed of being themselves, this breaks the usual method followed by writers that one group is dominant and the other is submissive and inferior due to the submissiveness. Till date many works have been emerged as a voice against the enslavement and mistreatment of the black people, among them, The Telephonic Conversation, remains one of the best examples as it entertains the readers as a piece of literature and also makes the audience think as a work focusing on societal issues.

Works Cited

Primary sources

1. Moore and Gerald. Modern Poetry from Africa, Baltimore, 1963, U.S.

Secondary Sources

1. Sandra L. West and Aberjhany. Encyclopedia of the Harlem Renaissance, 2003.
2. Naskar, Abhijit. We are all Black: A Treatise on Racism (Humanism Series), 2017.
3. Soyinka, Wole - Wikipedia.
4. Archetypes of colour – <<https://www.archetypes.com/archetype-mystery-color/>> .
5. Black literature and Harlem Renaissance – Wikipedia and Britannica.

Silent Sufferings of women through their life time

D. Miracline Susanna. I M.A.,
Department of English
Voorhees College, Vellore

According to Hindu philosophy women had no rights to study Vedas. The law givers declared women to be impure for example, in the Bhagavad - Gita women are lumped together with sinners; they can never attain salvation except by being reborn as man. Thus gender prejudice deeply embedded in the minds of the people that they started to consider women as an inferior creation to man and gradually thus create the gender discrimination among the society. Women have been looked upon as property to husbands and fathers. Their place was deemed the male's home. Her position in the family as well as in the society kept on changing all through the ages and is almost invariably an inferior one.

Although prejudice against person based on their gender is recognized by the people and laws, in our society the real issues are typically the unequal treatment of women. Although there has been a considerable change in the attitudes towards equality over recent years, there is still a huge inequality gap between the opportunities enjoyed by man and those enjoyed by women.

Shashi Deshpande is one of the prominent authors of Indian writing in English. Shashi Deshpande daughter of the renowned Kannada dramatist and Sanskrit Scholar Shriranga was born in Dharwed. The living dynamic women writer in Indian English literature occupies a prominent position. Her writing career began initially with short stories. Dark holds no terrors and that long silence are her best known works which won her the Sahitya Academic Award. She treated the typical Indian themes very sensitively and has pictured the contemporary middle-class women with rare

compentend. Deshpande's grave focus on the despicable condition of women who is ignorant of herself and right has been on the stream of her writings. Sashi Deshpande like many other women novelist centers her view on the role of Indian women and their struggles to find their own self, their frustration and their alienation.

The two novels of Sashi Deshpande *The Dark Holds No Terror* and *That Long Silence* gives us two different sufferings of women at different stages. *Dark Holds No Terror* shows us the frustration of the female at the stage childhood, who expects the parental care, but receives lovelessness. The novel begins with Saru meeting her father after a gap of fifteen year on hearing through a friend about her mother's pass over a month ago. Saru wishes to visit her father's house from where she left ah s young woman.

The traditional Hindu woman is her rises up only to vanish for soon. Alienated from her husband, she comes to her parental house to see her sense of belonging to the world but Saru eludes her. Initially, when she comes to her father's house she feels like a 'stranger'. But she gets a cold welcome at her father's house. At times, Saru even regrets her visit. As Saru stays at her parental house, she gets a chance to review her relationship with her husband, her deceased mother, her deceased brother and her own children. Her earliest memories are those which speak gender discrimination shown by her mother in favour of her brother Dhruva. Saru has had an insecure childhood. As her sense of reasoning and questioning develops, she feels that she is inept to bear the preference shown towards her brother. She feels jealous of her brother. He gets all parental care and attention. She strives to attain her father's attention succeeds only some extent. Saru's mother, who believes a girl to be a liability and a boy an assert, instills a sense of insecurity in the mind of her daughter. Saru rarely speaks to her father, but her brother often used to have long conversations with his father and often take him out for a ride.

There is always a puja performed on Dhruva's birthdays and other religious rituals related to him are given top preference and celebrated with much pomp while Saru's are rarely acknowledged. The disparity of treatment makes her think that her birthday is holy a matter of annoyance for her family. Saru's mother's strong priority for her brother drives her to a sense of restlessness and alienation. The partisan attitude of her parents has a isolating effect on saru. She becomes rebellious in nature. Life becomes more violent to Sari after Dhruva's death. There are no celebrations at home, her own much awaited birthdays also pass in silence both in school and at home. Saru's mind is

filled with deep and permanent scars as her mother constantly pins for her dead son and rejects even the presence of her own daughter.

“Why don’t you die? Why are u alive and he dead” (DHNT p.14)

Thus the whole Novel is replete with incidents showing disparity towards women. Sarita’s mother shows inveterate hatred and enmity towards her daughter after the death of her son when she remarks.

All the incidents projected in the novel Dark Holds No Terror evidents the ill treatment of a female right from the childhood. This discrimination will follows a woman even after her married life which is evident from another novel of Sashi Deshpande that long silence, which shows the position of the educated women in domestic life.

Sashi Deshpande has portrayed the marital disharmony in the novel that long silence. This novel is about the suffering of an educated woman as a sandwiched between the old tradition values and the modernity. Jaya the protagonist of the novel is an obedient wife to her husband Mohan. Mohan wants his wife to act according to his will. She plays the role of a traditional housewife. Mohan always wanted a wife who is educated and fluent in English. When he saw Jaya he liked her not because she was beautiful, but as she spoke English fluently and was intelligent, but after marriage he never allows her to be herself and do what she wants. As a writer, she stops writing about the oppressed women - a subject in which her imagination soared high. She manages to suppress her feelings thinking that it is more important to be a good wife than a good writer.

Sarabhit Sandhu, in “Indian women novelist” calls the women protagonist of that long silencer an intellectual who finds herself out of place in the society only meant for men” (138). Jaya tries hard to fit into this traditional role. Whatever she practices or follows is dictated by her husband. She learns to suppress her own wishes. For example: she likes to see advertisements, for they give her “the illusion of happiness” (4) within the wall of the home. Yet her husband does not like the advertisements that precede the movie, so they start late. Jaya’s devotion to her family does not make her happy, as it fails to provide any intellectual or emotional fulfillment. As she says,

“I had to admit the truth to myself that I had often found family life unendurable. Worse than anything else had been the boredom of the unchanging pattern, the unending monotony”(4).

Through the observation of the novels it is evident that women are sufferings in their life right from childhood, adolescence and adulthood. They are haunted by the ill treatment and verbal abuse which makes them mentally sick, their feelings are never understood by the society and they are forced on the wish of others, which they never dare to say at face. Because they want the happiness of their family with is more important to Indian some then their self dignity, the constantly strive to fulfill the desire of their family.

Works Cited

1. Deshpande, Shashi. THE DARK HOLDS NO TERRORS, New Delhi: Penguin Books, India 1990.
2. Feminist English Literature, Manmohan Batnagar, publisher and distributors, Delhi, 1999.
3. <<http://timesofindia-indiantimes.com/life-style/people/I-hope-to-help-women-find-a-voice/articleshow/47843070.cms.web>> .
4. Deshpande, Shashi. That Long Silence, New Delhi, Penguin, 1989.
5. Agarwal, Beena. Mosaic of the Fictional World of Shashi Deshpande. Jaipur. Book Enclave, 2009. Print.
6. Sandhu Sarabjit. "Conclusion", The Image of Women in the Novels of Shashi Deshpande, New Delhi: Prestige Books, 1991. Print.

Subaltern Literatures as Regressive Genre

J. Charumathi

Associate Professor, Department of English, Research Scholar
Wisdom College of Arts and Science Women, Cheyyar

This paper attempts to regard literature of all kinds as holistic and humanistic. The 20th century attempts at identifying certain works as the exposition of certain communities, castes and races seems to perpetrate what they attempt to abolish. The contention of such writers that they alone can have a better appreciation of the agonies and apprehensions of their people need not necessarily be universally true.

A poet, an imaginative writer and an artist suit their claim mainly because they rise above such divisions and see man as man, devoid of colour and caste. Writers like Shakespeare could see through the pitiable conditions of the minorities -- fringe and marginalized people -- as in his *The Merchant of Venice*.

Venice is basically a Christian nation, even as Shakespeare is. The Shylocks are a very small minority. When the Duke and Portia try to extinguish the fire of vengeance in Shylock against the ostracism of Christian majority they appear to be on the right side. However, keen readers will not fail to see the soft corner of Shakespeare's heart for the Jews. It is best expressed when Shylock extends a friendly hand to Antonio declining the need for a promissory note. It is Antonio who insists on writing a bond. Christians turn down the Jew's gesture of friendliness. The speech of Shylock exhibits his wounded feelings.

He hath disgraced me, and
hindered me half a million, laughed at my losses,
mocked at my gains, scorned my nation, thwarted

my bargains, cooled my friends, heated mine enemies—
and what's his reason? I am a Jew. Hath not
a Jew eyes? hath not a Jew hands, organs, dimensions,
senses, affections, passions? Fed with the
same food, hurt with the same weapons, subject to
the same diseases, healed by the same means,
warmed and cooled by the same winter and summer
as a Christian is? If you prick us, do we not
bleed? If you tickle us, do we not laugh? If you
poison us, do we not die? And if you wrong us, shall
we not revenge? If we are like you in the rest, we will
resemble you in that. If a Jew wrong a Christian,
what is his humility? Revenge. If a Christian wrong
a Jew, what should his sufferance be by Christian
example? Why, revenge! The villainy you teach me I
will execute, and it shall go hard but I will better the
instruction.

The Merchant of Venice (3.1.53-72)

What would be the response of an audience who to this emotional outburst. Their thoughts could invariably in sympathy with the oppressed Jew. Surprisingly Shylock does not belong to poor and oppressed community but a very rich person though of minority. It is hear Shakespeare's genius, genuine humanitarian insight into the feelings and emotions of the oppressed. There is no evidence of Shakespeare's bias for Christianity.

(ii)A similar case is seen in Milton's Paradise Lost. Satan's exuberant speech truly expresses the feelings of the defeated or offended. the powerful speech even gave room to the question 'Who is the hero of Paradise Lost'? - God or Satan. Milton cannot be accused of being Satanic. The poet in him gives what is due to each character.

A mind not to be changed by place or time.

The mind is its own place, and in itself

Can make a Heaven of Hell, a Hell of Heaven. 255

What matter where, if I be still the same,
 And what I should be, all but less than he
 Whom thunder hath made greater? Here at least
 We shall be free; the Almighty hath not built
 Here for his envy, will not drive us hence: 260
 Here we may reign secure; and, in my choice,
 To reign is worth ambition, though in Hell:
Better to reign in Hell than serve in Heaven.

Paradise Lost, Book I Lines 254-264

This is proof of Milton's poetic genius and his ability to picturise the feelings of affected. The aim of this argument is to disprove the contention that only the offended, affected and oppressed community writers are the true authentic voices. American poet W. H. Longfellow sheds tears for the black slaves returning to the homeland Africa. The slave feels his liberation lies only in death. The African landscape in his dream includes the river Niger, the hills, the rills, the palm trees, the lions, his dark eyed Queen and loving children. His kingly ride on horseback holding the golden chain of the stallion.

This is a classic example of the poet of a dominant community sympathising with the longings of the American black slave. He transcends his limits as dominant American white and voices his expansive humanitarian spirit. The voice of the subaltern becomes the literature of resistance. The tension between the writer and the dominant society represents the feelings and the sufferings of the oppressed minority. A fitting example would be Subramaniya Bharathi in suthanthirappallu to criticize the attitude of his own community and upholds the cause and rights of the oppressed. In another poem entitled viduthalai he visualizes the social and economic freedom of the subaltern.

Major humanitarian artists with latitudinarian mindset see through the agonies, afflictions and emotional tortures experienced by the oppressed outcastes -- the fringe and marginalized people. The pain and aches of the child cannot be verbally expressed by the child itself. The loving mother easily understands and seeks remedy. So do the great writers who transcend geographical, linguistic, cultural and socio-economic conditions of the subalterns.

To sum up, four instances were discussed to substantiate the argument, the authenticity of the artist's insight as Shakespeare's Shylock, Milton's Satan, Bharathi's criticism of his own community's attitude, and Longfellow's empathy with the dying black slave. Critics have tried to classify literature as world literature, continental literature and national literature. These are geographically oriented. They represent works of different language groups, which means different cultures. Is it necessary to further classify literature into caste, colour, class, race and gender oriented? The present study concludes that any such classification of literature is antagonistic to the humanitarian spirit of 'Literature'.

Analysis on Growth of Black literature

V. Pavithra, I M.A.,
English literature
Kongu Arts and Science College - Erode

Black literature are often called as African- American literature . A folklore is the basis for most African- American literature late in 1860's . Transition by the word of mouth took the place of pamphlets, poems, and novels. Themes such as the quest for freedom, the nature of evil, and the powerful verses the powerless became the themes of African- American literature. Early folk beliefs were so powerful a force in the lives of slaves . Tales of slaves running to the north became legendary. African American literature are non-existent. The absence of knowledge pertaining to a specific subject prevents one from constructing any meaningful preconceptions.writing a literary analysis on African American literature, your goal is to review the literary devices that a specific author or, in some cases, multiple authors use to convey details about their story.

All of the great African American monologues and pieces of narration from main characters will often give the reader or the viewer a tremendous amount of information that really helps the story to move forward and explains a lot about the individual character. It is for this reason that the works by Toni Morrison offer so much narration from the characters, affording the reader great insight into the story just by reading one perspective.

In African American literature a universal theme is not something related to space travel, but is instead the meaning of a story or play that can be appreciated and understood within any culture or society. For example, the theme of loyalty and love that is the heart of “The African American Book of Values” is one of the reasons that the tale has been able to remain so popular for so many centuries.

Literary works that demonstrate a single universal theme may not be similar at all because they all focus on the universal theme of “coming of age”. This means, in a universal way, the transition from childhood to adulthood. In literary terms, it can also mean that a main character will have gone through a massive transformation by the end of the story and usually learned valuable lessons. This is seen in many pieces by Richard Wright and Maya Angelou who both portray coming of age within different circumstances.

African American writers will frequently use time or a sequence of events to tell their tales. They don't always follow the linear path the time does, however. For example, in the famous book “Father Found” the story takes place over a single timeline, but the reader is bounced around from a variety of different locations and times without losing track of the storyline, thanks to the author's expert abilities.

There are other literary devices that authors can use to create their particular sequence of events, and most will steer away from the old-fashioned “start to finish” for valid reasons. For example, an author might rely on something known as “foreshadowing” to warn or clue the reader that something is likely to happen. African American writers can use traits, plots, genres, and dialogue of all kinds to move the story forward or to help the audience to really understand the heroes of the tale. They also use some alternative devices to ensure that they convey their theme and really get their point across. Symbolism is found in the book “Walking on Water” wherein the African American author uses objects or locations to convey some sort of major plot point, theme and concept related to the tale.

“Remembering Slavery” is a great place to find a lot of figurative language. For instance, you will read a lot of lines that compare things to one another and use phrases such as “like” and “as” in order to do so. These descriptions might be describing the ferocity of slavery, the way sleep descends on a character or experience of a great joy.

African American authors rely upon textual impact regularly in their work. When an aspect of the work is not plainly spoken, this is done intentionally by the author. For example, Zora Neale Hurston used such devices as ambiguity whereby she relied upon unclear language for some scenes. This enabled her to point something out in her work without obviously stating it. She also used subtlety and in doing so, picked gentle phrasing in order to suggest something or point something out, rather than bluntly throwing it in the face of the reader. Alice Walker took great strides with the narrator in her works. The narrator is the “voice” that is giving a first person version of the story.

The Subjugated Speaks : A Critical Reflection of Mahesh Dattani

K. L. Prasanth
Research Scholar, Department of English
Rajah Serfoji Govt.Arts College, Thanjavur

The term marginalisation refers to individual or groups who live at the margin of the society. It may have various forms like class, caste, gender, community so on at one level and the other level groups who are subjected to economic and social hardships. In a multicultural and multilingual country like India, the marginalisation of certain community including homosexuals is a major problem that threatens the fabric of our country. Indian society witnessed a multi-layered marginality during the colonial period and in the post-colonial scenario. When India became independent, the western concept of marginality began to melt slowly. But there is a simple but serious question that haunts the nation ‘whether the subaltern speak?’? Gayatri Spivak has rightly elaborated on the issue through her epoch making post- colonial discourse ‘ Can the Subaltern Speak?’? In this she meant that subalterns are still at the periphery and Mahesh Dattani in his dramatic discourses attempts to give voice to the voiceless while letting them a push from the margin towards the centre.

Dattani mainly focuses his attention on the complexities of the urban Indian middle class or upper class families in his plays. His *Bravely Fought the Queen* raises certain issues that are often not acknowledged by average Indian families. The play explores the marginalisation of women and also their attempt to articulate their voices against the patriarchal politics that subjugates the women and makes them worth for nothing. The play also highlights the collision between conventional mindset and modern culture resulting into newer landscape. *Seven Steps Around the Fire* carries more messages

than the central issue of the murder of a hijra. The play presents the transgendered as the victim of the society which has its own fixed notions about his/her social status. Here Dattani questions the relevance and validity of this convention in contemporary society. He takes the play beyond the familiar track of family drama. The issue of the transgendered is no more a marginal issue but becomes a mainstream concern. By deliberately bringing in the plight of the transgendered to the centre, Dattani hopes to have their voices heard, signalling the dawning of a new social awareness. He endows them with self-dignity, inner strength and the courage to endure their pains and struggle. By operating within the realistic context of a given culture, the dramatist wants to and intends to shatter the social conscience and interrogate their assumption. *Dance Like a Man* is a powerful human drama that provides an insight into the contemporary Indian social scene, reflecting the aspirations of a middle class South Indian couple, who by their choice of profession as dancers, reflect the past and the present Indian culture, identities and gender roles. The play shows how social prejudices and conditions hinder the individual's choices and deprive them from the path of possible growth and development. The play *Tara* provides bitter commentary upon gender discrimination and forces of social apathy towards injustice done to even a girl babe under the cloak of gender dichotomy. The play shows how the devil of gender discrimination and marginalisation kills all other bond of familial relationship and how socio-cultural myths and conventions control and construct the course of the human life. *On a Muggy Night in Mumbai* Dattani speaks about how the heterosexual society marginalize the gays. The gays are born as human beings, but they are denied their normal place and basic societal rights to love and to be loved. They are socially degraded, psychologically tortured. Therefore, the gays are busier in hiding their sexual identities than in leading an active and honest sex life. 'Closed people', 'Underground community', 'People with alternative sexuality' are terms casually used to refer to gays. Such language use underscores the need to keep same sex orientation and preferences under cover or push them under our patriarchal, feudal carpets. This takes away the dignity of choice and therefore, the dignity of living itself.

This paper aims to unearth the dramatist's views and attitudes towards the subjugated people in Indian society. The above discussed plays of Dattani centres round the theme of subalternity prevailing in our society. It may be gay/lesbian, caste, class division, gender discrimination or women and voiceless people. It seriously questions

the injustice meted out to the marginalized and the hypocrisy of the so called urban India. Here Mahesh Dattani is a staunch supporter of the underprivileged and he tries to foreground the hue and cry of the subalterns. By pulling out taboo subjects from under the rug and placing them on stage for public discussion, Dattani challenges the construction of Indian traditional society.

Works Cited

1. Bhabha, Homi K. *Location Of Culture*. London: Routledge, 1994. Print.
2. Dattani, Mahesh. *Collected Plays*. Vol. I and II, New Delhi: Penguin, 2005. Print.
3. Derrida, Jacques. *Of Grammatology*. Trans. Gayatri C. Spivak: Johns Hopkins University Press, 1976. Print.
4. Multani, Anglie, ed. *Mahesh Dattani's Plays: Critical Perspectives*. New Delhi: Pencraft International, 2007. Print.
5. Pathank, R.S. *Indian English Literature: Marginalised Voices*. New Delhi: Creative Books, 2003. Print.
6. Spivak, Gayatri. C. *A Critique of Postcolonial Reason*. Cambridge: Harvard UP, 1999. Print.

Relocating Subalternity: Changing Configurations

Mrs. S. Aamina Begum M.A., B.Ed.,
Department of English
M.M.E.S. Women's Arts and Science College, Melvisharam

No black woman writer in this culture can write “too much”, Indeed, no woman writer can “too much”..... No woman has ever written enough” -Bell Hooks.

Introduction

Alice Walker, the major voice in contemporary American literature, was born on 9 February, 1944 in Eatonton, Georgia. She learned how to make way in a world of cotton fields, hogwire fences, sharecropper's shacks, over prized food in White-owned commissaries and landlords who believed that Black men were invisible, Black women could be theirs for taking and Black children did not need an education.

The color Purple was published in 1982. Focusing on incest, women's exploration of their bodies and souls, wife-beating and other violence. “The Color Purple illustrates the dehumanization of women”. Her focus on feminist issues within the black community as well as upon intra- racial cruelty and despotism places her in a group of writers willing to resist the difficult problems of communities in transition, to complain about their male and female, and parent/ child relationships, and to cajole their members to renew their faith in each other for the sake of community survival. Her coinage of the word ‘womanist’ to articulate the concept of female emancipation has led to its own critical explosion.

Material dealt with

The novel, *The color Purple*, is an epistolary novel. Celia's sense of shame is great and she thinks that she can write only to God. Nettie's letters do not reach Celia. It is Shug who helps Celia to take Nettie's letters, which implies there is no authorial voice in the novel. "Rather than adhere to the European androcentric literary convention of the epistolary novel by placing the authorial control of a woman's life (as depicted in her letters) in the hands of a man, Walker gives Celia the task of telling her own story through her letters".

Feminism in the color purple

Women should have the same integrity ability and chances that men have and that the present circumstances should be changed to give justness with men. The feminist critics hold the view that the imaginative literature has misstated women through the ages. The feminists want that women should be self-governing, eloquent their views freely and should give up their inferiority complex. Women are being propagandized by the traditional opinions and the followers of tradition are pacified to play a secondary role in life. They have become submissive and ductile. The feminists want to break with the past and originate a new chapter in the history of women. Alice Walker is undoubtedly one of the feminists who fight for the rights of women. The novel, *The Color Purple* promotes the feminist ideology.

The masculine is regarded as the very type of humanity and the feminine is seen as relative to men. Walker echoed the views of Simon de Beauvoir in her novel, *The Color Purple*. It is obvious that Walker wrote this novel to promote the feminist ideology.

The novel sufferings humiliation and degradation of women *The Color Purple* answers these questions. Celia, a fourteen year old young girl is forcibly violated her stepfather Alphonse and he takes the two children she has endured him away from her and then marries her off to a widower. Celia's sense of shame is great and she thinks that she can only write to God. She was a flunkey at the foremost stage. Her husband following the habitude of his race, chastened her often. Men in black society beat women to subdue them and keep them under control. The poor Celia faced the physical incursion with amazing sang froid. In black society men dispense physical wounds on women, but in other societies men inflict intellectual wounds on women. What Alice Walker says through the novel is that the women should reprimand and teach men proper lessons.

It is Shug Avery who popularized the feminist notion to Celia. Celia gained confidence and courage when she listened to Shug. Alice Walker extends her definition of sisterhood to Celia's sexual love for Shug. Walker does not use the word 'lesbianism' anywhere in the novel. According to some advocates of feminism, lesbianism is one aspect of feminism.

Shug is a typical representative of liberated women. She had homosexual relationship with Celia and heterosexual relationship with many men. To Celia Shug is the woman she would like to be, aggressive, beautiful in control of herself. When Shug was disowned by her mother, rejected by society and driven out by the church, she never felt miserable. Being a strong woman she faced the opposition boldly. Shug is attracted to men. Although she had been mistreated by them certainly by Albert her first lover, she refuses to be intimidated by them even as she continues to enjoy declared boldly that a woman had every right to pursue the pleasure whenever she wanted. Here Alice Walker echoes the views of the French feminist, Simon de Beauvoir. She advised Celia to wear trousers, saying it was a symbol of emancipation. Celia started making trousers and sold them. Influenced by Shug, Celia refused to dance attendance on her husband and at one stage, saying good-bye to her husband she left him.

Discussion of Color Purple

The color purple can be read and understood from both a feminist and a womanist perspective. In studying the text, the reader needs to try to examine it, objectively and also take into account how their own ethnicity and gender might affect the way in which the narrative is interpreted.

"We are not makers of history we are made by history"—Martin Luther King.

Feminist aspects of the novel

- A number of women are seriously exploited by men, In some cases from a very early age, being expected to work in the home, labour in the fields and looking after siblings.
- It is most uncommon for women to be married off at the whim of parents Celia is married off to Albert by her stepfather, in a cynical transaction sweetened by the inclusion of a cow as part of the bargain.
- Women are expected to submit without question to male sexual desire. Celia is beaten and endures both incest and marital rape. If she resists she is physically assaulted.

Conclusion

I write young for young girls of color, for girls who don't even exist yet, so that there is something there for them when they arrive. I can only change how they live, not how they think.- Ntozake shange.

“The novel ultimately negates (deconstructs) the presumed value of the male-centered nuclear family and constructs the female-centered extended family as the domestic ideal”.

Works Cited

1. Christian, Barbara T. : “Novels for Everyday use” in Block Women Novelists (West Port, Conn. Greenwood Press, 1980).
2. Davis, Thadious : Alice Walker, In American Novelists since World War II (1980).
3. Steinem, Gloria : “Do you know this Women? She knows you – A profile of Alice Walker”, Ms (June, 1982).
4. Washington, Mary Helen : Alice Walker – Her Mother’s Gifts M.S. (June 1982)

My Place : Life sketch of an Aboriginal Résistante

Dr. Sangeetha Varma

Associate Professor, of English
NSS College, Ottapala

Chandra Talpade Mohanty's celebrated essay, "Under Western Eyes: Feminist Scholarship and Colonial Discourses" which forms the opening chapter of her monumental work, *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*, examines the First World presuppositions of the Third World women and proves how the latter had been robbed of their autonomy and agency being "a discursively constructed group" and not an identifiable reality. (Mohanty 23). She analyses middle class white European feminist theories and critiques the way these discourses have homogenized the Third World women without taking into account the racial, class, caste, religious and cultural differences between them. Mohanty warns against this homogenization and universalist theory and stresses the importance of positioning oneself in cultural and historical specificities. This is also true for the indigenous communities of the world perceived as the Fourth World. *My Place* by Sally Morgan is the autobiography of a woman of indigenous descent in search of her lost 'place' in Aboriginal Western Australia. To understand the ways in which this collective trauma of dispossession and dislocation has been bequeathed to subsequent generations is the 'authorial intention' behind this autobiography. Aboriginal Literature, today, is a set of writings which expresses the Aboriginal struggle for a renegotiation of identity, economic freedom, legal recognition of land rights and political privileges.

Mohanty makes a clarion call for decolonizing feminism and envisages a feminist vision, which "entails putting in place antiracist feminist and democratic principles of

participation and relationality, and it means working on many fronts, in many different kinds of collectives in order to organize against repressive systems of rule.” (4). Mohanty criticizes the western practice of forging a universal notion of women’s oppression to enforce an ahistorical totalized unity among women. This methodology is problematical and reductive because it ignores the specific class, social and ethnic identities of the female subject pinning her down to her gender identity alone. She argues, women are to be understood as socio-economic political groups within specific cultural and historic contexts. Mohanty claims, “It is only by understanding the contradictions inherent in women’s location within various structures that effective political action and challenges can be devised” (33).

Mohanty proceeds to show how women’s writings lay bare different forms of simultaneous oppressions underlying postcolonial women’s social and political marginality. Thereby she drives home the need to anchor feminism in the histories of racism and imperialism, a feature absent in the Second Wave. Thus rewriting counter hegemonic histories becomes an important agenda of postcolonial feminist practice. Feminism’s alliance with political liberation movements has underscored the challenges of Third World and Fourth World feminists to western feminism and fore grounded “the need to build our politics around the struggles of the most exploited peoples of the world.” (53).

Mohanty makes it clear that in the contemporary context one needs to “engage in feminist, anti-imperialist and anti-racist collectives and movements” which alone can anchor belief in “the future and in the efficacy of struggles for social change.” (123). Mohanty speaks of anti-racist multicultural feminisms bent on retrieving subjugated knowledges and histories. These cross national and regional borders, and challenge a hegemonic capitalist regime, making visible in the process, the undercurrents of exploitative social structures. They work in association with social struggles which play a prominent role in the generation of counter discourses and identities.

Gayatri Chakravorty Spivak, another significant postcolonial poststructural feminist critic has brought into relief the conflict between academic feminist criticism and political feminist practice. She has often expressed her misgivings regarding the legitimacy of elite academic intellectuals to speak on behalf of the politically and culturally exploited “subaltern.” Anti-colonial resistance movements have found universal categories of

'the colonised', and 'the women', useful political tools to organize collective struggles of the disempowered against a common oppressor. Spivak knows such totalizing terms do not accept or recognize differences within the so 'unified' communities of people, and so uses the word 'subaltern' to represent the different subject positions of the 'other'. A politically redefined version of Antonio Gramsci's use of the term for the proletariat, Spivak expands the word to encompass the struggles and experiences of the unprivileged women who include not only the lower-class, but upper middle-class, peasant and working classes too. She makes it clear that the term is flexible and not a gendered version of the class based analysis.

Spivak elaborates how the construction of the gendered subaltern is and remains a prominent ideology serving to "keep the male dominant" (Spivak 281). She says, "If in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow" (Morton 287). Spivak insists that western feminism cannot and need not speak for the subaltern and in effect, they only continue to silence the subaltern. Instead, they have to device a methodology, which can be assimilated by the subaltern. Feminism today has no better choice than to widen its spectrum to articulate distinctly the situated histories and experiences of different communities of the oppressed wherein each speaks, acts out and lives its struggles in coalition with those of others. (Morton 56-58)

As a political tool that can aid contemporary struggles against hegemonic discourses and practices, Spivak proposes a critical strategy called strategic essentialism. It is a context-specific strategy and Spivak warns, not a theory. Though essentialist categories of human identity should be challenged, certain socio-political situations demand the choice of some of these as sites of resistance. It is a short-term strategy that can be adopted and discarded at will by different minority groups in their localized struggles against exploitation and oppression.

My Place by Sally Morgan focuses on the gendered nature of atrocities borne by the enslaved indigenous Aborigines, and the experience of being dispossessed of their rights to the land in which they were born. Michael Anderson, an aboriginal activist says, "The most important characteristic that distinguishes Aboriginal people... is that they have refused to surrender identity" (11). They are largely responsible for pioneering a new legend which has served as a site for narrating aboriginal experience

previously erased from Australian history. They narrate the saga of Aboriginal initiatives and resistance to racial domination, exploitation, dispossession and the destructive processes of colonisation. This counter-history is told through life-stories - biographies or autobiographies, novels, poems or plays. Literature is one way of getting political things done because what actually happened never appeared on paper or was never preserved. *My Place* challenges the hegemonic attitudes of White Australia and introduces a new dyadic relationship changing the manner in which the rulers and the ruled act towards one another. Aboriginal writing comes under the genre of resistance literatures. According to Barbara Harlow resistance literature is "a body of writing that has been marginalised in literary studies: writing marked by geopolitical situation" (12).

Sally Morgan's classic work is a study of the personal and collective memory of three women – Sally herself, her mother Gladys, and her grandmother Daisy – which exposes the contradiction between the official memory of White Australia and the counter-memory of Aboriginal experience. The overarching project with which Sally identifies is the liberation of autochthonous female discourse from a self-imposed silence. The autobiographical act unfolds as a quest for retrieving her familial and ethnic roots in the land of her ancestors. Morgan's autobiography situating itself in the present draws the life of her foremothers, which takes on an independent textual life of their own. It is the women who stand at the forefront of this battle against the erasure of public memory. W.J.T. Mitchell in *Picture Theory* believes "memory in the image texts of women, children, and 'survivors' - representatives of groups that have, in various ways, suffered forms of subjection and abject powerlessness" is what compels them to "public acts of autobiography" (197). *My Place* is the means of redressing the official 'forgetting' of the racial and gendered histories of her people. This work springs from Sally's engagement with the interplay between aboriginal history and memory in White Australia. It is about an individual writing her community into history. Her autobiography is used dually as a means for articulating their rights and as a lever for critique. It is also about the importance of leavening politics with the poetics of writing.

When a self proclaims, 'I am', there is an implication of the past in spite of the use of the present tense. Carolyn Kay Steedman observes that in order to construct personal history,

..the writer has to do two things, make two movements through time. First of all, we need to search backwards from the vantage point of the present in order to appraise things in the past and attribute meaning to them. When events and entities in the past have been given their meaning in this way, then we can trace forward what we have already traced backwards, and make a history (249).

Children sometimes experience a first loss, a first exclusion, of being denied, making them aware of the hitherto unfelt social distinctions that will mark their future lives. For Morgan it was both her mother's and grandmother's palpable fear of authority and their stubborn reticence about their ancestry that made her aware of certain anomalies in their lives. She recognizes certain anomalies in the explanation she culled as a child from her mother about their ancestral roots being in India. Later she discovers that the women she loves, her mother and grandmother are imposters, not 'Indian' but 'Aboriginal'. Probing that lie she finds other secrets, such as tracing her grandmother's origin in Aboriginal Australia to her mother's birth. There is a clearly defined tension between the self and society. The autobiographer as a singular entity with psychological integrity is found to be in opposition to the social and political systems that make up her country. The act of writing gives the autobiographer direct access into the ethnic community as an 'insider' and additionally helps her to define her relationship to that community in ideal terms. A wide interest in personal writings comes from the way in which auto/bio/graphy – self, life, writing – construct self-identities. The theoretical argument in autochthonous autobiographies is how this autochthonous self constructs notions of selfhood and identity around the land/earth/place of origin.

Her longing to discover the truth behind her family's silence shapes her entire childhood. *My Place* traces a quest undertaken by young Morgan which begins to take impetus during her University days as a student of Psychology. She tries to discover evidence in documents in the public libraries and government departments, only to find to her dismay that either it was not for public viewing at all, or else there was nothing written about the aborigines, the uttering of whose name itself was taboo. It was as if there was a giant conspiracy to ensure this silence. Steedman says that failure to find evidence does not necessarily mean the absence of people's emotional or psychosexual

existence. Instead, “Such an assumption ignores the structuring of late nineteenth and early twentieth century psychology and psychoanalysis, and the way in which the lived experience of the majority of people in a class society has been pathologized and marginalized” (246-47). Morgan confronts this conscious, callous marginalisation and thus *My Place* becomes a part of the new literary corpus that has emerged from conditions of social and political repressions.

By documenting the heritage of her people she hopes to inspire contemporaries to action, to sway public opinion in favour of social reforms. The text explores speech in conjunction with silence which is an intrinsic and inevitable part of it. What remains unsaid sometimes is more important than what is said. She realises that the lives or selves she is attempting to re-write into history are not inert, but are evolving, changing, and meaningful in so many different ways. Morgan’s great grandmother and grandmother are slaves and both of them are sexually abused by the patriarch, Arthur Howden Drake-Brockman. Arthur and Daisy are the patriarch’s black children born between 1893 and 1900, before and after he marries. They live in a period where their origins are unnamable, if not unspeakable. The children born thus are not known by their father’s name. Both Arthur and Daisy are given the surname of Corunna, their patriarch’s plantation. Morgan’s grandmother, Daisy, bears two children, one of whom is Gladys, to Brockman her own father/master. Their origin is doubly unspeakable.

Sally Morgan is a third generation child of a racially mixed community. Her grandmother is an aborigine. Her mother Gladys, who racially resembles her white father, is deliberately separated from her mother to be brought up in a Home run by missionaries. Although Daisy and Gladys remain close and ultimately start to live together as a family, Gladys’ children have no consciousness of an aboriginal past. Sally and her siblings are part of a community with no roots in either culture – their grandmother’s aboriginal one or the White culture of their father or grandfather. They are doubly marginalised. Yet, in the end, Morgan commits herself to her matrilineage. This identification with a community that was racially ‘vanishing’, having intermarried with other peoples, is motivated by the desire to secure an aboriginal future in their ancestral land.

In the penultimate chapter, Sally's Nan owns up, speaks publicly about her aboriginal roots. It was Sally who gives her the confidence to speak, because she feels that nothing will change unless someone speaks out. Daisy tries to warn her saying that "bad things" might happen to her (398). Ultimately it was her daughter Gladys' tearful cry that Daisy's silence had deprived her of a family, of ever knowing something about her lost sister that makes her a reluctant participant in Sally's endeavour. Discourse, both oral and written, is inextricably intertwined with this complex phenomenon of silence. But the individual articulates when there is something vital at stake. This is the last chance she will get to voice her protest at the indignities she has borne all throughout her life as an aborigine. She speaks out in an attempt to engage an audience of local, regional, national groups to bring about progressive changes in society. The autobiography thus becomes the means for healing past wrongs and for staging resistance in the future.

Her Aboriginal grandmother begins: "My name is Daisy Corunna, I'm Arthur's sister. My Aboriginal name is Talahue. I can't tell you when I was born, but I feel old. My mother had me on Corunna Downs Station, just out of Marble Bar. She said I was born under a big, old gum tree..." (402). Each statement resists some practices of the whites, from her aboriginal name to having no birth date, to entering the world under a tree. So, her story from the first, challenges Eurocentric perspectives. Sally's attempt to write lets her live, for the first time openly, fully assuming her Aboriginal heritage.

My Place is the record of selves who have re-affirmed their roots in the community in the land of their birth. This text depicting aboriginal self determination is a rich and varied one. Theirs have been a diverse, disagreeing, and a fragmented collectivity, but one infinitely capable of unity and agreement too. Their experience retold in the oral, dialogic, or the written form is capable of transforming the very texture of lives, infusing them with a new meaning. This text telling the stories of several interconnected lives takes the form of a multileveled discourse on self-in-land which expands the boundaries of the genre, creating something new and original, thereby redefining received canonical notions of autobiography.

Works Cited

1. Anderson, Michael. "Aboriginal philosophy of the land". *Empire Times*. 19.11 (1987): 9-16. Print.
2. Harlow, Barbara. *Resistance Literature*. USA: Routledge, 1987. Print
3. Mitchell, W.J.T. *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: U of Chicago P, 1994. Print.
4. Mohanty, C.T. *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*. Durham & London: Duke University Press, 2003. Print.
5. Morgan, Sally. *My Place*. Australia: Fremantle Press, 1987. Print.
6. Morton, S. Gayatri Chakravorty Spivak. London and New York: Routledge, 2007. Routledge Critical Thinkers series. Print.
7. Spivak, G.C. "Can the Subaltern Speak?". *Marxism and the Interpretation of Culture*.eds. Cary Nelson and Lawrence Grossberg. London: Methuen. P.271-313.1988. Print.
8. Steedman, Caroline Kay. "Stories". *Women, Autobiography, Theory: A Reader*. Eds. Sidonie Smith and Julia Watson. Wisconsin: U of Wisconsin P, 1998. 243-54. Print.

Ambedkarism, and the Question of Aesthetics in Dalit Literature

Dr. V. Nirmala
Associate Professor, Department of English
Sri Padmavati Mahila Visvavidyalayam, Tirupati

"Through your literary creations, cleanse the stated values of life and culture. Don't have a limited objective. Transform the light of your pen so that the darkness of villages is removed. Do not forget that in our country the world of dalits and the ignored classes is extremely large. Get to know intimately their pain and sorrow, and try through your literature to bring progress in their lives. True humanity resides there."¹

Through the above lines we can arrive at Ambedkarite literary thought. Baba Saheb has a definite life-affirming and realistic position on literature. He accorded an extremely important place to humanity in his thoughts. Indeed, humanism is synonymous with Ambedkarism, because Ambedkarite thought is creative thought about fighting against the degradation of human beings. He asserted that writers should take inspiration from the greatness of common people.

The most vibrant period in the Indian History , from 1920 to 1956, which can be described as "Mooknayak to Mahanirvan" of Ambedkar. He fought many powerful forces , ranging from upper caste Hindu gatekeepers to god, for the rights of the downtrodden, motivated many people through his writings to brainstorm about their fate in their own country. The dalits certainly took inspiration from his writings and started writing and presented their own language, their own style, environment , condition and issues. As the form and objectives of were different from other post-independence writings dalit literature could attract considerable attention and their presence was felt not only in India but also in other countries. According to Sharankumar Limbale," this period

of Ambedkar's work should be called as the renaissance phase in the history of Dalit movement."(Towards an Aesthetic of Dalit literature) Siddhartha college and Milind college were established by Ambedkar in 1946 and 1947 in Mumbai and Aurangabad respectively for the higher education of dalit students. The annual magazines of these colleges stand as testimonies of the growing awareness of dalit youth in the form of their writings expressing their sentiments and emotions. Besides his writings Ambedkar's religious conversion and his Nirvana had a greater impact on dalit society.

"Annihilation of Caste" is an un-delivered speech written in 1936 by Dr.B.R.Ambedkar to fight against the untouchability. The speech was prepared as presidential address for the annual conference of a Hindu reformist group 'Jat-Pat-Todak Mandal', on the ill-effects of caste in Hindu society. After his invitation to speak at the conference was withdrawn due to the unbearable content in the speech, Ambedkar self-published 1500 copies in May 1936 and distributed among the public.

Ambedkar wrote the speech as an essay under the title "Annihilation of Caste" to destroy the ill-effects of caste in India. In the essay, he writes about why social reform is necessary for political reform. He opines that the emancipation of the mind and soul is a preliminary requirement for the political expansion of the people. This is possible only when untouchability and caste system is abolished.

Ambedkar also discusses the importance of social reform for achieving economic reform. He says, "Caste is the monster that crosses everybody's path. Unless this caste monster is killed, we cannot have political reform". He says that caste system is not merely a division of labor, it is a division of laborers. It is a pity that caste even today has its supporters. In no other country the division of labor is accompanied by this gradation of laborers. By not permitting readjustment of occupations, caste becomes a direct cause for the much of the unemployment in India. Ambedkar also says that caste cannot preserve a non-existent "racial purity".

Caste prevents Hindus from forming a real society or nation. Caste does not result in economic efficiency. It cannot improve the race. It has completely disorganized and demoralized Hindus. The worst feature of caste the caste system is an anti-social spirit. The literature of the Hindus is full of caste genealogies in which an attempt is made to give a noble origin to one caste and an ignoble origin to other castes. Caste also prevents the uplift and incorporation of the aboriginal tribes. No attempt has been made to civilize these aborigines and to lead them to take to a more honorable way of

making a living. The higher castes have conspired to keep the lower castes down. Caste prevents Hinduism from being a missionary religion. It deprives Hindus of mutual help, trust and fellow-feeling. Caste is a powerful weapon for preventing all reform. Caste destroys public spirit, public opinion, and public charity. Hence, Ambedkar proposes an ideal of a society based on Liberty, Equality, and Fraternity. He opines that the real key to destroying caste is rejection of the Shastras. He says that the destruction of caste would not destroy the true principles of religion. Ambedkar ends his essay by saying, "The struggle is yours. I have now decided to leave the Hindu fold". Subsequently, in 1956, he converted to Buddhism, initiating mass conversions of Dalits.

Inspired by Ambedkarite thoughts, Dalit literature holds the human being to be its focal point. His ideology could make the dalit writers raise their voice against unjust social structures and the discrimination against them, through their writings. Silenced for centuries by caste prejudice and social oppression, the Dalits of various parts of India, in the recent years, have found a powerful voice in their respective literatures or regional literatures. Ambedkar's revolutionary social movement has yielded a wave of writing that exploded in poetry, prose, fiction and autobiography of a raw vigor, maturity, depth and richness of content, and shocking in the bitterness of their experiences. Starting from the post-independent to post-modern times the dalit writers have been struggling to establish their identity as writers of the ordinary human lives and their efforts have not gone waste. They have succeeded enough in creating the canon of Dalit literature with the prime intension of creating an awareness and to bring social transformation by reflecting the society of their times in their writings. Now, Dalit literature is no more marginal but has emerged as one of the important branches of Indian literature. Just as the Afro-Americans, First Nations writers and the aboriginal writers of fourth world, dalit writers are putting in strenuous efforts in establishing their own identity , by rejecting the set norms and traditions of writings by the upper caste writers.

Dalit literature is a declaration of human freedom. It encourages human liberation, believes in the greatness of human beings, and firmly opposes the notions of race, religion and caste. Humanity is the religion of dalit literature. Therefore, in its world, no imaginary or worldly object is greater than the human being. It rebels against any culture, society or literature that degrades the human being.

Dalit literature is the testimony of the dalit lives. Hence there is no place for romanticizing. In fact, dalit literature emerged as a movement under special

circumstances. So, its form and purpose are also different from that of any other aesthetic writings or post-independent writings. It artistically portrays the sorrows, tribulations, degradation, ridicule and poverty endured by dalits. It is a consciousness against slavery. Values of equality, freedom, justice and solidarity are inherent to this literature. This dalit consciousness motivated by Ambedkarite thought occupies a central place in the aesthetics of dalit literature. For instance , a poem, titled “Song”, is given below;

A Song

Bash them, kick them,
skin these bastards alive!

God is one, they claim
but build a different temple on each street.

We are all God's children, they say,
yet they shrink from us holeya as if we're snakes.

No entry for us to their inns, their wells, their houses.
But dogs that lick our shit may share their rooms.

They eat what we grow, take the sweat of our brow.
It's only us people they shun.

We are not holeya and madiga any more, my brothers.
They call us harijan and laugh, my brothers!

They hold “meetings” about us, draft laws for our sake;
pat each other's backs in our name.

They'll liberate us, they declare in the papers---
how they yell from their mikes!

Yet no ischool for us, my friends, only drudgery.
Nor can we hold our heads up.

They're playing games with us, these bastards!
So, smash them, kick them, break these whoreson's bones!

This poem, written by a well known dalit writer in Kannada, Siddalingaiah, has been criticized by many for its harshness and directness.

In another poem, Neerav Patel , a Gujarathi Dalit writer pours his anger against Hindus and also his angst for identity in a very spirited manner:

When you call me Dhed
I am hurt
And wish to slap you on the face
When you call me Harijan
I am humiliated
And wish to spit upon your back

When you call me a member of Scheduled Caste
I am insulted
And wish to monkey at you

When you call me
Neerav Patel
I suspect you call me convert
(a crow that dyed his feathers white to be called a swan)
and wish to turn my face away

When you don't call me anything
I am annoyed that you
neglected me altogether
and wish to call you
back to call me.

Yes, it's all a mess since the beginning
Like the tale of a seven-tailed mouse.

We can see the pungent reaction against the caste system in the above poem and the poet expresses his idea “Give respect and take respect” which was not found in the olden days.

This kind of aggressive and crude language employed by Dalit writers is criticized to a greater extent. Many upper caste writers critics would not consider dalit literature as literature at all. They argue that it lacks aesthetics and it doesn't aim at evoking any pleasure . For this very reason many dalit writings have not been included in main stream literature. But the dalit writers have intentionally rejected traditional artistic standards and aesthetics, and have attempted to develop a separate aesthetic of their own. Dalit literature will have to be analyzed in the context of the Ambedkarite thought system. Hence the dalit writers questioned the aesthetics .

"Dalit literature has a different stand on creativity and literary excellence. It is inappropriate to look for refinement in a movement's revolutionary literature. That kind of art can only be found in a literature written in luxury. Refinement cannot be the mainstay of a literature that has revolution and change as its goals. The purpose of literature that is part of a revolution and has the common people as its focus will have to be different. As dalit literature is addressed to more to the laborer , the farmhand toiling in the fields, the unfortunate living in the hell , suppressed by the caste system, it has to be unadorned and fresh. When the purpose is to provoke people against injustice, there is no scope for old aesthetic pleasures or artistic creativity or, indeed, abstruse similes and metaphors. Dalit literature is not the literature of those whose stomachs are full."(Limbale)

Dalit critics argue that the aesthetic concept of 'Satyam, Shivam, Sundaram'(Truth, Holy and beauty) is the selfish mechanism of upper caste Hindu society. It is necessary to replace this conception of aesthetics with one that is material and social. According to Sharan Kumar Limbale, a renowned dalit writer and critic, "Human beings are the first and foremost human- this is Satyam. The liberation of human beings is Shivam .The humanity of human beings is Sundaram." He presents a new set of criteria to evaluate the dalit as well as Black writing. He asserts that dalit literature is distinct. There is no truth and beauty in the world comparable to that which is found in human beings. Therefore, it is essential to discuss the equality, liberty and justice and fraternity of human beings. This discussion will be the discussion of the aesthetics of the Dalit literature. As per Limbale, the following standards are set by the Dalit critics for analyzing and evaluation of Dalit literature.

- Artists must be motivated by their experience
- Artist must socialize their experiences.
- Artists' experiences must have the strength to cross provincial boundaries.
- Artists' experiences must seem relevant to all time.

All the dalit writings in all the genres, be it poetry or novel or autobiography, are the testimonials of the lives of the Dalits. In socializing their experiences dalit writers are not concerned with aesthetics but more critical about the status of the exploited, at all levels. We get the true picture about Paraiya community in Tamilnadu and the subjugation and discrimination meted out by dalit Christian woman in Bama's **Karukku**, which is her autobiographical novel. In order to tell her life as a Parayar woman she flouts the norms of a conventional autobiography. By writing her autobiography she creates an awareness among the readers that the religious institutions are also not exceptional for caste discrimination. In her second book **Sangati**, which is a communal autobiography , Bama spreads in front of us the lives of Dalit women in Paraya community and how they are exploited based on their caste and gender. Limbale's autobiographical narrative of a rural dalit life is exposed in his book **Outcaste**. Joseph Macwan's **Angaliyat**, in Gujarati, translated as **The Stepchild** in English, is a document of the politics of the pre- and post-Independence years, as seen from the perspective of the downtrodden, and finally, it is an account of the struggle of one Dalit community against its upper-caste oppressors, spurred on by two opposing ideologies, the Gandhian and the Ambedkarite. **Mirage**, translated from the Tamil **Thoorathu Pachai**, records human dignity in the face of human brutality. **Poisoned Bread** is the first anthology of the dalit writings translated from Marathi into English in order to reach to the larger public in India there by targeting the social change and also to reach the level of world literature. The New Dalit writing from South India is an anthology of Dalit writings as "steel nibs are sprouting" highlights the cultural richness and creative vibrancy in the social life of the Dalit communities and exposes the shallowness of the dominant state of victimhood, oppression and subjugation and thereby treats them as passive receptors of dominant culture.

Certainly , behind all these writings of revolt, stays Ambedkar in the form of motivation. No doubt he can be called as the 'father of Dalit literature'. Inspired by him

the Dalit literary movement has spread almost all the parts of India and is consistently growing in all languages. All Dalit writers owe a lot to Ambedkar for having kindled self respect in them and creating social awareness about their rights and also for shaping the tradition of revolutionary thinking in the literary manifestations.

Works Cited

1. Dr.B.R.Ambedkar, "Annihilation of Caste"
2. Sharankumar Limbale, "Towards an Aesthetic of Dalit Literature: History, Controversies, and Considerations."Orient Blackswan, 2014.
3. "Steel Nibs are Sprouting", New Dalit writing from South India, ed by Susie Tharu and Satyanarayana, HarperCollins Publishers, India.

Liberalization of women in Sudha Murthy's *Gently Falls the Bakula*

P. Gopiga Sri
Research Scholar
Periyar University College of Arts and Science, Mettur

Gently falls the Bakula is the story of marriage that loses its way as ambition and self-interest. It is a beautiful portrayal of two different individuals Shrikant and Shrimati Deshpande. Shrikant is an ambitious guy from the beginning. Shimati and Shrikant are neighbours and brilliant students of their school in the small north Karnataka town of Hubli. Shrikant discovers he is strangely attracted to Shrimati. She is a plain looking and charming person who always better than him in exams. Shrimati too falls in love with handsome and hard working Shrikant. Shrimati is a simple girl who expects only the love and affection. She needs only the companionship and satisfies with his happiness throughout her life.

They get married after facing lot of problems from Shrikant's side. He joins in an IT company and starts rapidly climbing the corporate ladder. The story turns into a very complex one. He works relentlessly and reaches the pinnacle of his industry. He starts loving his career more than his wife Shrimati. He spends all his precious time with his computer.

Shrimati abandons her academic aspirations and becomes his uncomplaining shadow. She fulfills her duties as a corporate ladder's wife. Soon she realizes that she has lost her own identity. Later she understands her life is going nowhere apart from revolving around her husband and his needs. Even the stereotypical mother-in-law and sister-in-law are against to Shrimati. There is no support in her husband's family. Shrimati, the protagonist, by becoming dutiful, dedicated, sincere and affectionate wife, she enabled him to reach the peak of glory in his IT profession. Shrimati sacrificed her

professional desire and devoted her life to Shrikant wholeheartedly. But Shrikant's inability to outlay time with her or at least to accredit her service to him shagged all her dreams of happy family life to pieces. Her single mind devotion didn't notice by her husband, so she took hard decision to get away from him, not ready to live with the immaterial things. Shrimati tells to Shrikant, 'Shri, I am getting a scholarship. I have thought over this matter for the last few weeks before taking this decision. I did not bring anything with me when I got married to you. Now also, I am not taking anything from this house. My flight is scheduled for tonight... now I can leave peacefully.' (GFB, p.160)

Shrimati learnt computer inorder to help her husband. She loves to do ph.d in History but she never takes any step further. She refused to do that only because she loves her husband more than history. On the other hand Professor Collins is her real aspiration in History. Even though he became old the thirst on his History never diminishes. He motivates her to continue her studies. He emphasized that age is not a matter to pursue one's higher studies. Shrikant used her as a host to invite his business clients. He seldom gives importance to her desires. And he himself thought that she would never affect his career. Because he thought she was like the lady who carries a torch and removes all the obstacles on the road to success for her husband.

They have no children. When they approach doctor for this problem they come to know that they are being late to get a child. She asked him to adopt a child from orphanage but he is not ready to accept that too. He dedicates his whole life to his career. Shrimati feels like a bird in a golden cage when Shrikant for his career interests ignores her and more so mocks at her skill in history as a useless knowledge. But she not only endures but also encourages him in his career for a long time. After almost half a decade of marriage, she realizes that her husband has become too focused on his career and has no place for family matters or to think about her. Eventually, she takes a decision that leaves their family life shattered.

One fine day decides to end her endurance and moves out to take care of her life and interests. Shrikant is so workaholic. He is not much interested in giving the happiness of motherhood to Shrikamati. He does not want to adopt a child nor is he interested in taking any medical treatment. His mother Gangakka leaves no chance to insult and torture her daughter-in-law. Shrimati is not feminist but she has not been able to make herself a machine like Shrikant. Besides she is not overambitious. She merges her identity with that of Shrikant. She easily manages his house and other affairs so

he is touching the heights. Even his friends know that he is successful only because of Shrimati. He does not understand the Sacrifice of Shrimati who inspite of being sharper than him leaves her career pursuits. For him, there is no limit. He does not understand the emptiness which is in the life of Shrimati. No one in this male dominated society would recognized her step but Shrimati had left him without even bothering about what people would think. She had acted on what she felt was right. Murthy has portrayed strong women finding her liberty.

Bakula is a name of flower and their initial romance started around a Bakula tree. Gently falls the Bakula signifies how slowly the romance fadeout. The fall of Bakula implies the fading of Shrimati, until one day, she decides to pursue her passion for academics.

Works Cited

1. Murthy, Sudha. *Gently Falls the Bakula*. New Delhi: Penguin Books, 2008.
2. Mehrotra, Aravind Krishna (ed.). *A History of Indian Literature in English*. New York: Columbia University press, 2003.

Trope of Marginalization in Indian Society: A Study of Mahesh Dattani's "Tara"

Hilal Ahmad Dar
Research Scholar English
Jiwaji University Gwalior

Introduction

Let's bring to our minds the great chain of being which we see in history springing up from the womb of renaissance when human beings had gained enough power of reason to understand that sometimes "a cigarette is just a cigarette". Human society had not seen so much cognitive development since the times of Neanderthal man/ woman, as it saw since the dawn of renaissance and precisely we could even argue that even the last hundred or so years have been more productive than all human history. But then I might be taken to be a braggart who doesn't take into account that all our achievement is the result of revolutionary success of thousands of years. Now getting back to the point where I started, in great chain of being what we find is that there was a pyramid like structure showing clearly the position all the creatures had in universe. In the original chain of being, God assumed the top place but since renaissance it has been man. For it is not that tough to dethrone the transcendental signified. However, if we try to find the place of women in the chain of being, we will see that she was stationed layers down than men with domestic animals. Human society as we know, it has always been prejudiced towards "half of humanity". Given that since the latter half of twentieth century women have regained some of the rights in some corners of the world but even in twenty first century woman is more of a "pleasurable thing" than a human being. Her body still invites the lustful gaze, and she is said to tempt a man by her cures.

In Indian scenario we see that few privileged women have been at the pinnacle but overall she is as vulnerable and prone to inequality as she was when she was supposed

to be burnt alive over a pyre. Sarojini Naidu was greatly concerned about the issues and obstacles that confronted Indian women, ironically when Indians were raising their voice against the British for freedom, she said, “does one man dare to deprive another of his birth right to God’s pure air which nourishes his body? How then shall a man dare to deprive a human soul of its immemorial inheritance of liberty and life? And yet, my friends, man has so dared in the case of Indian women. That is why you men of India are today what you are: because your fathers, in depriving your mothers of that immemorial birth right, have robbed you, their sons, of your just inheritance. Therefore, I charge you; restore to your women their ancient rights...” (Iyenger, p.215).

In December 2012 in Delhi in a moving bus, something of a very heinous nature took place, as indescribable crime perpetuated by men over a woman that conscience of masses was shaken to its roots and people mourned the event for many days. But how much did it change the conservative society of India, for the crime of same magnitude was repeated again and again in same fashion and few days or hours of mourning ended the buck. The women in India fight for individuality fight for the rights over her body, fight against the injustice and inequality meted out to them. And cultural forms in all its diverse facets have a great responsibility to come forward, to give a voice to the muted eloquence of stammering shadows, form to fragments. And literature could be as handy as motion pictures in beaconing the dark road ahead. Literature has to be “mirror to the nature”. And we could hardly distrust literature which shall have any palpable effect on us.

Coming back from diversion to the main idea of the paper which is at once under scrutiny, both of authors as well as readers or more of latter’s than formers. Mahesh Dattani, a dramatist of merit and great craftsmanship becomes accessible across the borders and thus the message in his plays, which is very evident, holds a mirror to the conservative society from north to south, from Punjab to Kanyakumari. The most outspoken and pathetic character in his play, Miss Tara, a physically handicapped girl lets the readers to peep into her traumatic subconscious mind and answers many important questions that Indian society faces today when the old social order and new order comes face to face. Mahesh Dattani portrays with sheer brilliance a fact of Indian society where a woman is a space over which are written many questions without any of them being loss. Poor Tara is a saga of millions of women who don’t have any say in a phallic society. The play Tara is a bitter satire on the unjust male dominated society where a woman is always at the receiving end. This male dominance is clearly visible

in the drama throughout as the family allows men to enjoy their life and doesn't accuse anyone of ruining the life of a woman. Real culprits like Tara's father, grandfather and the Doctor are the representatives of this hypocritical society who are beyond the reach of any trial. The only other female character, though submissive, does become a tool to show the subaltern place of women in the Indian society, is Mrs Patel who in her relationship with Mr. Patel, is the silent listener of his monologues. She is scolded, silenced by her husband. She represents the "domestic animal" place in chain of being. Her owner, master and giver is Mr. Patel. She is no more than a dog, who bow wows as per its master's whims. The outburst of her brother, Chandan shows on the stage, the other characters frozen in time and space. Her side of the tale goes unheard by the society. She is female, subjugated and hence punished but her side remains in her heart. She carries the burden with her, inside her.

The play is an apt example of women subjugation in Indian scenario because even today the Indian patriarchal society regards females as aliens and outcastes. The female in the Indian scenario is a victim of double jeopardy, firstly she suffers at the hands of society as society is reluctant to adopt her as an equal and secondly she is mistreated by her own parents and family. Tara is a fine example of this double jeopardy and is a saga of millions of women who suffer only because of their feminine self. "Tara is the story of conjoined twins separated at birth, by a surgical procedure intended to favor the boy over the girl. Told through boys reflections on his childhood memories, Tara's story is also a reflection of the feminine struggle for expression both physically and emotionally in a patriarchal Indian society" (Sushma Seth, p. 35). Tara, the unfortunate female protagonist of the play raises questions to the society which treats twins of the same womb differently because of their sex. The play is centered round the separation of Siamese twins, Tara and Chandan, who are born with three legs. The probability of the third leg is greater with Tara as this leg is supplied by the blood of Tara. But their separation is manipulated by Mr. Patel their father, Mrs. Patel (Bharti) their mother and Doctor Thakkar who decide to fix the third leg to the boy's body to favor the boy (Chandan) over the girl (Tara). The leg ultimately survives only for two days but it could have accompanied Tara throughout her life. This surgery shatters Tara's hopes and makes her crippled for the rest of her life. According to Sangeeta Das "Tara is neither Chandan's tragedy nor is it really Tara's. Tara is sacrificed because she was a girl and had no right to have a better life than her brother. The idea of a complete girl child and an incomplete male child is so shocking that the sacrifice of the girl child is acceptable than a handicapped male child. The tragic events depicted in the play are tragic actions

belonging to everyday life" (Das, p. 115).

Female subjugation is very evident in the play from the very beginning. The cold attitude of society towards the women folk can be felt when Bharti is conversing with Chandan her son. As she says, "it's alright while she is young. It is all very cute and comfortable when she makes witty remarks. But let her grow up. Yes, Chandan the world will tolerate you. The world will accept you- but not her! Oh! The pain is going to feel when she sees herself at eighteen or twenty, thirty is unthinkable and what about forty and fifty! Oh, God!" (Collected plays, p. 349). Mahesh Dattani in an interview with Laxmi Subramaniam himself says, "I see Tara as a play about the male self and female self. The male self is being preferred in all cultures. The play is about the separation of self and the resultant angst" (Laxmi Subramaniam, p. 134). Tara is the ultimate victim of male hierarchy in a typical male dominated Indian society. She isn't given the opportunities which her brother gets. She receives a cold treatment from every member of the family. The discrimination against her is clearly seen when Patel his father is talking to Chandan, about the share of property, Chandan is going to get. As he says,

"Patel : He left you a lot of money.
Chandan : And Tara?
Patel : Nothing.
Chandan : Why?
Patel : It was his money. He could do what he wanted with it"
(Collected Plays, P. 360).

Like most of the families, theirs too is dominated by the men folk, where women's role is of no worth. Women in the Patel's house are the victims of male supremacy as Tara informs us, "The men in the house were deciding on whether they were going hunting while the women looked after the cave". (Collected Plays P. 328). We all are aware about an ancient Indian ritual known as sati where a woman was thrown into the fire after the death of her husband, as she was regarded useless. It is in this connection that Roopa informs Tara about the myth of the Patel's and according to her, "Roopa: ... This is what I have heard. The Patel's in the old days were unhappy with getting girl babies. You know dowry and things like that. So they used to drown them in milk.... So when people asked about how the baby died they could say that she choked while drinking her milk" (collected plays p. 327). The Patel family had a history of keeping

women like domestic animals. The men in the Patel family shared an indifferent and cold relation with the women and that's why we often see Mr. Patel resorting to force against his wife because she showing too much concern towards Tara. Their indifferent relation comes in our cognizance when Patel scolds Bharti and asks her disgustingly, "Patel: Yes! Look at the way you treat Tara. As if she is made of glass. You Coddle her, you pet her, you spoil her..." (Collected Plays, P. 352). Tara a victim of male hierarchy and superiority eventually becomes a representation of millions of women who are at present feeling the same heat and finally dies unknown. "Tara, a feisty girl who isn't given the opportunities given to her brother (although she may be smarter) eventually wastes away and dies" (collected plays, p. 319).

Female predicament is a burning issue of the contemporary times which confronts all of us and which needs to be eliminated because it is dragging us towards ignorance and darkness. As literature can be a powerful tool for enlightening this cause. Writers in general and women writers in particular need to stand up and raise their voice against violence and brutality caused by the society. Though different feminist movements had given the cause a lot of impetus, but the role of women in general remains the same. In Indian scenario women is the worst recipient of gender discrimination. Education and economic independence had been fruitful in raising the status of women but in order to overcome this problem, women need to know their rights.

Works Cited

1. Das, Sangeeta. Identity Crisis of Women in Tara. The plays of Mahesh Dattani; A Critical Response. Ed. R. K. Dhawan, Tanu Pant. New Delhi: Prestige Books. 2005.
2. Dattani, Mahesh. Collected Plays. New Delhi: Penguin Books India. 2000.
3. Iyenger, K.R.S. Indian Writing in English. New Delhi: Sterling. 2007.
4. Seth, Sushma. Mahesh Dattani's Tara; A Critical Study by Shubhra Tripathi. Barielly: Prakash Book Depot. 2007.
5. Subramaniam, Laxhmi. Ed. Muffled Voices: Women in Indian Modern Theatre. New Delhi: Shakti Publications. 2002.

Female Excruciation in Bapsi Sidhwa's *The Pakistani Bride*

M.Thenarasi, M.Phil.,
English, PG & Research Department
Vivekanandha College of Arts and Sciences for Women (A), Elayampalyam

Introduction

Bapsi Sidhwa has been an acknowledged novelist in presentation of women's excruciation in the patriarchal society, especially in Pakistani society. Pakistani society is known for its suppression of women through the eyes of religion as well as social conditions of the society created by men to control women. Bapsi Sidhwa's "Pakistani Bride" is a fascinating novel exhibits the pathetic condition of women in the tribal society.

Post-colonialism

The Post-colonial literature starts from the countries that were colonized mainly by European countries. It focuses on the partition, patriarchy, marginalization, colonialism, racialism, migration, most of the Post-colonial works are based on under these subjects. Famous writers such as Chinua Achebe, Wole Soyinka, contributed their works to the development of Post- colonial literature. The great african author Chimamanda Ngozi Adichie told about Post-colonialism in her work " Half of a Yellow sun" she says;

The real tragedy of our post colonial world is not that the majority of people had no say in whether or not they wanted this new world; rather, it is that the majority have not been given the tools to negotiate this new world." (125)

Post-colonial Feminism

Post -colonial Feminism is a form of feminism. Post-colonial Feminism originated in the year 1980s. post-colonial Feminism that developed as a reaction to feminism focusing entirely on the experiences of women in western cultures. Post-colonial Feminism seeks to describe the way that racism and the long-lasting political, economic and cultural effects of colonialism affect non-white, non-western women in the post colonial world. A Post-colonial feminist writer Bapsi Sidhwā's novel "The Pakistani Bride" deals about the Post-colonial feminism and the excruciation of women in the Pakistani society.

The Pakistani Bride

Bapsi Sidhwā's "The Pakistani Bride" is a heart touching novel explaining the pathetic condition of a girl named Zaitoon and told about her life before marriage and after the marriage in the male dominating society in the place called Kohistan situated at Pakistan. The novel emphatically shows that Sidhwā's aim is not only to show the submissive nature of women but also to show the revolutionary aspect of women's nature . The main objective of the representation of women's submissive nature is to show that women are always expected to remain submissive in patriarchal and colonized society and also the novel explores the bold and defensive aspect of women's nature against the ill-treatment of society towards them.

The story of the great novel "The Pakistani Bride" is based on the life of Zaitoon,she is an orphaned girl adopted and brought up by Qasim. The novel shows when riots of partition starts and during the riots of partition the parents of Zaitoon is killed by the mob of the riots. After the loss of her parents Zaitoon is adopted and brought up by Qasim like his own daughter, later she got marriage with a tribal man, he destroys the marriage life of a Zaitoon.

The novel presents the excruciation of three women named Zaitoon, Carol and Saki's mother, Hamida and they represents the different aspects of the problems faced by women in the patriarchal and colonized world. These different kinds of problems become symbols of the pathetic lives of suppressed women. The lives of women become more complicated if their family members are illiterate and live in a tribal society. In this novel Zaitoon , Carol and Saki's mother explores the issues of a girl, who has to follow the rules and conditions of her father and husband . Saki's mother shows the sufferings of the tribal women , who has to live a cruel and tragic life. Carol,

an American women who got marriage with a Pakistan engineer, explains that women have to live under the control of their husbands.

Carol is not a main character of the novel, but she plays an important role in this novel and she exhibits the problematic issues of women's life. Carol has not been able to hope with the represented sexuality of Pakistani society, where she is constantly pressurized by men, because of her westernized habits of social intercourse are misinterpreted by Farukh and by the other men she met.

In this novel "The Pakistani Bride" the marriage is not a sacred one, in which man and women get united but a social trade where girls are traded from father to husband. Women did not have any active role to play in it. They have to play only one role that is they must follow the rules and orders of her father and husband. In these novel women characters are directly and indirectly controlled through the notion of manliness.

In the patriarchal society there is a belief that men have power and right to control and dominate women. After their marriage Saki is taunted by his brother Yanus Khan for not being man enough to control his wife. This leads to over savagery on his part towards his possession. In the blind rage, he first beats his Ox until the beast nearly dies and also shows his manliness when his mother tries to save the animal and he beats his mother with a stick shouting, during that time he says; "I' will teach you meddling women. You think you can make a fool of me?"(172).

The above phrase suggests that she is his slave. She will have to do what he orders her. She has no right to raise voice against his brutal action. In the end mere women gather to prevent further brutality. He beats his mother and wife that is a symbol of men's power that shows how easily men can tame and control women. The men think women are like animals which they can teach any lesson by hitting and torturing them whenever they want. Beating and dominating women are considered as a power of men. He stresses that they are beaten because they are belong to him and they are merely women is considered as a slave and like a beast as an ox.

Conclusion

The aim of Bapsi Sidhwa in the novel does not end with the portrayal and treatment of women in male dominated society .She also tries to eliminate the social norms which are socially and economically hurdles to the development of women and nation. She wishes to form a society in which both men and women are equal, and both of them should have equal rights and opportunity and should have the equal status in the society.

Throughout the novel Sidhwa tries to portraying the male dominated society against women. In the conclusion, the novel "The Pakistani Bride" seeks to present a mirror to the society that reflects the social norms which become a obstacle for the development of women. Through this novel the novelist Bapsi Sidhwa tries to give voice to the women those who are voiceless in the male dominated society. The novel it's not against the men but against the social norms created by the society, which creates obstacles in women's life. The novel tries to show that how the male dominating society exploiting the women's life and their desires.

Works Cited

1. Sidhwa Bapsi, *The Pakistani Bride*, New Delhi: Penguin Books, 1990. Print.
2. Alive Sofia Dilder, Abdul Baseer, and Sonia zahoor. "Bapsi Sidhwa The Bride: A Alternative view point in Pakistani Literature." IJCRB.2012. Print.

Gender Discrimination

Dr. D. Kalavathy, M.A., M.Ed., M. Phil., Ph.D.,
Associate Professor, of English
K.M.G. College of Arts & Science, Gudiyattam

Introduction

The term ‘subaltern’ was coined by Antonio Gramsci through his work on cultural hegemony. It denotes the groups that are excluded from a society’s established institutions and denied the ways and means by which people have a voice in their society. The concept of social classes were determined by the economic relations in the 1970s, and the term ‘subaltern’ started to mark the colonized people of the Indian sub-continent and described a new angle of the history of an imperial colony as told from the point of view of the colonized rather than that of the colonizers. In the socio-cultural, political and economic fields, subalternity has become a major issue. Any individual or a sociocultural group who/which is denied, subjugated and driven to the periphery are named as ‘subaltern’. Nowadays, the term ‘subaltern’ is frequently used in the fields of anthropology, history, sociology and literary criticism, musicology and art history. Spivak is considered the authoritative voice of the postcolonial period since the publication of her essay entitled “Can the Subaltern Speak?” In that essay, Spivak categorizes women, non-whites, non-European and oppressed castes and frames them in the subaltern description. She questions about resistance, representation, culture, subjugation of the marginalized, the oppressed and the exploited.

Gender Discrimination

Gender is a common term that generally refers to the socially constructed roles, behaviour, activities and attributes that a particular society considers appropriate for men and women. Both of them are having different roles and some major responsibilities

which they have to fulfil. Physically, a female role is to look after house, children, family and relatives and on the other hand men are made for bread earner, for hardship and for struggle for earning. All these thinkings made our women weaker and deprived from basic things. Both are equal in human rights. Women are discriminated in this male dominating society. The distinct roles and behaviour give rise to gender discrimination.

Gender Discrimination is the prejudicial treatment of an individual or group because of their gender. It refers to the educational, health, economic and political inequalities between men and women. It is based on the idea that men are superior to women. From the time immemorial, female child has been an unwanted burden. Even before birth, discrimination against female begins. Female feticide and infanticide are the worst brutal practices against them. Even though the Indian Constitution sanctions equal rights and privileges both for men and women, and scope to improve the state of women in society, a vast majority of women are still unable to enjoy those opportunities which are guaranteed to them by our constitution.

Causes for Gender Discrimination

Traditional value system, illiteracy or low literacy level, burden of household responsibilities, low mobility, lack of awareness of their rights, lack of self-confidence, discouragement by the family and advancement in the fields of science and technology are the major causes for female disparity. Poverty, patriarchal society, unemployment, economic dependence on the male counterpart, social beliefs and customs, and anti-female attitude aggravate the gender discrimination. This work analyses Gender Discrimination with special reference to two female characters – Sivakami's Thangam of *The Grip of Change* and Bharati Mukherjee's protagonist Jasmine in *Jasmine*.

Thangam

Sivakami's first novel is *The Grip of Change* and Thangam is its female protagonist. She is a widow and she suffers not only for being a poor Dalit but also for being a woman. She is subjected to triple marginalization – caste discrimination, gender subordination and economic oppression. Caught between the clutches of patriarchy, she is abused, raped and beaten frequently. The originality, delicacy, tenderness, beauty and warmth are crushed down by patriarchy.

Thangam is treated as a subaltern – as a 'body'. Not only the upper caste patriarchs but also the womanizers of her own caste assault her physically, verbally and sexually.

After she is widowed, she becomes a surplus for her brothers-in-law. As her infertile 'body' is unable to produce an heir, her right over her husband's land is denied to her. They are ready to give her share of property on condition that she should satisfy their lust. Her incapability of saving her 'body' from the clutches of male domination and her financial crisis drive the dispossessed and the destitute, out of her home.

To earn her livelihood, she works as a labourer in the field of the upper class landlord, Paranjothi Udayar. Being the weaker sex, her 'body' is misused by the landlord. As a subaltern, she is forced to face the gender discrimination silently. When the relationship between the landlord and Thangam comes out, she is assaulted by his brothers-in-law and they threaten to kill her. The landlord is not punished and she becomes the victim only because she is a woman, who lacks the physical strength to react against them.

She seeks refuge in Arthur village since she feels her own village is unsafe. There also, the rich and the influential Panchayat leader Kathamuthu poses to help her but later grabs her money and abuses her 'body.'

Jasmine

Bharati Mukherjee's 'Jasmine' is the story of Jyoti, born in the village of Hasnapur in Punjab. Being the seventh child and the third daughter, she is considered as an unwanted entity and a curse to the family. Her elder sisters, who are also small girls, repent that the star-shaped wound on Jyoti's forehead might incur the dowry at the time of her marriage.

Jasmine informs her brothers of her decision to go to America to fulfil her deceased husband's dream. Her brothers are stupefied and say, "A village girl, going to America, without job, husband, or papers? " (J - 97)

She travels on a ship to New York without any idea of her forthcoming life. She is remorselessly raped by the captain of the ship, Half Face. Transforming herself as a revengeful Goddess Kali, she kills her seducer, Half Face. She slices her tongue and the blood oozing out gives her the perfect image of the Goddess of Destruction. She depicts the agonizing darker side of the society where the other sex becomes a demon when it comes to physical gratification.

At Prof. Vadhera's house, the freedom – loving spirit of Jasmine feels very difficult to cope up with the conservative and 'artificially maintained Indianess' of that

family. This environment leads her to frustration. There also Jasmine is treated with discrimination.

Women are discriminated not only by male but also by their own sex. The following is an illustration of it.

Without checking the horoscope, Jyoti marries Prakash in the Registrar's office. Her married life ends in tragedy as her husband is killed in a riot. Jyoti's grandmother reproaches,

"If you had married the widower in Ludhiana that was all arranged If you had checked the boy's horoscope and not married like a Christian in some government office.....I am told you called him by his proper name. You were in the sari shop to buy something you could not afford, to celebrate a separation from your husband and his desertion of India to make money abroad. God was displeased. God sent that Sardarji boy to do the terrible thing". (J - 98)

As the setting of the novel is 19th century woman during that period, was expected to remain subservient - first to her father as a daughter and later as a wife, to her husband after marriage. Since the occupational choices were limited, the upper class women remained captive at home, caring for their children and running the household. The lower class women often worked outside the home but were poorly paid domestic servants or labourers in factories and mills. Even at their workplaces, many of them had to face sexual harassment besides being poorly paid for their labour, when compared to men labourers.

Conclusion

Bharati Mukherjee's Jasmine is a Brahmin girl who struggles for an independent life. Thangam struggles to earn her livelihood and she faces financial crisis and caste discrimination. But both of them have a problem in common – gender discrimination. As they are weaker sex, they undergo many difficulties. Gender discrimination is the major root cause of their sufferings.

Gender discrimination has been rooting in society for ages. Though the situation has improved to an extent with the enforcement of laws and with the help of education, there are many women who face gender discrimination passively.

Works Cited

1. Iyengar KR, Srinivasana (1962). Indian Writings in English. Bombay. Asia Publishing House
2. Kumar N (2001).The Fiction of Bharti Mukherjee: A cultural Perspective. New Delhi.(1990) Creating, Preserving Destroying: Voilence in Bharati Mukherjee's Jasmine in Emmanuel S. Nelson, ed. Bharati Mukherjee: Critical Perspectives. New York. Garland Publishing. Mangalam, B. -Caste and Gender Interface in Tamil Dalit Discourse.- Signifying the Self: Women and Literature. New Delhi: Macmillan, 2004. Print.
3. Kumar, Sunil. -Subalternity of a Voiceless Dalit Woman: A Study of Sivakami's The Grip of Change
4. Appendix Two Readings: The Grip of Change and Author's Notes. Trans. Sivakami. 2006. Print

Thought of Existentialist Feminism in Chitra Banerjee Divakaruni's *The Palace of Illusions*

B. Shiyamala
Research Scholar
Periyar University College of Arts & Science, Mettur

The doctrine of separate spheres for men and women is the part of various societies and social norms. It is explained that men are less emotional, more rational and physically better able to stand the stern and ruthless world of the market place. As far as women are considered as the weaker sex, they have to be in the protecting walls of home. In this novel, the author raises her question on the ‘otherness’ through Draupadi (Panchali). Even though she is a princess of Panchaal and comes out of fire, she does not escape from boundaries laid by the male society for the so called weaker sex. Instead of all the bitter experiences, she has determined to gain her freedom, identity and sense of belonging. The Mahabharata revolves around war, selfishness and its consequences but never interprets the idea and views of Panchali about her role in the destruction of the Third Age of Man. In an author’s note, she writes her childhood desire of writing about women. She says, “If I ever wrote a book...I would place the women in the forefront of the action. I would uncover the story that lay invisible between the lines of men’s exploits” (*The Palace of Illusions* xiv).

Draupadi is a princess living under the confines of her father’s palace waiting to change the course of history. When her family members concern about bringing her up as a respectable queenly adult, she does not want to be that. She wants a heroic name, a big palace; wear great jewels and exquisite saris. Divakaruni does not produce Draupadi as a perfect soul but explains how she attains her freedom with her usual qualities as a normal woman has. Draupadi has used to hear her story of birth from Dhai Ma, the caretaker. She is not at all happy with her name because she feels it is not

suitable for a person who is going to change the history. She says, "My attention veered to the meaning of the names our father chose. Dhristadyumna, Destroyer of Enemies. Draupadi, Daughter of Drupad. Dhri's name fell within the bounds of acceptability... but Daughter of Drupad? Granted, he hadn't been expecting me" (TPI 5). At nights, she has been tormented between the prophecy and her father's initial rejection by considering her sex. But she has decided to change her name in the long run of life according to her choice.

Her father's palace provides all the privileges but not the sense of belongingness. When she cannot forgive her father's partiality, her resentment has turned on his palace. She hates the palace due to its lack of liveliness and construction. She dreams, "When I had my own my palace, I promised myself, it would be totally different...I only knew that it would mirror my deepest being. There I would finally be at home" (TPI 7). Even her father's other wives fail to give her the family affection due her unusual birth. The author denotes how women react towards issues which are beyond the boundaries. They do accept Dhri as a divinely born and to fulfil a destiny but not Draupadi as she belongs to the weaker sex. It shows their unwillingness in believing a fellow woman and respecting her qualities but to show disgusting reactions. Draupadi says, "Especially women who might bring change, the way a storm brings the destruction of lightning? All my life, they would shun me. But the next time, I promised myself as I wiped my angry tears, I would be prepared" (TPI 32). Thus, her sex, unusual birth and complexion keep her away from enjoying her own choice of freedom like learning, due respect of woman and her belongingness. A woman's experiences of life as a member of a gender biased society formulate her psyche. This shows how social restriction influence lives of women and how it has affected their relationship to their desires. She has decided to have those unaccomplished privileges of her choice in her future home.

Whenever Draupadi is being kept under the boundaries of womanhood, she thinks of having a great life which other women do not. She says, "But I was determined to learn what a king was supposed to know. (How else could I aspire to be different from these giddy girls, or from father's wives, who spent their days vying for his favours?" (TPI 54). Draupadi is wanted to select her husband instead of standing as a spectacle in front of the kings at Swayamvar. According to her, marriage will bring the rights and freedom that she deserves to change the course of history. She feels very helpless after listening her father's plan behind her swayavar. She exclaims, "My mouth was filled with ashes. How foolish I'd been, dreaming of love when I was nothing but a

worm dangled at the end of fishing pole" (TPI 57). She feels the least way of using her potentials is to get her married for the benefit of Panchaal.

Draupadi is always willing to take her own decisions at the same time never refuses to accept the consequences. Draupadi has a secret attraction and admiration over Karna. Draupadi thinks Karna is also a victim of parental rejection. But when Dhri's life is in danger, she never hesitates to insult Karna. When Karna comes forward to touch the Kindhara, Draupadi protests, "Before you attempt to win my hand, King of Anga, it said, tell me your father's name. For surely a wife-to-be, who must sever herself from her family and attach herself to her husband's line, has the right to know this" (TPI 95). This humiliation of Karna has been settled down with Panchali's humiliation in the Sabha in future.

Finally, Panchali gets married with Arjun and goes to meet her mother-in-law. Among the Pandavas, Bheem has called Kunti to come and see what they have brought home today. Kunti instructs them to share that equally as usual. Even after, she realises they bring Panchali to home, she refuse to take her words back and wants all her sons should get married with Panchali. At Panchaal, Yudhisthir argues to keep his mother words and Drupad wants to save the loyalty of Panchaal but none thinks about Panchali's wish even Kunti . She says, "But I was distressed by the coldness with which my father and my potential husband discussed my options, thinking only of how these acts would benefit-or harm-them" (TPI 118). Finally with the concern of Vyasa, all the Pandavas get married Panchali. But Panchali thinks, "Arjun was the only one of the Pandavas I felt I could have fallen in love with. If he had loved me back, I might have been able to push aside my regrets about karna and find some semblance of happiness" (TPI 121). Panchali feels alienated from her own life, circumstances and deprived from her own choice of freedom.

After a long time, her choice has been taken into account in making the palace at Khandav forest. When Maya asks the design of Panchali, she says, "This creation of yours that's going to be the envy of every king Bharat-we'll call it the palace of illusions" (TPI 146). As she dreamt, she gets a sense of belonging in that palace, which gives more comfort as at home to her. She preserves it as a pride of herself. That palace encounters most of Draupadi accomplishments as a wife, mother and a queen of Indra Prastha. She never imagines that soon her palace and her carelessness earn the anger of Duryodhan. When Pandavas lose the dice game through treachery, they have made a last

attempt of wagering Panchali to win the game. As a result, Panchali becomes the slave of Kauravas. She argues, “I’m a queen, Daughter of Drupad, sister of Dhristadyumna. Mistress of the greatest palace on earth. I can’t be gambled away like a bag of coins, or summoned to court like a dancing girl. The wife is the property of the husband, no less so than a cow or a slave” (TPI 190).

This incident and her loss of palace make her more violent and bring a drastic change in her behaviour towards her husbands. Her final resolution is to bring an end to Kauravas. She says, “But never fear. The woman who has taken her place will gouge a deeper mark into history than that naïve girl ever imagined” (TPI 206). She has been used as a prey in the terms of taking revenge. Even at the kingdom of Matsya, king Virat’s palace, Panchali is humiliated by Keechak in front of everyone. When she needs the help of Yudhisthir, he heartlessly says, “Be patient, lady...Return to the women’s quarters and stop weeping like an actress” (TPI 230). She never accepts the failures and determines to go according to her plan though she knows the consequences. As she wishes the war has broken between Pandavas and Kauravas at Kurukshetra.

In the middle of the war, after losing many dear ones Panchali tells, “I wept in remorse for the part I’d played in pushing the Pandavas into war, for now I’d begun realize its full horror” (TPI 290). She bluntly accepts the pain and guilt as the consequences of her choice. She uses her skills to manipulate the situations to get what she wants. At the end, the Pandavas wins the battle but lose the hearts of people. They curse Pandavas for being the reason for their miserable state. But Panchali takes the responsibilities of looking after them. She comes out with many women empowerment plans like, “We trained those who showed interest in learning to become tutors for girls and young boys...Hastinapur remained one of the few cities when women could go about their daily lives without harassment” (TPI 325).

After leaving the country under Pariksit, Pandavas plan to go Mahaprasthan, the path of the great departure. The detached Panchali wants to accompany them in their difficult task because she always rebels against the boundaries of society has prescribed for women. She expects the victory over other wives, “She was the only consort that dared accompany the Pandavas on this final, fearsome adventure. When she fell, she did not weep, but only raised her hand in brave farewell” (TPI 344). Instead of having an insane death, she needs a heroic death during the journey. Thus the author, gives a vivid picture of Panchali, a revolutionary spirit, emerges out of hurdles to attain her victory.

Divakaruni has presented the protagonist with all negative and positive perspectives who is elated between desire and guilt. The need of the hour is to explore the feminine psyche. To make a clear understanding of female folk, they should be considered in the right spirit. Panchali stands as an existentialist protagonist of the novel.

Works Cited

1. Beauvoir, Simon de. *The Second Sex*, trans. & ed. H.M. Parshley, London: Penguin, 1974. Print.
2. Divakaruni, Chitra Banerjee. *The Palace of Illusions*. India: Picador., 2009. Print.
3. Tandan, Neeru. *Feminism: A Paradigm Shift*. Atlantic Publishers& Distributers (P) Ltd., 2008,2012. Print.

Poverty in Vikas Swarup's Q&A

S. Gunela, M.Phil.,
Department of English
Theivanai Ammal College for Women, Villupuram

This paper deals about the “poverty” in Vikas Swarup selected novels. Indian English Literature refers to the body of work by writers in India who write in the English Language and who’s native or co-native Language could be one of the numerous Languages of India. Its early history began with the works of Michael Madhusudan Dutt followed by R.K.Narayan, Mulk Raj Anand and Raja Rao who contribution to Indian fiction in the 1930s.

It is also associated with the work of members of the Indian diaspora such as V.S Naipaul, Kiran Desai, Jhumpa Lahiri, Kovid Gupta, Agha Shahid Ali, Rohinton Mistry and Salman Rushdie, who are of Indian descent. It is frequently referred to as Indo- Anglian Literature (Indo-Anglian is a specific term in the sole context of writing that should not be confused with Anglo-Indian) as a category, this production comes in the broader realm of post-colonial Literature the production from previously colonized countries such as India.

Poverty is the scarcity or the lack of an amount of material possession or money, poverty is a multifaceted concept, which may include social, economic, and political elements. Absolute poverty, extreme poverty or destitution refers to the complete lack of the means necessary to meet basic personal needs such as food, clothes, shelter. Absolute poverty is defined is considered to be about the same independent of the persons permanent location or era. On the other hand, relative poverty occur when a person who lived in a given country does not enjoy a certain minimum level of “living standards” as compared to the rest of the population of that country.

Vikas Swarup is an India Diplomat who has served in turkey, the United States, Ethiopia and Great Britain. He is presently posted in the ministry of external affairs in New Delhi, Q & A is being translated into twenty-five Language and is due to be made into both a film and a stage musical. Vikas Swarup is writing a second novel.

Vikas Swarup born in a family of lawyer, he was educated in Allahabad. Swarup is able to give us snapshots of Indian Society at its most lurid and extreme, if the prose style suggests social realism. Vikas Swarup has published three novels that is "Q&A", "Six Suspects", and "The Accidental Apprentice". He also contributed to a children's charity by providing a short story called "A Great Event" that was published in the children's hours: stories of childhood" In the Second chapter deals with Voice of Subaltern in Vikas Swarup's Q&A. the novel Q&A by Vikas Swarup serves as an in depth and completely tale regarding the less fortune people of India. It follows the protagonist Ram Mohammad Thomas as he explain how he know all ten answers in the game show.

One cannot escape the poverty that exist in Q&A and it appears that one cannot escape poverty in India. Because India has this huge underbelly of poverty it has all of the problems that are associated with poverty, disease, crime and corruption. But true rams impoverished life and the stories it tells, we learn about how other members of Indian society there to be such extreme differences between classes.

The departure from Asia biggest slum make no difference to their lives. They are struggle in their life. They would be some line for water in the morning, the same daily struggle to make it to seven thirty local time. It is related with the theme of the effects of poverty. Ram depicts that even as a child. He and other orphans were mainly aware of the role they played in society. Vikas Swarup discovers how Ram's struggle in the society among upper class people. Ram as in a miserable situation. The poor are completely out cast from society like in the days of the Hindu caste system.

Ram portrays the monotony of day to day life and uneventfulness of being take away by the police. Ram and his friend Salim as they emotions debate an escape from maman. Ram's moving words end of the scene with bit of a shock and a lot of thought from the people. The rich people lives in their marble and granite four bedrooms flats, they enjoy. The slum people, who live in squalid, huts, they suffer. The different classes doesn't have an influence on people's ability to make the right decision. Money does

not bring happiness. A famous actors Neelima kumari had a lot of money and known for her heroine roles in movies. She was not happy and she did not enjoy her life. She was committed suicide at the end because she cannot stand the pressure. It means that money does not give happiness to people and they really does not have a successful life.

It shows that having less are no money does not limit their opportunity to gain knowledge and they can be intelligent and a solve different problems in their lives. It is not the matter of luck of fake and luck can happen to all people even they own different amount of money, they can make their right decision. Ram escape from Maman with Salim using the luck coin but it has both heads.

It is visible in his statement is proof that this fear of authority is generally accepted and reproduce into the children raised in the slums. Salim and Ram must fend for themselves simply because they were born into poor families, living like criminals though they have committed no Real crime. Constantly shunned because of his past social class, Ram cannot fight his hunger for all the attention and power that accompanies having poor. His justification for flaunting his fortune and the changes occurring in his mind and he realizes he might not have to be bound to the slums forever. Ram's desperation to break away from his former life coupled with his new found self-identity. Vikas Swarup has been very unique in his portrayal of his protagonist from a slum background to define forcefully the concept of slum. In addition to it, views and ideas about these related novels. It ends to decline the plight of poverty in society and changes should be taken place in entire society.

The stories are steeped in inhumane actions and fatalities, and including of child molestation, rape, and torture and maiming for financial gain, and murder. In this paper shows that people can overcome the greatest odds, the worst heartbreakers and crimes against humanity. The novel shows that people shout not judged by outward appearances or by the messiness of their pat like Ram, people can grow and shape their own destiny one experience at a time.

In these novels depicts the poverty and how it affect their lives. It lean that impoverishment has put Indians miserable situation and the poor are completely out cast from society. It is justification for flaunting their fortune and the change occurring in his mind as realizes he might not have to be bound to the slum forever. It is overall relate back to the author's theme that money and poverty are two of the strongest forces

in world barriers that require serious determination to break through. Swarup has been unique in his portrayed of character living impoverished lives and yet share the deep felt human emotion where the subaltern speaks very forcefully to the rich and powerful, it also probes into basic human predicaments.

Works Cited

1. Beaufoy, Simon. "Slum god millionaire": screen play graft, London: Slumdog film limited. 2018.
2. Sdp, Sebastian. A.J. "Quest for identity in Contemporary Indian English fiction and Poetry". Adhyayan Publishers, Delhi: 2010.print.
3. Swarup, Vikas. "Q&A". London: Black Swan. 2006. Print.
4. <https://www.goodreads.com>
5. www.simonandschuster.com

Delineation of Dalit Women: A comparative study of selected Dalit Men and Women Life writings

Dr. P. Rathna

Associate Professor of English
BSA Crescent Institute of Science and Technology, Chennai

Introduction

Humanity is male and man defines woman not in herself but as relative to him. She is not regarded as an autonomous being. Man is the subject, he is the absolute. She is the other. He sets himself up as essential as opposed to the other, the inessential, the object.

Simone de Beauvouir (qtd. in Ranveer 108).

Though, Constitutional and social reformations, globalization and technology development have promoted women's education and employment and thereby financial independence, it is still an undisputable fact that women are treated as inferior to men in all the levels of the society. In such a social scenario, there arise these inevitable questions – What is the status of the subaltern women? How do these women endure the humiliation and subjugation and encounter the challenges posed by the dominant class and the patriarchal society? The representation of the subaltern women is always inadequate or virtually nil in the literary discourses of the subaltern men as well as the mainstream women writers. These writers turn a blind eye towards the persecution, trials and tribulations, physical and mental trauma faced by these women. As Urmila Pawar avers: "Women's issues did not have any place on the agenda of the Dalit movement and the women's movement was indifferent to the issues in the Dalit movement" (WML 260). The present paper takes for study three men writers and three women writers for comparative analysis: Baby Kamble's *The Prisons We Broke* (2008), translated from Marathi *Jina Amucha* by Maya Pandit, Bama's *Sangati*:

Events (2005), translated from Tamil by Lakshmi Holmström, Urmila Pawar's The Weave of My Life: A Dalit Woman's Memoirs (2008), translated from Marathi by Maya Pandit, Omprakash Valmiki's Joothan: A Dalit's Life (2003), translated from Hindi by Arun Prabha Mukherjee, Narendra Jadhav's Outcaste: A Memoir (2003) and Aravind Malagatti's Government Brahmana (2005) translated from Kannada by Dharani Devi Malagatti, Janet Vucinich and N.Subramanya

As mentioned earlier, there is no significant proportion of representation concerning the predicament of women in the works of male writers. In the life writings of men selected for study, there are just passing references to the predicament and the ordeals of their womenfolk and the lives of Dalits denote primarily the lives and the issues of the menfolk. In Joothan, Valmiki stands as a typical representative of Dalit men. Except for a very brief mention of his mother, sister-in-law and his wife, their inner feelings and the problems faced by them are not represented. As Sarah Beth rightly observes:

Since all individuals hold multiple identities (class, caste, gender, occupation, location, religion, etc.), no one individual can represent the wide variety of identities held by every member of the community he claims to represent.... One example is the case of Dalit women, who are almost entirely absent in Joothan. Though the protagonist associated himself with other Dalit friends and the Dalit community as a whole, the 'We' that has come to mean 'all Dalits' is also decided male. The silence regarding Valmiki's wife's own agency is one obvious example.... No insights into this character's own reasoning, nor the different circumstances and restraints faced by Dalit women in general, are given in the narrative.

In Jadhav's Outcaste: A Memoir, the predicament of the Dalit women is expressed only in the chapters narrated by Sonu. The narratives of Damu, and Chhotu do not focus on the issues concerning Dalit women. Sonu is the epitome of Indian woman, who is dutiful, loyal and committed to her husband. Though her husband's decision to throw away his yeskar duty and lead an independent life in Mumbai, scares her, she says: "There was no turning back. I was going to walk with him together, through rain and sunshine" (OAM 26). Even the chapters narrated by Sonu talk more on her husband's, principles and beliefs and his struggles rather than hers. Her mother exhorts her at the time of her departure to her husband's house after marriage: "Your husband is your God from today. He knows what is right and what is wrong. At all costs, you must obey him.

Never ever displease him. Do whatever he asks of you. Make him happy" (79). As a typical Indian woman, she lives her life as a shadow of her husband, taking part in all his activities, sharing his burdens, listening to his commands and executing them devoutly as she says: "By tacit understanding, he would make all the decisions about anything in our lives, and I would follow them unquestioningly" (174). As rightly presented in the course of the narrative through one of the acquaintances of Damu: "Those oppressed for so long are bound to be caustic in denouncing their oppressors. If political slavery of 150 years can justify extreme protests against the British government, surely Dalits are justified in lashing out" (149). Sonu, the representative of Dalit women, starts a "raging fight" (174) with her husband when he declares his decision to convert to Buddhism. Sonu "who normally trembled with fear when his temper flared up" (175), argues with her husband against his decision to change the religion. Her conviction in Hindu religion and devotion to Hindu gods make her more and more reluctant and aggressive. Though she knows that she is "waging a losing battle" (182), she tries her best to voice her reluctance to change the religion. The helpless and docile nature of the Hindu women to speak or act against their husbands is clear when Sonu says, "... when I went to fetch waters, all the women there were heatedly talking about the same thing: none of them were prepared to give up Hinduism but they did not dare voice their opinion to their men" (182).

In *Government Brahmana*, Malagatti devotes a few pages to introduce his "aayi" (grandmother), her love and care for the grandchildren, and the desperate tricks during the wedding feasts of the higher castes in order to feed the children. During the upper caste weddings, "the dalits were made to dip their hands in coloured water, for the fear of them flocking again to eat for the second time.... Aayi had invented numerous tricks to escape from this marking" (GB 10) like wiping the hands in oil before dipping the hands in the coloured water. The writer also hints at the everyday problems faced by the Dalit womenfolk even for washing clothes, through his mother's experience. These womenfolk have to be at the mercy of the uppercaste women who have to magnanimously grant them space and time to wash their clothes. He does not fail to point out the daring nature of the Dalit women: "My avva (mother), chikkamma (mother's younger sister) and doddamma (mother's elder sister) were no docile dolls! They too were fighters with self-respect waiting for a spark to catch fire. There was not a single day when they returned from the lake without a fight" (29). Malagatti censures the traditions of the village such as Okuli festival (celebration by splashing coloured water on people) in which Dalit women are exploited by the upper caste men to gratify their cheap pleasure. He bursts out in anger:

While it shows how every small occurrence in society can act as a hurdle to an aspiring individual, it also highlights the situation of dalit women. When you notice how these men – who strip the women off their honour and turn them into prostitutes for their lustful needs – invent ways of protecting their self-esteem, you do feel like asking, ‘But don’t these have self-respect?’ These men, ... get wild when asked, ‘But will you allow your wives to stand in public like this and play Okuli?’ When will they ever realize that these women too possess dignity, like their wives? (44-45)

Thus the life writings of Dalit men inadequately represent the voice of Dalit women. As rightly observed, “Dalit women make only a guest appearance in the autobiographies written by dalit male” (Guru 160). It is also to be noted that a man’s perception on women is different from that of a woman on women. This is evident in the remarks of Harishchandra, Urmila Pawar’s husband in *The Weave of My Life*. He believed that his mother was a simple soul who did not understand anything. In contrast, Urmila says: “But this was not right. She was simple all right; but she was by no means a simpleton! While speaking to another she realized the importance of place, time and the person concerned” (WML 197). Hence, it becomes imperative to have the genuine representation of the plight of Dalit women.

The life writings of the Dalit women writers taken for study, Baby Kamble, Bama and Urmila Pawar are the authentic manifestations of the predicament of the marginalised womenfolk in India. The Dalit women writers explain the trials and tribulations of their womenfolk, who are the victims of “triple exploitation (caste, class and gender)” (Guru 162-163). The Dalit women, whether educated or uneducated, living in villages or cities, employed or unemployed, invariably have to endure the torments of double marginalisation – as Dalits and as women. In the course of their weave, these women writers, Baby Kamble, Bama and Urmila Pawar, document the plight of the women of their community, their everyday struggle to earn their livelihood, their ethos, their endurance, resilience, and their hope for a better life. The social factors – their low caste and the patriarchal society – relegate them even below the margins, lower than their men and make them victims of marginalisation in various domains such as family, society and religion.

In the course of their documentation, all the three women writers record the customs and habits of their community – their every day ordeals, their marriage, child birth, their ceremonies and festivals. All the three Dalit women writers bring forth the

horrors of domestic violence. The women, however dutiful and selfless, are victimised by their husbands, who think they have every right to thrash their wives. It is not uncommon to see the husbands brutally attacking their wives for no reason. Nobody can question them because, the husbands are considered as their masters and saviours. The women have to subsist on meagre food after feeding the men and children and their mothers-in-law and have to work ceaselessly from morning till night enduring the physical, mental and sexual abuse.

Baby Kamble encapsulates the predicament of dalit women thus: The life of the women in the lower castes was thus shaped by the fire of calamities. (102) To quote Maya Pandit:

If the Mahar community is the ‘other’ for the Brahmins, Mahar women become the ‘other’ for the Mahar men. Baby Kamble demonstrates how caste and patriarchy converge to perpetuate exploitative practices against women. It is here that the urge to define the self becomes most evident in women. Baby Kamble shows the remarkable dignity and resilience of the Mahar women in their struggle through which they have emerged as the agents of transformation in their community. (xi)

Urmila Pawar brings to the fore the predicament of dalit women in three different social milieu – uneducated dalit women in villages, women doing menial jobs in the slums and the educated and employed women of the towns and cities. The village women led a miserable life, struggling hard to earn a livelihood amidst various antagonistic factors. “Life here was impossible!” (WML 256) – No other words can so powerfully describe the deplorable condition of women living in the slums. The predicament of the educated and employed dalit women was no different from their village counterparts. Though these women were able to achieve economic empowerment, still they had to endure hardships similar to the uneducated village women. Their husbands expected them to be like the village women and give priority to their duties as housewife. They were allowed to pay attention to their interests only after fulfilling their duties as wife, mother and daughter-in-law.

Bama’s Sangati is a precise record on the predicament of Dalit women as the victims of domestic violence and two fold discrimination – as women and as Dalits in all the domains. The narrator, Pathima says that discrimination starts right from the birth of the children. Boys are treated specially and are given more care and attention than

the girls. When the boy baby cries, instantly he is picked up and fed. He is breast-fed for a longer duration than the girl babies. When they grow up also they are given more respect and given first preference. Pathima's 'Patti' says, "If you are born to this world, it is best you were born a man. Born as woman what good do we get?" (SE 6-7). Girl children are trained from their childhood to obey the men, and they are tutored that they are ignorant and inferior to their men.

Thus, through these life writings, the women writers expose the predicament of the Dalit women, beset by the factors such as caste and patriarchy, which prove to be an impediment to their emancipation. As Malathi Maitri remarks: "Family, Society, Community, Religion and Constitution – All these five institutions worsely oppress the existence of women.... It is only the most backward and marginalised women who bear the brunt of the Hindu culture" (53). These life writings of the Dalit women writers are the mimetic representations of the family life of Dalits and stand as a testimony to the fact that "Dalit feminism has emerged ... as a distinctive voice that is antagonistic to both mainstream feminism and to dalit patriarchy" (Rao 24).

Works Cited

1. Bama. Sangati: Events. Trans. Lakshmi Holmström. New Delhi: Oxford UP, 2005. Print. Trans. from Tamil Sangati.
2. Guru, Gopal. Afterword. The Prisons We Broke. By Baby Kamble. Trans. Maya Pandit. Chennai: Orient Longman, 2008.158-170. Print.
- 3 .Jadhav, Narendra. Outcaste: A Memoir. New Delhi: Viking-Penguin Books, 2003. Print.
4. Kamble, Baby. The Prisons We Broke. Trans. Maya Pandit. Chennai: Orient Longman, 2008. Print. Trans. from Marathi Jina Amucha.
5. Maitri, Malathi. Nam Thanthayari Kolvatheppadi. [How to Kill our Fathers]. Trans. Mine. Chennai: Pulam, 2008. Print.
6. Malagatti, Aravind. Government Brahmana. Trans. Dharani Devi Malagatti, Janet Vucinich and N. Subramanya. Chennai: Orient Longman, 2007. Print.
7. Pandit, Maya. Introduction. The Prisons We Broke. By Baby Kamble. Trans. Maya Pandit. Chennai: Orient Longman, 2008. vii-xi. Print. Trans. from Marathi Jina Amucha.
8. Pawar, Urmila. The Weave of My Life: A Dalit Woman's Memoirs. Trans. Maya Pandit. Kolkata: Stree, 2008. Print. Trans. from Marathi Aaydan.
9. Ranveer, Kashinath. "Dalit Literature and African American Literature: Roots against Dominant Ideology and Cultural Hegemony." Writing Black Writing Dalit: Essays in Black African and Dalit Indian Writings. Ed. Harish Narang. Shimla: Indian Institute of Advanced Study, 2002. 107-115. Print.
10. Rao, Anupama, "The 'other' History." Rev. We also made History: Women in the Ambedkarite Movement, by Urmila Pawar, and Meenakshi Moon. Trans. Wandana Sonalkar. The Book Review April (2009): 23-25. Print.
11. Valmiki, Omprakash. Joothan: A Dalit's Life. 2003. Trans. Arun Prabha Mukherjee. Kolkata: Samya, 2007. Print. Trans. from Hindi Joothan.

Critical Analysis of Race and Religion in the Novel Chinua Achebe's *Arrow of God*'

A.Sornalatha

Vivekanandha College of Arts and Sciences for Women (a)
Tiruchengode

Introduction

Post-colonial Literature is the literature from European Countries. Post-Colonial Literature deals with the problems and consequences in particularly where problems related to political and cultural independence. Race which means category of people. Religion means cultural heritage. The novel, Arrow of God, the difference between American and English are racially are both the Igbo culture and British Literature. Chinua Achebe's Arrow of God third novel. The Arrow of God is established in the period between 'Pacification and Independence'.

Subalternity

In critical theory and Post-colonialism, the term subaltern describes the population which are socially, politically, and geographically outside of the power structure of the colony and colonial homeland. In explaining the "history told from below", subaltern was derived by Antonio Gramsci, notably through his work on cultural hegemony, which identified the groups that are excluded from a society's established institutions and denied the means by which people have a voice in their society.

The terms subaltern and Subaltern Studies entered Post-colonial studies through the works of the Subaltern Studies Group, a collection of historians of the Indian Subcontinent who explored the political-actor role of the men and women who constitute the mass population, rather than the political roles of the social and economic elites, in the history of the Indian Subcontinent. In the 1970s, subaltern began to denote the

colonized peoples of the Indian subcontinent and described a new perspective of the history of an imperial colony as told from the point of view of the colonized rather than that of the colonizers. In the 1980s, the scope of enquiry of Subaltern Studies was applied as an “intervention in South Asian historiography”.

Post-Colonial Literature:

Post-colonial literature is the literature of countries that have been colonized, mainly from European countries. It exists on all continents except Antarctica. Postcolonial literature often deals with the problems and consequences of the decolonization of a country, in particular the problems related to the political and cultural independence of previously subjugated people, and issues such as racism and colonialism. A range of literary theories has evolved around the subject.

Migratory literature and postcolonial literature show considerable overlap. However, not all migrations take place in a colonial environment, and not all postcolonial literature refers to migration. A matter of current debate is the extent to which postcolonial theory also speaks of migratory literature in non-colonial contexts.

Published in 1964, Arrow of God is the third novel in the Chinua Achebe trilogy that explores the history of Nigeria through narrative. The first novel, Things Fall Apart, describes the period leading to “pacification”, the moment when British colonizers took violent control of southern Nigeria. The second novel, No Longer at Ease, is on the verge of Nigeria’s independence, some 60 years later. This second novel vividly demonstrates the colonialism of the moral destruction caused by the Igbo society and culture. The arrow of God is established in the period between pacification and independence. The novel puts a man, the chief priest of the Ulu deity, against colonial administrators, Christian missionaries and, ultimately, his people.

Arrow of God for Religion

Arrow of God explores how Igbo spirituality and religious life die of ignominious death in the face of Christianity. Christianity is supported by the military and political power of the white man. As a result, Christianity is also identified with the source of its power. When the people of Umuaro face famine because Ulu’s high priest refuses to break the tradition, the church catechist offers protection so that people can pick up their yams. When Ezulu’s son, Obika, dies, people interpret this as a sign that Ulu was punishing his priest. With the power of Ezeulu broken, Umuaro turns to the Christian god for help.

"There is no reason to be afraid, my son, you have seen Eru, the Magnificent, who gives wealth to those who find favor with Him. People sometimes see him in that place in this kind of time. to Idemili or other deities, Eru only harms those who swear falsely in front of his sanctuary. Ezeulu was raptured by his praises to the god of wealth. The way he spoke would have thought it was the proud priest of Eru instead of Ulu who was above Eru and all the other deities. "(1,85)

Arrow of God for Race

In Arrow of God, the differences between Africans and Britons are racially interpreted by both Indian and British characters. Race is associated with culture and, therefore, it is offered as one of the identifying characteristics of British power. Winter bottom recognizes the power inherent in moral suasion and argues strongly that whites in Nigeria must behave in a certain way to maintain their political superiority. "Umuru can not compete with my mother's people in medicine," Akukalia said. "His market has grown because the white man took his property there."

Compare Between Race and Religion

Non-traditional religions are traditions of thought within religions, some of them aligned with theism, others not, where non-theism informs beliefs or religious practices. Nonoism has been applied to the fields of Christian apologetics and liberal general theology, and plays an important role in Hinduism, Buddhism and Jainism. While many approaches to religion exclude non-theism by definition, there are some inclusive definitions that show how religious practice and beliefs do not depend on the presence of God. For example, Paul James and Peter Mandeville distinguish between religion and spirituality, but they provide a definition of the term that avoids the usual reduction to "reserve religions":

Religion can be defined as a relatively limited system of beliefs, symbols and practices that address the nature of existence and in which communion with others and alterity is experienced as absorbing and transcending the spiritual ontologies founded on the social time, space, incarnation and knowledge. Some liberal Christian theologians define a "non-theistic God" as "the foundation of all being" rather than as a personal divine being. John Shelby Spong refers to a theistic God as "a personal being with ample supernatural, human and parental qualities.

In Arrow of God, the differences between African and English are racially interpreted by both the Igbo and the British characters. Race is associated with culture

and, therefore, is offered as one of the identifying characteristics of British power. Winter bottom recognizes the power inherent in moral suasion and strongly argues that white people in Nigeria must behave in a certain way to maintain their political superior.

Conclusion

Race and Religion According to Allen and Chang, “race and ethnicity are socially structured identities that vary in time, space, situation and perception”. Therefore, the breed refers to the physical appearance of a person such as skin color, eye color, bone / hair structure and other defining characteristics; ethnicity is linked to cultural factors.

Works Cited

1. Achebe, Chinua. Arrow of God. Penguin Red Classic Puplication: 2007.Print.
2. www.aljazeera.com.
3. <https://en.m.wikipedia.org>.
4. <https://www.theparisreview.org>.

Lakshmi Kannan as a Feminist: A Reading of Her Novel *Going Home*

K. Mugeshpillai Ph.D.,

Research Scholar, Department of English
Annamalai University, Annamalainagar

Dr. M. Soundhararajan

Assistant Professor, Department of English
Annamalai University, Annamalainagar

Lakshmi Kannan's novel, **Going Home**, is originally written in Tamil in the year 1986 and later translated into English in 1999 by Disha Books. It depicts the loneliness, ennui, existential dilemmas and the feelings of angst, that prevail among urban Indian women. It revolves around the lives of two central women characters Gayatri and Rama. Kannan in her book seems to have raised a very significant social issue related to the denial of property rights to girl children and has even narrated some very poignant and troublesome instances in the Preface to the novel. Through the citation of several real personalities, she has highlighted how such a denial makes the women dependent, vulnerable to servility and patriarchal dominance at the hands of their own kin. The interesting aspect that, she has also mentioned about this novel is that it received bitter reviews from women as their somewhat hidden and unconscious feelings of discrimination had been brought to surface through this work. It made them aware of this stark reality and coerced them to do some loud thinking, which as the author has pointed out also resulted in lot of bitterness. Although the novel reflects the issue through Gayatri, who is unable to forgive her mother, Meenakshi, for letting go of her share in her father's home, "RETREAT", yet it also explores many other women centric themes, which find expression through Rama's character.

Theme is a plight of working women like Gayatri and Rama who had to continue working to meet the economic needs of their families. While Gayatri has a loving and understanding husband, who values and appreciates her, Rama suffers from devaluation

at the hands of her husband, in-laws and parents. Working women like Rama and Usha have been projected as beasts of burden by their families. They are expected to shoulder all family related as well as economic responsibilities. Through this novel, Kannan has created strong women characters, who exhibit positive coping. Gayatri copes with the stresses and strains of everyday life and career through yoga and aerobics, Rama copes with her marital strain by immersing herself in work and writing. She finds emotional solace in her relationship with Damodaran. In this work, Kannan has also touched upon the theme of sexual exploitation and harassment faced by working women and the various compromises made by them for their promotion.

The novel depicts the transition from youth to old age very beautifully. Gayatri's initial desire to possess a huge mansion, like that of her grandfather and her complaints about lack of adequate physical space, gradually paves way for an attitudinal change in her. She thinks about making room for the younger generation, that is her son, daughter-in-law and grandson. Theme is a progression in her character from a desire to possess things to a gradual renunciation and ultimately a desire to embrace death.

The novel named *Going Home* by Lakshmi Kannan is very nicely depicts all kind of women far and wide, cutting across class and caste. It deals with issues of freedom and identity of women within the Indian household. It finds the meaning of home by the portrayals of various women characters. This novel is based on Tamil novel "Aathukku Poganam" and the immediate concern of the novel is the tradition, which desires women a fair share of property and the brilliant exploration of themes of home, exile, and home making at various levels.

Gayatri is protagonist of the novel *Going Home* and her friend Rama throws a light on the plight of middle class Indian women burdened with responsibilities and domesticity. The question rises to the readers that does woman happy in the home of parents in her second home (husbands). But both the friends' narratives reveal their efforts to get freedom from mediocrity that binds them restricts them and become speed breakers in their path of fulfilling their dreams, their duties as a wife, daughter –in – law mother hardly permit them to maintain an equilibrium between all those factors, this vicious circle and leave them frustrated and their angst is seen in their actions. Women are seen as wooden show pieces subjected to male hegemony to quote from Ibsen's play *A Doll's House* Nora wanted to be something worthier than doll in the *A Doll's house*.

Gayatri, the protagonist always becomes nostalgic and takes pleasures in the fond of memories of her maternal grandfather house in Mysore. As a child, she often tells her friend "I am going home." It becomes one of the recurring themes of the novel. She describes minutely every nook and corner of maternal grandfathers' home in contrast to the flat in Delhi, where she lives with her husband Shankar and Son. According to her that place is not a place to be called a house and compares her flat to a rat hole, which is crowded with things like Sofa – set, few beds, a dining table, chairs, a television and there is lack of space, not only physical space but space becomes a metaphor for her freedom that, she craves to build her identity. The flat in Delhi for Gayatri is not comfortable as her dream. It does not fulfill the definition of home that provides her solace, space to develop her skill of dance and this issue of freedom to give vent to their desires besides their workplace is common and frequently seen in lives of salaried middle class women in India.

For Rama, Gayatri's friend home remains an illusive dream for her talent. Rama is a writer and socialist but she finds herself locked in a loveless marriage with a husband who is envious of her fame. The sense of achievement remains partially attained if people who surrounds the life of a career oriented woman, especially if her life partner himself becomes the biggest enemy and remains indifferent to her as in case of Rama who often feels humiliated in social and literary circles in absence of Dorai Swani a man with false ego. He is the person who is responsible for void in her life in spite of her being successful. Even her writings reflect what she feels within herself. Rama's novel titled Driftwood eventually became a pointer to how she herself floated on life, not unlike drift –wood. So writing becomes an outlet for Rama from her frustration. She herself confesses if there is something one cannot speak loud; if it chokes the throat one can unload her thoughts on paper by means of writing. Rama is the victim of discrimination where she was only the third daughter for her parents where as Ravi only son was their favorite. The status of a woman was governed by the random accident of her birth .The stereotype notion of Indian mothers regarding home is very true, in Gayatri's case her husband Shankar is very supportive and convincing .Where as Durai, husband of Rama is extremely dominating man is indifferent to emotional need of her.

Through eyes of Gayatri, home is a space, both physical and mental, that would help her to develop her skills. One more burning issue of singlehood of a girl, who does not get the match for her at right age she becomes an eye shore in Indian Society for

example spinster Sheela. Gayatri in comparison to Rama is well treated by the husband yet craves for space. Therefore, it is significant that women should keep a balance between demands of domesticity, their personal aspirations and highly demanding workplace-Today men should stand by their side so that not only their dignity is maintained but they should become their mascot and they actually get a real home where their personality is enhanced not deteriorated.

Works Cited

1. Kannan, Lakshmi. *Going Home*. New Delhi: Desha. 1999. Print.
2. Hill, Bridget. *The First English Feminist: Reflections upon Marriage*. Aldershot: Gower Publication. 1986. Print.
3. Ibsen, Henrik. *A Doll's House*. Francis Bull. London: Centenary, 1963. Print.

Role of Socio Religious Reform Movement for the Social Unity Of India

Smt. K. Ramalakshmi
Faculty member
G.M.H. School, Ghandhinagaram

The political and sociological thinkers have taught that India is unity in diversity. India has attracted many foreigners due to its richness in culture. Arians had attacked India and intermingled with the local people and produced a rich culture. Vedas are the sources of Indian culture. The Vedas are sources for music, dance, dramas and literature. Through the arts the Indian culture has been transmitted to generations. This culture is responsible for the emergence of castes. These castes have been broken out through the guild system which were originated for the commercial purpose. Generally these guilds had developed skills among the professionals. But the post vedic period had inspired the people to perform yajnas and yagas . The Mahabharatha has informed that Dharamaraja had performed Aswamedha and Rajasuya yagas. Similarly lord Rama had performed Aswamedha. The rulers were only to reform these Yagas with the assistance of Brahmins. The post vedic period had witnessed Varna system. Chaturvarnas like Brahmins, Kshatriyas, Vysyas and Sudras have their own rules and regulations. Inter varna marriages were prohibited. Inter dining system was totally restricted. Brahmanas were given high social status. They were exempted from the tax payment. Agraharas were donated for their survival. They were interested to offers poojas to almighty . They were the religious teachers and to educate the people. Khsatriyas were the rulers to rule the country under the direction of Brahmanas . Vysyas were the marchent community to supply goods to cater the needs of the people. The Sudras were the professionals. They were in the manufacturing sector. Later during the days of Guptas the panchama varna was sprung but their conditions were precarious. They were to live at the outskirts

of the village. They had to take dirty profession. They had to clean the buffalo's skin and to make shoes out of it. They were not allowed to enter in the villages during the day time. They had to enter the village during the night time by beating drums. They were treated as untouchables. They were not allowed to temples and public ponds and lakes. They had no education. Polyandry was prevailed among the women of Panchama varna. Coming to the position of women of upper varnas, they had enjoyed high status in India. The women during Vedic period were free to choose their husbands. The women of Vedic period had given priority for the intellectual men but not to property or the age. The purpose of the marriage is to get good children. The women were highly educated. They had dedicated some slokas to Rigveda called therigatha. They held discussions in the learned sabhas. But the post vedic period had imposed several rustications due to the foreign invasions. The foreigners had taken away the women and forced them to give birth their own children. Hence the women were to be protected by the men folk.

The women were forced to wear for the. They were not allowed to come out of their homes forcible Sati was imposed on them. The widows were not allowed to re-marry. The women had no right to inherit property from their parents. At the time of their marriage their brothers, mother and father would give gifts which were called "Sthridhana" which was to be bequeathed by them to the male relatives of their husbands. The women having sexually context with male members of lower castes were severely punished. The marriage of upper varna ladies with lower varna male members was called "Prathiloma" marriage (sorata) which was totally prohibited and treated as crime. Women evidence was not considered as authoritative. Among the upper casts polygamy was existed one man can marry more wives. Child marriages were common in the society. Inscriptions of Guptas and Harsha had informed about the child marriages. For instance three years old girl married with ten years old boy. Which was mentioned in the inscription. Even in nineteenth century five years old Saradadevi was married to twenty years boy Ramakrishna Paramahansa. Five years girl does not know the meaning of the marriage and house old duties to be performed by a Hindu wife. The purpose of the marriage could not be fulfilled by the girl of small age. The child marriage was a social evil. During the days of Pallavas and Cholas Devadasi system was wide prevalent in south India. The girls after the age of puberty was married to deities. They were to serve the temple through out their life. The trustees priests and committee members of the temple used the girls to fulfill their sexual desires throughout Tamilnadu the system was existed till the independence. The

position of muslim ladies was also not so better. They have no education. They were to wear burkas. The Thalak system had spoiled their life. At this juncture the social reformers had taken the cause to route out the social evils.

GautamaBuddha had revolted against the Brahmanas who had propagated that they are only two chant vedas mantras and to perform yajnas and yagas. They were to attain Moksha and others have no such right. Goutambuddha did not believe God and yajnas, yagas. He had discredited the piousness of Vedas. According Buddha all human beings are equal no one is superior to other. He had preached love, sympathy, kindness among the people in place of performing yajnas and yagas. He had condemned the superiority of Brahmanas. He had encouraged common prayers and common dining among the people. Cast system was discouraged by him. He had discouraged the authoritarian power of the rulers. After Buddha Mahaveera had raised his voice against the inequality and discrimination meted out towards men and women who were born in lower varnas. Like Buddha, Mahaveera had challenged the domination of Brahmanas. Creed of non violence and love for human being were propagated by Mahaveera. The Bhakti movement was said to be initiated by Lord Buddha and Mahaveera.

Again the 8th century had witnessed a vigorous socio religious reform movement which was started by Adisenkara. He had severely condemned the varna and cast system. All the people would reach the paramatma (supreme soul) after their last breath. The god has created all men in an equal manner to enjoy their life temporary on the earth. Everybody has a right to worship the god irrespective of the caste or religion. Adisenkara could be regarded as religious reformer rather than social reformer. The real reformation had been initiated by the Bhakti leaders of medieval period. Ramananda, Vithalacharya, Krishna Chaitanya, Meerabai, Kabeer, Tulasidas, Gurunanak had preached the common worship equality between men and women abundance of idol worship and against the disunity among the Hindus. They had preached the worship of nature and unity of god. They had condemned the practice of the purdah. They had advocated the unity and called upon for the unity between Musalmans and Hindus. Influence of Islamic culture on Hindus had instigated the Bhakti leaders for the emancipation of human beings. Even the Mughal rulers came under the sway of Meerabai, Ramadas and Amaradas. Akbar the Maughal ruler was very much influenced by the contemporary Bhakti reformers. He had adopted a conciliatory policy towards Hindus and married Hindu wives. The fusion of Hindu and Muslim blood had produced classical warriors till the downfall of Aurangajab.

The real reform movement had been started during the early days of company rule. Raja Rammohanroy has been considered has father of rensissance in india. In his "Samvada Kaumudi" he had advodated his views against orthodox Hinduism. He had condemeden practice of Sati and infanticide. He had convinced the then Governer general Lord William Bentinck for the obolisation of Sati. According G.O number 17 had been promolagamated declaring practice of Sati as crime. Raja Rammohanroy had advocated for the female education. He had called upon the people to learn western philosophy to reorganize themselves as human beaings. He had advocated for the common marriages and called upon the people against the idol worship. Common ceremonies, common dyning were preeched by him through his association called Bramha Samaj. Through the efforts of Bramha Samaj civil digibilities act by which the people who had converted their religion from Hindusim to other were allowed to inherit property from their ancestors. Similarly widow re-marriage act was passed to allow the widows to get marriages again in the case of desertion or death of their husbands. Due to the efforts of Kesewa Chandrasena civil marriages act was passed to fix the marriage age at 13years for girls and 16years for boys. The Sharada Act of 1929 had prohibited the chaild marriage elevation of poverty was propagated by Swamy Vivekananda a great reformer. Human service was taught by Dakshneswar Saint Ramakrishna Paramahamsa.

Eswara Chandra Vidya Sagar a social reformer and Kandukuri Viresalingam a social activist of Andhra had performed 20 widow marriages between 1881 and 1901. He had started a girl school at Innispeta of Rajamahendravaram in 1881.Narayana guru was the fore runner of temple entry movement the Harijans were inspired by Narayana grru to enter into the temples of Tamilnadu and Kerala to worship god at their will. Eswara Chandra Vidyasagar and Maharishi D.K. Karve had started education institutions for women at Bengal and Maharashtra respectively. These reformers have their influence on the freedom fighters who had taken up the cause for the elimination of social evils.

Mahatma Gandhi had taught against the untouchability. Series of articles were published in his gernel "Harijan". Similarly he had advodated Hindu Muslim unity for which he was ready to sacrifice his life. Dr.B.R.Ambedkar had fought for emanicipation of Harijans. He had advocated reservations for the allround dovelopement of Harijans. Dr.B.R.Ambedkar had pleaded for the equality of women. According to him for the success of democracy the participation of women in the governance is essential. After

the independence the founding fathers have drafted a constitution granting rights to all the people irrespective of caste, colour, creed and sex. Part three of the constitution has granted fundamental rights to all the people. Article 15 has recognized special rights for women and children. On the basis of this article both central and state Government have provided 33% reservations for the women in education and employment. Political reservations upto 50% provided for women in the local bodies including Panchayatraj, Municipalities and Municipal Corporations though 73,74th amendments made to the constitution of India. The social evils like for the purdah, child marriages illiteracy are done away with the teachings of social reformers. Widow marriages, succession of property,equal minimum wages are granted to the women. Now the women are enjoying equal status with the man.

Untouchability has been totally discarded. Now the Scheduled caste people are mostly developed and achieved equal status with others. They are given 15% reservations in all fields. Similarly the Scheduled tribes are getting 7½ % reservations through the constitution of India. Several poverty elevation programmes have been implemented by the Government to reduce the poverty. The modern society does not show any discrimination what so ever against the people. The women and the people from vulnerable sections are elevated to ministers, civil service and other jobs. They are becoming experts in all fields. Practice of Sati has not been accepted by modern society. Inter caste marriages are being allowed. Marriage age for women has been fixed at 18 years and 21 years for boys. The society is providing all kinds of facilities for the development of women. National women commission was setup with constitutional status. Atrocities committed against women are taken seriously by the police and courts. Domestic violence act was passed to protect the women from the violence. Women rapists are given saviour punishment by IPC (Indian Penal Code). In some incidents death penalty is possible. Homes are setup for the deserted women. Separate cells have been setup for women in jails. Fast track courts are setup to provide speedy justice for women. Some of the social activists like Medhapatkar, Arundhati roy, Malladhi Subbamma (late) and Durgabai Desmuk (late) have done yeoman service for the upliftment of women. Swamy Agnivesh and Kailash Satyarthi the Nobel prize winner have contributed their services for the development of child. An organization called "Bandhuamukti murga" is associated with Swamy Agnivesh responsible for the abolition of forced labour among the children. With his efforts the "prohibition of child labour act 1986" is enacted by parliament. The compulsory education act of 2009 has provided compulsory free education to all the children below the age of 14 years.

Incentives have been granted to the parents who send their children to the schools. Now the number of school going children has been increased with the introduction of Mid day meal programme. Thus the social reforms movement has it's influence on the modern society by bringing changes in the life of women, children and untouchables.

All these issues have been reflected through the writings social reformers and social activities. These writings have been formed a part of English language.

1. History of ancient India

-Ray chowdari.

2. History of medieval India

- pro. Eswari Prasad.

3. History of modern India

- Dr. S.K. Chowdari.

4. History of modern India

- V.D.Mahajan.

5. Socio – religious reform movement in history of the congress

-Dr. Bhogaraju Pattabhi Sitaramayya.

Womens's Struggle for Freedom with reference to Bapsi Sidhura's The Pakistani Bride

Dr. K. Jayanthi
HOD of English (SF)
Lekshmipuram College of Arts and Science, Neyyoor

Pakistan's leading diasporic writer Bapsi Sidhwā was born to Zoroastrain parents, Peshoton and Temina Bhandara, on August 11, 1938 in Karachi and later moved with her family to Lahore. Sidhwā first wrote a couple of short articles about the beauty of the Karakoram Mountains. However, feeling compelled to tell the girl's story, she decided to make her first attempt at fiction writing and sat down to write a short story which turned into her first novel, *The Pakistani Bride* (1984). It is a work of fiction based on the events from the tribal girl's life.

Women cover the half space of the population. But their involvement in politics as well as society has been much less since ancient times. Not only this they haven't yet achieved a parallel status despite the constitutional laws of equality and liberty. The reason might be gender prejudices, regional variations, social taboos, religious bigotry, economic levels, cultural differences and so forth.

The present paper is a modest attempt to explore the struggle of woman to make herself free from the bondage of patriarchy with a special reference to Bapsi Sidhwā's novel, '*The Pakistani Bride*'. Sidhwā has emerged as a prominent feminist voice to raise the various issues pertaining to the ill-treatment being meted out to women in Pakistan.

In the last thirty years there is a vigorous development in thinking about women and their role in society. For majority of women their gender has had some effect on their experiences, and their perceptions of the world, and this is reflected in the nature of the work they produce. Feminism has become a highly important issue in contemporary thought and has resulted in challenging the patriarchal assumptions. The application of

new ideas about women to their conceptions has produced extensive discussion of both how women have been represented in literature and their trend of writing.

Pakistan's socio-cultural texture is predominantly patriarchal. Women have a low percentage of participation in the society outside the family. Pakistan is an Islamic country based on the two nations theory, though Islam gives the best and most balanced code of life, yet pseudo-fundamentalists have altered the Islamic teachings in favour of men and unjust towards women.

The winner of Pakistan's most prestigious honour, Sitara-i-Imtiaz. Bapsi has haggled in innumerable awards, the Lila Wallace-Reader's Digest Award in 1993, the Literature presis from Germany for Ice-Candy-Man and National Award for English Literature from the Pakistan Academy of Letters in 1991, even The Crow Eaters narrowly missed winning the David Hingham Award.

Women characters in Bapsi Sidhwa's novels are not only modest, coy, intelligent and resilient but are also buoyant, strong willed, daring and courageous. The Pakistani Bride is a damning indictment of the Kohistani community in particular and the Pakistani society in general with regard to its brutal treatment of women. The women are marginalized, and have in a number of cases, no say in decision-making processes.

Though nine women characters are portrayed in the novel on different levels, yet at the core of the novel is the strife for survival of Munni (renamed Zaitoon) a teen aged and orphaned girl, fleeing from the savage tribal society of Kohistan into which she has been married. In her statement to Contemporary Authors, Sidhwa says, "The Bride is dedicated to the incredibly simple, deprived and courageous women of this magnificent country." (454)

Zaitoon's story can be divided into three parts; her childhood, the fixing of her marriage and the journey to the hills, and her fight against the age-long tyranny for survival and freedom from bondage in the clutches of patriarchy. Zaitoon's story is simple and straight-moving her power of adaptability is vividly portrayed. Sidhwa here slickly lionize Zaitoon as a woman who even after being raped, molested, exploited and starved for more than a week, never loses her courage and recollects her grit and zeal, once again to pursue her fight for survival from the male-autocratic society of kohistan "Zaitoon awakened late in the evening. Her pain had eased and her mind was alert

again. The comforting roar of the river throbbed in her ears, and once more her instinct for life came to the surface". (Sidhwa 232)

While narrating the sad sufferings of the orphan girl Zaitoon, the novelist throws light on various socio-cultural aspects Pakistani society. Prescient and provocative in its assessment of the plight of women in tribal society in Pakistan, the first of Bapsi-Sidhwa's novels is a story of marriage and commitment of the conflict between adherence to tradition and the indomitable force of a woman's spirit.

The Pakistani Bride is a fast moving and interesting novel. It shows Sidhwa's genius and also her rare sense of fun that is irresistible. The naturalness of her description of physical feature is it the look or the sexual act is a unique feature among the subcontinents women writers. This paper highlights the harsh consequences of a woman's inability to effectively negotiate the transition from the traditional space of home to the public space of the world as seen by Bapsi Sidhwa.

Cultural Subalternity in the famous play “ The Lion and the Jewel”

E. Priya M.Phil.,
Department of English
Muthurangam Arts College, Otteri

Introduction

One of the unique plays “The Lion and the jewel” has earned a Noble prize to Wole Soyinka, a famous Nigerian literature who also set high standards for the culture and tradition of Nigeria as the play itself received a lot of merits even from the critics. People all over the world are amazed by this stupendous play. The play itself happened to be an eye opener to most of the readers especially to the people of Africa. Such a notorious play in literature world it is of no surprising as it earned the Noble prize to Soyinka. Though the play is published by Oxford Press in 1963 but came into limelight in 1986 after winning the Noble Prize by Soyinka.

The article presented here is to pinpoint some of the cultural subalternity arises from three main characters Lakunle,Sidi and Baroka.Soyinka himself narrated the play with fun filled romance which kindles the desire of each and every reader to glue in to the story. Soyinka didn’t fail to bring out the cultural conflict in the story mainly between Lakunle and Sidi, Soyinka describes the cultural conflict between modern and old culture. He justifies the role of each and every character by his unique style of writing. Soyinka signifies the importance of Old culture though the characters Sidi,a beautiful maid girl as well as Baroka,a village chief and also the need for modern ideas through Lakunle, a well educated teacher who blindly accepts modern ideas without analyzing it.

Soyinka ensures that olden cultures are more to be accepted than modern ideas in the minds of African Youth. He tells this by making Sidi choosing her husband between Lakunle and Baroka. Soyinka portrays Baroka as lion and Sidi as jewel. He also substantiates his views as ng Jewel selects Lion as her husband.

Cultural Subaltertnity

Sidi uses to wear traditional broad cloth whereas Lakunle wears western outfit. Soyinka compares between western ideas and old traditions by their appearance and dress. Lakunle dresses so properly and with descent look tries to impress Sidi. Lakunle appears to be attractive to Sidi and moreover she is ready to fall for him but Lakunle's cultural subalternity, woman discrimination and way too exaggeration of modern ideas makes Sidi to chose Baroka as her husband.

Baroka is too old when compared with Lakunle but Lakunle's repeated cultural discrimination bring hatred not only to Sidi but in the minds of each and everyone reading this play. Sidi carries water in a pail Lakunle stops her and says that the long neck will break by the weight of water. Lakunle says the western people will not do that. Lakunle's possessiveness and love towards Sidi is described beautifully by Soyinka. Sidi is so hilarious and makes fun of Lakunle by reminding him the promise of marrying her however her look is. Soyinka clearly explains that Lakunle is interested only in Sidi's glamour and elegant look. Lakunle never interested in giving equal importance to Sidi which also brings haterdness to her. Sidi is so angry whenever Lakunle makes fun of Sidi's village culture. Lakunle stands for modernity and he is adamant in it. Sidi is not ready to deviate from their own village tradition which is Yorubaian tradition. Baroka being a village chief and dominant character of the play doesn't want the modern ideas to enter his village. Baroka sees westernization or modern ideas only as a threat to his power rather than to protect and safeguard their culture. Lakunle fails in so many occasions in winning the heart of Sidi only because of cultural discrimination.

Bride Price

Lakunle being the semi-European wants modern changes in the village. He appears himself in English suit to express his modern ideas and the importance of adopting it. Though Sidi unable to understand his modern ideas as it is entirely new to her and never came across to those things in her entire life, she likes his jovial character but demanded Bride price when he proposes his marriage to her.

Bride Price is the African culture followed for a long time by the people where the groom need to pay price for marrying the bride. Sidi demands the same to Lakunle. Baroka's interest to marry Sidi came at the same moment when he saw her beautiful picture in the magazine published by a foreigner. He sends his first wife to convince her. Soyinka explains how Baroka's first wife is hatred to see Baroka marrying Sidi. She wants Lakunle to marry Sidi as she can't oppose her husband. Sidi being not interested to Baroka makes fun of him as he is too old. Finally Sadiku convinces Sidi to meet Baroka but he cunningly fools Sidi by seducing her.

Sidi loses her virginity to Baroka but Lakunle is ready to accept her as his wife. He just wanted to impeach western ideas to overcome Sidi's concern. But Sidi being unfamiliar to the modern ideas and its way of life she insists on the bride-price and its honour to Lakunle

**I have told you, and I say it again
I shall marry you today, next week
Or any day you name.
But my bride-price must first be paid....
But I tell you, Lakunle, I must have
The full bride-price. Will you make me
A laughing-stock? Well, do as you please
But Sidi will not make herself
A cheap bowl for the village spit....
They will say I was no virgin
That I was forced to sell my shame
And marry you without a price. ("The Lion and the Jewel", 8)**

As she is bound by the African culture she never wants to put her foot wrong. Still Lakunle expresses his love by kissing her. But Sidi sees that as an impotent way of marrying her without paying the bride price. Lakunle explains kissing is the most beautiful way of expressing his romance to her. Lakunle being adamant in following modern ideas and induce the same to the villagers, he never wants to pay the bride-price. Sidi not being convinced by Lakunle's modern ideas expresses her interest in marrying Baroka as she already lost virginity to her.

According to Sidi's village culture, a girl marrying without the bride-price brings disgrace to her. Sidi being the most beautiful girl wants Lakunle to pay more bride-price to her. But Lakunle strictly condemns bride price culture. He explains how Baroka fools each and every villager in the name of culture and tradition. He attacks the traditional African customs of marriage. He calls the system of bride-price:

"A savage custom, barbaric, out-dated ... unpalatable" ("The Lion and the Jewel", 8).

He believes that the custom is a disgrace and humiliation to women, "**to pay the price would be / To buy a heifer off the market stall**" ("The Lion and the Jewel", 9).

Chastity culture

After Sidi is seduced by Baroka, Lakunle readily accepts to marry her, there he says,

"..it is only fair/ that we forget the bride-price totally/ Since you no longer can be called a maid" ("The Lion and the Jewel", 54). But she chooses the seducer as her husband than Lakunle. Her decision is due chastity culture. Through Sidi, Soyinka brings out the cultural importance followed in the village. She would have chosen young Lakunle to marry, but her loss of virginity makes her to marry the old Baroka,

Marry who ...? You thought ...

Did you really think that you, and I ...

Why, did you think that after him,

I could endure the touch of another man? ("The Lion and the Jewel", 57)

Polygamous Culture

In the play, Soyinka portrays the African polygamous society. The marrying of multiple wives is legal in Nigeria and it is a essential feature of traditional life. It is accepted that the old man marrying the young girls. Sometimes the successor of dead chief of the area marries the last and favourite wife of the dead Chief, as his first wife. According to the custom, the first wife of the Chief becomes the senior and receives all honours in the family. Baroka, the Bale of the village, has many wives from Sadiku to Ailatu. His hunger for more girls has not left him even at his old age.

After seeing Sidi's beautiful pictures in a glossy magazine, he desires to have her on that night and he expresses his wish to his first wife, Sadiku to convince that young girl for him. It is the custom of the village that the first wife has to induce and makes the girls to marry her husband; it is a part of her duty to ensure his happiness. By this act, the society emphasizes that the wives have to obey and do furnish all sorts of his desire. It is settled in the minds of the women in the society.

Sadiku is the veteran representative of the tradition. She is proud of her role as the chief wife of a family in a polygamous society. While she is wooing Sidi for Baroka, states another tradition in the society that last wife of the Bale becomes chief wife to the next Bale. She tempts Sidi by narrate the tradition:

Baroka swears to take no other wife after you. Do you know what it is to be the Bale's last wife? I'll tell you. When he dies ... it means that you will have the honour of being the senior wife of the new Bale. And just think, until Baroka dies, you shall be his favourite. No living in the outhouses for you, my girl. Your place will always be in the palace; first as the latest bride, and afterwards, as the head of the new harem ... It is a rich life, Sidi. ("The Lion and the Jewel", 20).

The surprising fact is the successor, most probably the dead Bale's son, becoming husband to his step-mother. Sadiku is an instance of such a practice prevails in the society. She reveals that she is the bare witness of Okiki's, father of Baroka, impotency "**I was there when it happened to your father, the great Okiki. I did for him, I, the youngest and freshest of the wives**" ("The Lion and the Jewel", 30). These words state that she was the youngest wife of Okiki and now according to the village culture, she has become the senior wife to Baroka, i.e. she married father and after his death she became wife to her step-son. Though the culture is widely accepted in Africa Soyinka expresses his views through Lakunle as a barbaric act.

Conclusion

Soyinka narrates this play with a mixture of fun, romance and tragedy. He wants to make an impression in the minds of his fellow nation to the greater extent. The culture of song, dance and mime is beautifully portrayed in this play. Lakunle would

have married Sidi if he understood the culture of Yoruba and how it meant to Sidi. He even called Sidi as weaker sex with small brain.

Cultural subalternity has been understood in most of the play by character analyzation and their way of expressing their views towards one another. Dowry culture played a major role in the play. If the same culture is followed in India certainly it will be the boon for most women.

Works Cited

1. <http://freduagyeman.blogspot.in/2010/11/17-lion-and-jewel-by-wole-soyinka.html>
2. Cultural Conflict in Wole Soyinka's Play The Lion and the Jewel by Dr.P Sreenivasulu Reddy.
3. Kumar, K. Naveen ,Yoruba Tradition and culture in Wole Soyinka"s The lion and the jewel"

Cultural Conflict in Wole Soyinka's Play *The Lion and the Jewel*

U. Durgadevi, M.Phil.,

Research Scholar
Arignar Anna Government Arts College, Villupuram

The intent of this study is to analyze Wole Soyinka's play *The Lion and the Jewel* from the light of cultures in conflict to encourage others to read the works of African literature. The play is characterized by the conflict between cultures. This conflict exists between Lakunle the schoolteacher who is influenced by Western culture and Baroka who is uneducated and represents the traditional one. This study shows the concepts of culture that has focused on the conflicts between old and new, western and tradition. The researcher tries to highlight not only the plight of Nigerian people but the Africans continents as a whole.

The play *The Lion and the Jewel* is characterized by culture conflict, ribald comedy and love, where the old culture represented by the uneducated people in Ilunjinle, led by Baroka, Sidi and the rest, clashes with the new culture led by Lakunle, who is educated, a school teacher by profession, is influenced by the western ways. The conflict in this study has different sides. The conflict may exist among the characters themselves. Baroka, Lakunle, and Sidi exhibit internal and external conflict with tradition and modern culture. Throughout the entire play, there is a battle between Baroka and Lakunle for Sidi's hand in marriage.

When Lakunle, the school teacher is teaching a class, Sidi walks past carrying a pail of water on her head. He is described as wearing a threadbare and rumpled clean English suit that is a little too small for him. He wears a tie that disappears beneath his waistcoat. His trousers are ridiculously oversized, and his shoes are Blanco-white.

He also tells her not to expose so much of her cleavage with the cloth she wore around her breasts. She says that it was too inconvenient for her to do so.

Sidi scolds him, saying that the village thinks him stupid, but Lakunle says that he isn't that easily cowed by taunts. Lakunle also insults her, saying that her brain is smaller than his. Lakunle deeply admires Western culture and seeks to emulate, often to comically inadequate effect. He is portrayed by Soyinka as clumsy in both actions and words. He is in love with Sidi, but he has not married her because she demands that he should pay the traditional bride price, something he refuses to do:

I have told you, and I say it again
I shall marry you today, next week
Or any day you name
But my bride-price will you must first be paid
Aha, now you turn away.
But I tell you Lakunle, I must have
The full bridge-price will you make me
A laughing stock? Well, do as you please
But Sidi will not make herself
A cheap bowel for the village spit.

Lakunle does not subscribe to the traditional African customs of marriage. Therefore, he does not want to pay the bride price that resembles buying a piece of property.

I ignorant girl, can you not understand?
To pay the price would be
to buy a heifer off the market stall.
You, d my chattel, me
My property
No, Sidi! (Very tenderly).

Sidi tells him that if she did so, people will jeer at her, saying that she wasn't a virgin. Lakunle further professes how he wants to marry her and treat her 'just like

the Lagos couples I have seen'. Sidi doesn't care. She also tells him that she finds the Western custom of kissing repulsive. She also tells him that not paying her bride price is mean and miserly. Sidi is uneasy about Lakunle's ideas, especially the role of women and the duties of a wife.

There are many inconsistencies in Lakunle which also may irritate Sidi. Although he claims to detest Baroka's habits and powers, in fact he secretly envies them. In one speech he wishes if he had the Bale's privilege of marrying many wives. Now, polygamy is a familiar tradition in older, backward society whereas monogamy is a modern phenomenon. Lakunle is contradicting himself here by trying whole-heartedly to uphold modernity but ironically he cannot obviate his native identity and demands. Even he seems to forget his principles at the end of the play when he eagerly embraces the thought that since Sidi is no longer a virgin now, he cannot be asked to pay a bride price for her:

But I obey my books.

"Man takes the fallen woman by the hand."

And ever after they live happily.

Moreover, I will admit

It solves the problem of her bride-price too.

It is not true that Sidi refuses Lakunle as if she was in love with Baroka from the very beginning. Sidi initially refuses Baroka's offer to marry him and this offer arrives when she is under the influence of the magazine brought to the village by the white photographer. We notice Sidi's excitement demonstrated by her reactions to this magazine and the photographs in it:

Have you seen these?

Have you seen these images of me

Wrought by the man from the capital city

Have you felt the gloss?

Smoother by far than the parrot's breast.

The fact that her photograph covers three pages and the Bale's only the corner of a page seems to her to prove that she is far more important than he is. Her confusion in choosing between Baroka and Lakunle as her husband indicates the young generation is

wavering to choose between the old values and the new values of Western culture. Baroka is the leader of the village holds to his Yoruba traditional beliefs, but his power is coming under threat from the Western influence.

In the course of the story, Baroka's qualities of cunning, discrimination and strength are shown to advantage, Lakunle is provided with a number of opportunities to display his talents but he fails recurrently. Finally Sidi's decision to marry Baroka reflects the playwright's opinion that in the context provided by the play, Baroka is the better man and his attitudes are the more substantial as well as worthy.

On Baroka's part, we see that certain qualities of shyness make him win Sidi which are not manifested in Lakunle. From the very beginning she cannot tolerate Lakunle and till the end she is consistent in expressing her hatred to this callous chap. On the other hand, when she is seduced by Baroka, she decides to choose one single man whom she would let herself touch in future and that single man should be Baroka who has already touched her enough. The Bale impresses her with his skill at wrestling; he pretends not to know about the offer of marriage and implies that Sadiku is always trying to make matches for him.

According to customs, it is not a serious issue in the society that a woman becomes the wife of a father and son. In principle, the surprising fact is the successor most probably the Dead Bale's son, becoming husband to his step-mother. In Sadiku case, for instance, she reveals that she is the bare witness of Okiki's father of Baroka, impotency. "I was there when it happened to your father, the great Okiki I did for him, I, the youngest and freshest of the wives". In this quote, she indicates that she was the youngest wife of Okiki and according to customs, she now has become the senior wife to Baroka. She married father and after his death, she became wife to her step-son.

Hence, it is common in many cultures for men to use older woman as a mediator for the new bride. As custom suggests, Sadiku is Baroka's head wife, the last wife of the former bale/chief becomes the head wife of the new chief once succeeded. Her duty as a head wife is to attract any woman whom Baroka wants to obtain. In short, Sidi turns off Baroka's proposal in the most certain way, through his head wife. She rejected Baroka's proposal because there is a gap between them. They belong to different generations. He is too old to marry her. She says "I am the twinkle of a jewel. But he is the hind-quarters of a lion!". Baroka blames it on himself when he gets the

news of his rejected proposal. He says “My man hood ended a week ago”

In this part, Sadiku rather happy about Baroka’s confession says the news to Sidi. She invites Sidi to join her in the celebration and even tells her the secret of Baroka’s loss of manhood. She reveals to Sidi that Baroka’s loss of manhood because he had just been admiring Baroka’s timeless virility. Like a repentant child, Sidi goes to see Baroka on the grounds that she did not intend to reject his invitation and proposal well knowing that he would not be capable of doing anything.

The play is about contrasts; old versus young and culture versus change. Additionally, it is the story of Sidi, the village belle, and her dramatic ‘relationship’ with Lakunle, the school teacher. Lakunle is courting Sidi, but refuses to pay the bride price because he views this cultural norm, tradition practice of the village, and barbaric. This young suitor is contrasted with Baroka, the Lion who too courts Sidi, but he maintains the traditions of the village and views progress as something that enhances similarity, or a lack of difference. While Sidi views Lakunle as a bit of a nuisance, she sees Baroka as a challenge. When Sadiku, Baroka’s head wife, reveals that Sidi’s refusal of Baroka’s marriage proposal has broken him, Sidi decides to taunt Baroka, and revel in his defeat, with her knowledge.

Thus the most prominent theme of this story is the rapid modernization of Africa, coupled with the rapid evangelization of the population. This turn is resisted by the tribal people who see no point in obtaining an education as it served them no use in their daily lives. Another core theme is the marginalization of women as property. Traditionally, they were seen as properties that could be bought, sold or accumulated. Even the modern Lakunle also falls victim to this, by looking down on Sidi for having a smaller brain and later by wanting to marry her after she lost her virginity since no dowry was required in such a situation.

Works Cited

1. Blishen, Edward, ed. Books in Focus: *The Lion and the Jewel*. London: Heinemann Educational Books Ltd, 1975.
2. Falola, “Culture and Customs of Nigeria”, Greenwood Press. Westport Toyin. 2001.
3. Gibbs, James. “Soyinka in Zimbabwe: A Question and Answer Session”, 2001.
4. Kumar, K. Naveen, Yoruba Tradition and culture in Wole Soyinka’s *The lion and the jewel*” Journal of Arts, Science & Commerce, -3, July 2011.
5. Maclean, Una. “Wole Soyinka: Soyinka’s International Drama”, Black Orpheus, Vol.15, 1964.

Gender Discrimination in Lorna Landvik's Angry Housewives Eating Bon Bons

M. Suganya M.Phil.,

Department of English
Theivanai Ammal College for Women, Villupuram

American Literature concentrates the culture and traditions of the Americans from the colonial period through the early national period of the United States. American literary tradition began as part of the broader tradition of English literature. Depression era literature was blunt and direct in its social criticism. Twentieth century American literature was increased of literature written about ethnic minorities beyond Americans and Jewish Americans.

Americans used unique combinations of community and independence. Individualism is a history and everything in a law to lyric and poem writers made clear that self. With the emphasis on expanding and diversifying the field over the past three decades, early Americans probably have not paid enough attention to our discipline's institution history. As scholars like David Shumway and Gerald craft have noted, the disciplinary origins of American literature are found in the birth of two early modern institutions.

The first the rise of the nation-state was propelled, as benedict Anderson has argued, by the growth of a "national consciousness" that was enabled by the medium of print. The second, the development of American colleges and research universities, draw from the examples of Oxbridge and the University of Berlin and took up of uniting a ruling class, certifying technical, professional, and managerial competence and realizing the idea of a national culture.

In American literature novel, mainly focused on feminism. The problem faced by the housewives in American culture. American literature based on feminism who were close with their life partners. It shows families exchanged their stories and experiences with the audience. Female portrayed the suffering felt by husbands and wives separated from each as well as the separation of family members. These stories suggest a kind of awareness of the issues of feminism in American cultures.

Men and women differ biologically and physically. But psychologists are of opinion that this biological difference plays a minimum part in behavior difference of men and women and social learning plays a major role. Hence biological differences between man and woman play a minor role in creating gender discrimination.

Gender discrimination in Lorna Landvik's *Angry Housewives Eating Bons* is about how women are facing a problem after their marriage life. On a cold winter's night in 1968, after the electricity has gone out as a result of Minnesota's heavy snow, faith Owens find herself engaged in a snowball fight with four other housewives (Slip, Audrey, Merit, Kari) who live on Freesia court. Afterwards, they return to faith's home and learn that they all share a love of books.

Women are facing a problem in their family life. And they compensate into sharing a thoughts into neighborhood women and they form a new group to read a book and they love books. The women form a book club, later nicknamed "Angry housewives Eating Bon Bons". The five women each have a story of their own to tell. Faith newcomer, a lonely housewife and mother of twins, a woman who harbors a terrible secret that has condemned her to living a lie, big, beautiful Audrey. The resident sex queen who knows that good posture and an attitude can let you get away with anything.

Merit the shy, quiet doctor's wife with the face of an angel and the private hell of an abusive husband here gender discrimination. Kari a thoughtful wise woman with a wonderful laugh as "deep as Santa Claus's with a cold" who knows the greatest gifts appear after life's fiercest storms, and finally, slip, activist, adventurer, social changer, a tiny, spitfire of a woman who looks trouble straight in the eye and challenges it to arm wrestle.

There is some debate about as to whether the term Gender Discrimination can be appropriately applied to the thought and activities of the earlier women and men who explored and challenged the traditional roles in the family situation. In the present period women are facing many problems in family life.

Lorna Landvik's twin passions when she was growing up in her home town of Minneapolis, Minnesota. After graduating from high school. Landvik briefly attended the University of Minnesota before moving to San Francisco, where she performed standup and improvisational comedy. Landvik made her debut as a novelist with the critically acclaimed patty Jane's House of Curl: she is also the author of your Oasis on the Flame Lake, Welcome to great mysterious, Angry Housewives Eating Bon Bons, Oh My Stars, The views from Mount Joy, Tis the season, Mayor of the universe and Best to Laugh. The story Angry Housewives Eating Bon Bons is about the housewives difficulties faced by housewife in a family. Housewife having their secrets in their life, and burst into their friends as a relief of the gender discrimination activist. The story deals with the marriage life of faith she feel lonely in her home and it tells about marriage life of women how they faced a problem in a family.

It becomes more relaxed time the woman soon come to enjoy their lives. Faith feel happy after getting a friends. At the present condition women are well versed in their knowledge they expose the view of getting more information in the meeting. The share a taught in book club meeting. It is medium length novel, but the story covers about 30 years from the 1960's to the 1990's. The book covers the topic including miscarriages, alcoholism, war, protests, post -traumatic stress disorder, child rearing, "wild" teenage, sex and procreation out of wedlock, infidelity, spousal abuse and family secrets.

Five friends are hiding their problems among themselves they act as living in a good life with their husbands but the secrets is revealed at last everyone having their individual problems among themselves. Angry Housewives are fighting in front of her problems to get a good life. Five women are having their secrets in their life, soon all the secrets of the Angry Housewives have come out. Merit leaves her husband with the help of the housewives and finds true love with another. Everything has come full

circle for the Angry Housewives at last the golden time in their lives the time when they should be able to sit back and enjoy the fruits of their labors.

In the present life Gender discrimination is philosophy which emphasis belief in an integral complementarity of men and women, rather than the superiority of the men over women or women over men in the family life .Faith and other four friends are finding their life as happy with the equality of men in the family in this paper.

Works Cited

1. Baym, Nina,ed. The Norton Anthology of American Literature.New York: W.W. Norton and company,2007.Print.
2. Schweitzer,Ivy. "Review" "Early American Literature" 23.2:(1988) 221:225.JSTOR.Web. March 2010.
3. <https://en Wikipedia.org/Wiki/American literature>.

Social Violence in Cormac McCarthy's The Road

S. Kalitha begam M.Phil.,
Department of English
Theivanai Ammal College for Women, Villupuram

American literature concentrates the area of United States and its preceding colonies. Literature is the record of human experience and people have always impelled to write down their impression of life. American literature was a series of British colonies on the eastern coast of the present day United States. Therefore its literary tradition begins as linked to the broader tradition of English literature. However, unique American characteristics and breadth of its production usually now cause it to be considered a separate way of tradition.

The American Post-Apocalyptic novel has emerged as a distinct type of fiction, beyond the area covered by the well-known fiction, across what has been termed as the land of a believable likelihood where the scared plays an important part. The Post-Apocalyptic world, the life changing event has occurred and human existence as we currently know it has drastically changed.

Cormac McCarthy is a American novelist, Playwright, and screen writer. He has written ten novels, spanning the southern gothic, western and Post-Apocalyptic genres. He was born in 1993 and published his first novel The Orchard Keeper, Suttree, All the Pretty Horses, Blood Meridian, No Country for Old Men, Cities of the Plain, and The Road. Cormac McCarthy's most popular work is The Road.

Some of the contemporary writers Don Delillo, Philip Roth, Thomas Pynchon. Don Delillo and Thomas Pynchon are so dissimilar in style, tone sense of humor. Philip

Roth and McCarthy are opposites but they belong to the same tradition of postwar American literary fiction. These four writers were nominated for the Nobel Prize of literature in 2014. Suttree for Cormac McCarthy, Gravity's Rainbow for Thomas Pynchon, American Pastoral for Philip Roth, Underworld for Don Delillo.

The Road novel is a Post-Apocalyptic genre, depicting the exploration of violence and strength to survive in the disaster world. Although Cormac McCarthy is a specialist in the field of excessive violence. We think most of the violence stuff in this novel. The novel The Road portrays a Post Apocalyptic landscape where the scarcity of resources had driven the few survivors to murder, thievery. This novel includes the absence of law and order simply allows the worst parts of human behavior.

This novel depicts two unnamed persons “the man” and his son ‘the boy’. It fully deals about the existing failure of man and boy. They traveled in the Post-Apocalyptic America is fully destroyed the landscape is filled with isolation, ashes, covered with darkness. Danger is ever present to the man and boy in their journey. The only hope of father is to make his son alive and protect him. In the journey is filled with excessive violence. The female character takes place the mother role but she is not survive longer in this novel, she exists in their dreams only because she kill herself, she lost hope to survive in the violent society. Most of the people in the road trying to make violence against them, so the man lay in the leaves and ashes. When the man sees other peoples in the road its makes fear to the boy and asks his father about their lives. “Are they going to kill us? Papa?” (McCarthy 118).

The man’s main intention to stay safe from the bad guys and keep the boy alive. The violence is made from others because of in secured feelings and food, in the burned America searching the food is a big burden to the survivors and “the road becomes the great symbol for the struggle to survive”.

Some of them tried to theft their food, to the man attack the man in front of his son, one who disturbing the boy he attacks them. Violence makes their life miserable, the man harm few people for necessity but bad guy’s harm peoples with no reasons. Finally the man was slowly dying because of violence and atmosphere. The Road is a science fiction. The novel The Road strike to the reader deeply because of violence. The violence is made by bad guys comes to severe desperation. Morality has broken down

but the man and the boy run their life as good guys. Remaining people in this wasteland, their life changed to murder and cannibalism. The man and the boy experienced by the terror events.

In this novel clearly shows how the good guys suffered in their journey and violent people and bad guys leads their life happily through violence. The humanity and kindness all are ignored in the burned landscape.

Works Cited

1. McCarthy, Cormac. *The Road*. New York: Vintage Books, 2006. Print.
2. <https://www.Shmoop.com/...mccarthy....the road...Web.06feb..2010>.
3. <https://www.litcharts. Com/-mccarthy-the road-survival.Web.06feb.2018>.
4. <http://www.shmoop.com/-mccarthy-the road-violence.Web.06feb.2018>.

Scripting of Subaltern Women's Agency in *Viramma life of an Untouchable*

E. Jebamalar
Research Scholar, Department of English
Pondicherry University, Pondicherry

Any act of bearing witness as part of day to day life can sometimes be articulated becoming stories. ‘...the story of a life continues to be refigured by all the truthful or fictive stories a subject tells about himself or herself. This re-figuration makes this life itself a cloth woven of stories told’ observed Ricoeur (246). Stories told continue to be breeding ground for enabling or disabling an individual’s agency because these are also sites where identities. This essay has two contentions that it seeks to address. First is with reference to testimonio as an identity narrative promoting subaltern agency. Second is the contention that subaltern women’s agency is nothing but the interplay of both vulnerability and resilience exercised in varying degrees. VIRAMMA: Life of an Untouchable (1997) has been chosen in order to illustrate this argument.

Viramma: Life of an Untouchable (1997) is on Viramma, who narrates her life story to Josaine Racine the researcher who interviews her as part of an ethnomusicological research. The researcher as the translators note suggests has been in conversation with Viramma for ten long years and that this work was the fruit of recording the life tale of Viramma. Originally recorded in Tamil, it was first published in French by Josaine Racine assisted by Jean Luc Racine from which Will Hobson’s English version of the book takes its source.

Life of Viramma is scripted as a testimonio. Hence it becomes pertinent to unearth the source of testimonio. The origins of testimonio cannot be traced without referring to its parent genre of autobiography. According to Cambridge Dictionary, Autobiography is “a book about a person’s life, written by that person.” Autobiography is a complex

term which can be etymologically seen as containing Greek terms ‘autos’(self) ‘bios’(life) and ‘graphe’(writing) which sums up to ‘self-life writing.’

Autobiography in general gives room for the expression of subjectivities and contributes to the tracing of selfhood. Men by privilege had the first say and dominated this genre only for women to follow. Patricia Waugh puts it in the context of women as:

Women writers are beginning ...to construct an identity out of the recognition that women need to discover, and must fight for, a sense of unified selfhood, rational, coherent, effective identity. As male writers lament its demise, women writers have not yet experienced that subjectivity which will give them a sense of personal autonomy, continuous identity, a history and agency in the world.(*Feminine Fictions: Revisiting the Postmodern*, 6)

Focus on autobiography irrespective of the gender of the writer can be directed in two ways; first autobiography as collection of texts, another exclusively focusing on autobiographical practices. Wide range of texts belong to the autobiographical fold. Few of them include; memoirs, journals, letters, etc. Laura Marcus in Auto/Biographical discourses identifies autobiography as a distinct genre which is at the borderline between ‘fact and fiction,’ ‘personal and the social,’ ‘popular and the academic’ and ‘every day and the literary.’ Autobiographical practices is also diverse and include both the spoken and visual genres. Testimonio is one sub-genre of autobiographical practice that incorporates the use of both oral and visual writing devices in the telling of the self.

Testimonio branches out of autobiography in doing so puts a new coat on giving a different dimension to the writing of the self. Unlike autobiography that requires its narrator to be a literate, testimonio does not require its narrator to be a literate. While autobiography has less interventions of the outsiders into the making of the subject in testimonio there is a need for outside interventions in the form of researchers, interlocutors, translators etc. Hence it can be seen that in testimonio the line that demarcates is blurred because of the use of oral histories and interviews.

Roots of testimonio goes back to Latin American narratives and the English counterpart of testimonio is the testimony. The genre of testimonio is frequently associated with Latin American atrocity narratives and lived lives of survivors in the aftermath of Holocaust. Major attempts of a testimonio is to recover the past through personal testimony. In his essay “The Margin at the Centre” (1996), the critic John

Beverly asserts: "The situation of narration in testimonio has to involve an urgency to communicate, a problem of repression, poverty, subalternity, imprisonment, struggle for survival and so on" (93). Personal testimony by way of telling lives gets listed as an autobiographical practice.

Theorist Gayatri Spivak, raised serious doubts on representation of the subaltern and wondered if the subaltern can ever 'speak' given the many oppressions that go into the silencing of voice. In the autobiographical practice of testimonio/ testimony, women have scope of voicing out because of the agency it gives to the teller in the process of telling one's story or life history. As Kelly Oliver in *Witnessing and Testimony* points out testimonies are "...witness to pathos beyond recognition" (78). Etiologically testimony intends to give scope for witness's accounts of one's life which in turn gives agency to the voice itself.

Viramma's lived life experiences speak best of her way of negotiation with voice, victimhood and agency. She is seen to be evolving out of identities that are constantly constructed and perpetuated. The first person narrative of VIRAMMA: Life of an Untouchable begins with Viramma's narration of her childhood. In Viramma's words "My childhood passed as if I was living in the kingdom of God's on earth" (4). A carefree life Viramma had in her childhood was safe and secure in the ceri.

The part of village where Viramma resides is distinctly called as ceri and is seen to offer security to her as a child while the other half of the village called ur, where person from the higher caste lives is described to be one of difference in the narrative as she goes on to say "The ceri was always full of noise and singing and shouting. It's always full of life where we live, but in the village, in the ur, everything's quiet, everyone's in their home" (8). The distinctiveness and the inbuilt power structures that cause the rift between ceri and ur continues to be told as part of the narrative till its fag end.

Viramma as a child from ceri as opposed to her counterpart Janaki from ur is seen to have cordial friendship with each other. Viramma like Janaki gets married as a child each within their caste fold thereby becoming catalysts of perpetuating the identity that each of them is born into. Viramma gets married off at the age of eleven and moves to another village called Karanai residing in another ceri.

The child in Viramma was not prepared for marriage however the elders took time to prepare her for it. Gender roles that she has to play as a women when married is elaborated to Viramma as:

In the meantime, marriage was explained to me. I was going to leave home leave my family, my friends, and the village where I'd been born, to go and cook and work for strangers. From then on I would only belong to them. I would become their daughter and I would be able to see my parents with their permission. It was too much for a young thing like me. I sobbed day and night. (16)

Other women in the narrative like Viramma have had experiences that represent them in terms of their agency or the lack of it. Viramma in relation to other women in her village can be better understood under the scanner of intersectionality.

Intersectionality is an approach to figure out vulnerability of women and limits itself to oppression. Contextualizing Viramma's life story in the intersectionality approach reveals that the social division based on caste goes a step ahead to privilege a category of women well off than others. Privilege enjoyed by a group of women in the higher end of the hierarchy and the discrimination faced by those in the last rung on the ladder makes one recall George Orwell's oft quoted lines from Animal Farm "All animals are equal, but some animals are more equal than others" to be true.

Social exclusion of Viramma was a disadvantage nonetheless, she constantly switches over the power dynamics. Viramma is found to be possessing greater agency within here community in the ceri and it must be equally noted that things are not the same for her in ur. Viramma in ur is found to have varying degree of personal agency that which differs according to circumstance and context of the kind of work she engages in. Such varying degrees of assertion of Viramma's agency can be attributed to the double jeopardy of her as a women who also belong to the marginalized group.

Agency by use of the term in different context becomes polysemous. In this research paper it is used to refer to as a model of understanding the command of an individual over the evolving/making of selfhood. There are forms of agency that are enacted by repressed social subjects like Viramma in whose case any appeal to agency us based on power struggle amidst patriarchal society where gender roles themselves decry the possibility of looking beyond. Among the repressed social subjects who reside in ceri, Viramma records her experiences as a women different from that of nomads whom she says "if the husband raises and arm, the wife raises the foot! But they are different castes, they're nomads". (47)

Sameness and difference among women in the ceri and ur is also because of the privilege enjoyed of being born into a different caste. While Viramma is seen to be planting, weeding, harvesting, looking after cattle, collecting cow dung, bringing jars of water and later switches over to be a successful midwife in the locality, her services are availed in the ur however her right to dignity and human rights are but left uncared for. The idea of contamination and superstition dominates the discourse between residents of ur and ceri.

Viramma contrasts her life with that of residents of ur as: “Reddi women only have to sleep, eat, and do a few jobs in kitchen: they can keep clean, very civilized. We come home in the evening exhausted, covered with sweat” (52). As the day rolls as such, the women in the ceri has to witness their men folk in action. Gender roles between men and women that features contrast in the ceri is also part of Viramma’s narrative account when she says:

As soon as they get back, the men would leave again, their soman down
their ankles and their thundu knotted on their heads. Off to the wine stall!
Their day was finished and they didn’t hang around at home; often
women had to run after them to get a bit of money (6)”

Illiteracy and rigid patriarchal norms that women were forced to comply with also made them vulnerable to domestic violence and abuse. When the alcohol dependent men of ceri come home half-drunk, women bear the brunt of it all. Vulnerabilities are intrinsically dynamic. As Thywissen puts it “Vulnerability changes continuously over time and is driven by physical, social, economic and environmental factors”. The representation of women from ceri and ur is a case in the point. Physical, social, economic and environmental factors are favourable for women in ur, while denial of such favours to Viramma put her within the vulnerability context of reference.

Viramma undergoes both social and occupational vulnerability like other women in her community. Deprivation to her is also because of her gender, age, lack of social protection, inadequate participation in governance structures etc. Occupational vulnerability to Viramma is also a hurdle for she depends on precarious livelihood which is dependent on informal sector. Viramma’s life is in response to these vulnerabilities that she has to undergo. Her life is a testimony to remarkable resilience she exhibits at the face of defeat.

Thus it can be inferred that the sub-genre of autobiography called testimonio helps in constructing a text against the mainstream thereby giving rise to new identity. Doing so it does its bit in bringing about a discourse of agency on the marginal subject who otherwise might not have voice of one's own. Through the testimonio of Viramma's narrative it can be inferred that her life has been none short of witnessing vulnerability in her own life in so doing she has become a witness to the community that she belongs.

Mainstream developmental discourse perennially portrays the subaltern as one homogeneous group who are but victims of failed socio-economic systems, requiring help from other sources. However Viramma's life story brings to the fore that despite being a vulnerable victim of caste bifurcation of society, Viramma has a personal agency of her own resisting attempts, showcasing resilience in her own way. She does this by on and off negotiation of identities in her social milieu charged heavily with the very dominance that she seeks to oppose.

Works Cited

1. Ricoeur, P.1988. Time and Narrative. Vol.3. Trans. K. Blamey, D. Pellauer. Chicago & London: The University of Chicago Press.
2. Viramma, Josaine Racine, and Jean-Luc Racine. Viramma, Life of and Untouchable. London: Verso, 1997. Print.
3. Waugh, P. (1989) Feminine Fictions: Revisiting the Postmodern, London and New York:Routledge.

Cultural Subalternity in Bharati Mukherjee's *The Desirable Daughters*

C. V. Semmalar M.Phil.,

Department of English

Theivanai Ammal College for Women, Villupuram

A Word Diaspora is originated from greek word ‘Scattering’ it is scattered population whose origin lies within a smaller geographic locate. This kind of literature is works that are written by authors who live outside their native land. Diasporic or expatriate writing occupies a place of great significance between “Countries” and “Culture” theories are generated and position defined in order to construct new identities interestingly, the terms ‘expatriation’, are synonymous and possess an ambiguous status of being both a refugee and an ambassador. The chief characteristic features of the diasporic writings are the quest for identity, uprooting and re-rooting, nostalgia, nagging sense of guilt etc. Bharati Mukherjee’s childhood memories harkens her time and again.

Indian diasporic writing helps in many ways and is a powerful network connecting the entire globe. It helps to rediscover the commonality and inclusiveness of India. Diasporic opinion helps to break through the past alienation and isolation which caused much injustice and abuse of human rights.

“India is a cradle of human race, the birth place of human speech, the mother of history, the grandmother of legend and great grandmother of tradition”. India is a country noted for its unity in diversity. The rich cultural, heritage, tradition, rituals, customs, languages, dress, and food stand us apart. The term ‘nation’ and ‘identity’ are very important in the study of diaspora literature. While thinking about concept of nation and identity, it becomes necessary to investigate the way of living life and human existence in the past and present .

Bharati Mukherjee was born on July 27, 1940 in Calcutta, India. In 1947 she moved to Britain. Bharati Mukherjee is a diasporic writer, has given new dimension to Indian writing in English. She is a versatile writer, a writer and scholar. She is an activist of civil rights, educator, an author of highly praised novels two collections of short stories and non-fiction. Bharati Mukherjee works mainly focus on the issues of Indian Women and their struggle in migration. She wrote her first two novels when she was in Canada, Mukherjee's "Darkness" is the first collection of twelve short stories. "The Middle Man" and other stories, her second collection eleven short stories, these stories explore the meeting of East and West through immigrant experience in the U.S and Canada.

Mukherjee's work features not only identity crisis but undercurrents of violence and cultural clashes. Her first novel, "The Tiger's Daughter" (1972), tells of a sheltered woman shocked by her immersion in American culture and, on her return to India by a changed Calcutta. "Wife" (1975) details an Indian Woman's descent into madness as she is pulled apart by the demand of the cultures of her homeland and her new home in New York City.

Bharati Mukherjee's fiction accurately reflects the disposition and temper of current American society as experienced by immigrants in America. It engages with the diverse perspective of multiculturalism, postcolonialism, and globalization. Her novels illustrate cross-cultural crisis. She is one of the finest examples of this variety of writing.

This novel Desirable Daughter deals with the themes "Self Destruction", "Self discovery", "Cross culture". This novel belongs to the American Literature which deals with immigrant life and cultural conflicts. This does not mean for Feminist aspects. The main theme is cross culture and self identity. Bharati Mukherjee discussed with tradition and modernity by the female protagonist Tara who belongs to Indian-born Brahmin family. Tara adopted by ancient tradition and customs but she rooted to modern customs. She is highly adopt and accommodate herself both to her traditional Indian way of life.

Tara had two sisters they are born exactly three years apart from each other and share the same birthday. They are named after the goddesses name, They are hoping that gives more prosperity in their life. In her childhood days Tara's father marries his daughter to a tree because he believes that the only way to his daughter attain spirituality, purity, virginity and prosperity.

In Bharati Mukherjee's novel "Desirable Daughters" explore some cultural subalternity. Bharati Mukherjee is a autobiographical writer. This story fully express in a women quest for her self identity. The protoganist Tara Lata 36 years old. Tara chaterjee was born in to comfort and privilage in culcutta. She and her two sisters are part of a close knit, snobbish Brahmin Bengali family, and the girls are raised to marry well. Tara however has brought slam to the family by divorcing her multimillionaire husband, Bish and moving with teenage son. Mukherjee tells a langer story about Indians in India and U.S painting a complex picture of vastly different cultures. Tara is influenced by ancient customs and traditions but is rooted to modern customs.

The identity of the protoganist is highly assimilative can adopt and accommodate herself both to her traditional Indian way of life and to her newly adopted American ethos. She tries to move away from the constrained identity and vancillates between two lives. "May be I really was between two lives" (251)

Tara Lata and Mukherjee Indianness consist in maintaining certain basic characteristics of Indian culture . Indian culture had some morel restriction. It develops Indian prosperity, customs, tradition, morel construction, but American culture differ from Indian culture. Tara Lata didn't adopt with American culture. She was shocked look at all the incidents. American people always can easily accept their tradition and way of life, but in Indian culture, and way of life had certain principle many of them followed by Indian culture.

American people thinking about our own culture only should highly potrayed that culture is peculiar than the others so they always treated in other cultures are lower level. American people followed by individual principles they accept many more marriges. One man marry with two more girl, one girl marry with two more boys.

The protoganist Tara Lata suffered with many cultural clashes and neglect in many more situation. She followed by Indian tradition so many of them look at her with different ways. But she was prove their self identity.

Works Cited

1. Mukherjee,Bharati.Desirable Daughters.New Delhi: Ruba publication Pvt. Ltd, 2015. Print.
2. Mukherjee,Bharati Wikipedia. The free Wikipedia.
3. <https://www.ukessays.com/...Mukherjee,Bharati-Desirable Daughters web7.2018>

Caste Hierarchy and Marginality

Dr. B. Nagamani

Faculty member, Department of political science
Dr. V.S. Krishna Government degree college (A), Maddilapalem

Generally speaking, the caste organization is not the origin of Indian. The caste system could not be seen anywhere in world before or after Christ. Generally the word caste is derived from the Portuguese word “casta”. What does it mean? The caste is similar to that of clan or siblings. The kingship, blood relationship through the sexual contacts generally the term caste. Coming to India Varna's are said to be the source of the caste. The Varna indicates the color or complexion of a man but the caste indicates the blood relationship. According to Radhakumudmukharji the caste system is sprang from the differences between Aryans and non-Aryans. The other foreign writings have indicated the same. Prof. Romilathaper the caste system in India is grown during post Vedic period. She wrote that the guild system is said to be the source of caste system. The caste is nothing but a guild. Some professions have formed their own guilds. For instance dyers goldsmiths blacksmiths' washer man and shepherds have formed their own guilds for their economic survival. The heads of the guild were called as srenis. The shrestins had procured raw material for the manufacturing of the goods are for the purpose of carrying out trade.

In the progress of the time these srenis had turned to be their caste these castes have their own endogamous rules. Inter dining, inter marriages, inter sexual contacts were allowed no exogamous marriages were allowed. Each caste has to worship the own deity. Each caste has its own god. Each caste has its own traditions and customs. The violation of these rules would be met with punishment. These castes were governed by one head. In the passing of the time of the economic institutions like a guild had been

changed social organizations and formed a part of Varna system. Varna and caste are interlinked with each other.

This social order, caste, is usually seen in terms which would denote an integrating rather than disintegrating role. The fourfold division of Hindus into Varna, Brahman, Kshatriya, vaisa, and sudra, exists in all parts of India and would seem, therefore, to signify a pan- Indian caste edifice giving all Hindus a close social relationship to one another. In fact, however, the structures of caste in India divides into a series of self-contained regional caste structures that are treated together only loosely within the all-embracing hierarchy of Hindu society. By and large, the linguistic boundary is the caste boundary. Castes limits inter-dining and inter- marriage to an endogamous unit (jati), which may be native to a single village or may spread across an entire region but which is, in almost all cases, confined within linguistic limits. It is because caste ties do not cross linguistic borders that Hinduism, for all its unifying power, is vulnerable to centrifugal forces within.

In place of a vertical view of Hindu caste groups ranked on an ascending scale of Varna's, irrespective of regional location, it is more meaningful to view the Hindu social order horizontally as a succession of regional sub castes that coincide at right angles with linguistic regions. Caste not only divides Indians into high-born and low-born, but into only regional sub caste compartments whose members behave as members of their compartments. To K.M. Panikkar each of these 3000 odd regional sub castes can be described as an extended joint family. "Beyond this," he writes, "the Hindu in practice recognizes no society or community. This is the widest social group that the Hindus evolved ... the bedrock on which Hindu social organization is built."

Hindu kingship organization, writes the anthropologist Irawati Karve, follows roughly the linguistic boundary, which circumscribes "the widest area within which marital connections are established and outside of which kingship hardly ever extends." From this each region gets what Karve calls its distinctive "cultural gestalt." The dominant caste grouping in each region draws to itself other groups, embracing them over time in a network of common social practices across the heartland of the region. Karve cites the fact that in Maharashtra, nearly forty percent of the total population consists of various interconnected peasant-proprietor caste groups embraced by the terms Maratha and Kunbi. The Maratha-kunbi group "has a certain clan organization, certain marriage customs and a particular type of kinship organization which in its turn

is based on one type of cross-cousin marriage and on clans organized on an hierarchical principle.” Around this Maratha- kunai group of castes can be placed other castes who imitate Maratha peculiarities, such as the Mali or gardener, the Navi or barber the parit washer man, and the Maher and chamar untouchables. Even some Brahman castes, such as the DeshasthaRigvedi Brahmans, have become closely associated with the Marathas as a result of their proximity in everyday life.

Recently the caste council of the immigrant Gujar caste in Northwest Maharashtra, which does not practice the cross-cousin marriage practiced by most agricultural castes in the region, allowed one such marriage after a heated two-day debate and the imposition of a token fine on the families involved. When Mrs.Karve, who was in the village when this incident occurred, asked on what basis the caste council consented to such a marriage, she was told by an elder: “one cannot resist the customs of the land in which one lives. After all, a fish cannot wage a feud against water.”

The rules of gotra permit Hindus to marry where the mothers’ gotras and the respective fathers’ gotras are different. In thus avoiding marriages of kin removed by less than two degrees, gotra gives “a wider and wider circle for seeking marital alliances,” but it is a circle which, likely to extend over several administrative districts, does not exceed the boundaries of the linguistic region.

Anthropologists, sociologists, and historians agree that modern communications and transportation have pushed the boundaries of caste from the traditional village extension of the joint family to what are now regional alliances of kindred local units. “In the beginning of the 19th century,” states G.SGhurye, “linguistic boundaries field the caste limits.” The British anthropologist Eric J.Miller has demonstrated in a detailed case study of the Malayalam-speaking region that caste was traditionally “a system of territorial segmentation” in which the bedrock unit was either the village (desam) or at most the chiefdom (nad). Then, with modern social change,

The change from a closed to an open society, the old boundaries, dependent on political cleavages, now became porous, ceasing to mark the limits of social relations within individual castes. This has enabled castes to establish internal bonds of solidarity over wide areas. The last fifty years have been the growth of a formal regional organization for practically ever caste, with the avowed aim of ... raising the status and prestige of the caste as a whole and freeing its members from exploitation and victimization by other castes.

"The increasing solidarity of castes over large geographical distances," Kingsley Davis has observed, "has led in some ways to a strengthening of the caste spirit, a spirit which has a new element in it: it is competitive." This is indeed a spirit new to caste, for the traditional role of caste has been the very reverse, to minimize competition and to promote the spirit of live-and let-live. In this atmosphere the fact that the ethical prescription of Hinduism teach an in-group exclusiveness, a royalty to one's biradri or brotherhood, spelled strength for each caste without vitiating the strength of the system as a whole. But for caste to become the basis of economic and political competition, which was the inevitable accompaniment of its geographical expansion, is to magnify all of its worst features. Where it once exercised social control at the level of functionally integrated villages, caste now reinforces economic and political conflict, which occurs for the most part within the same linguistic regional boundaries demarcating the newly extended caste alignment.

Even more menacing than regional pressers as such, warns D.R.Gadgil, is the fact that caste can no longer perform its integrated function. In the past, he points out, "social and economic gradations roughly corresponded to the gradations of caste. But now that we want equality and have decided to get rid of the caste system, we face the problem of preserving the live-and-let-live philosophy."

To enshrine equality is in effect to tell all castes that it is every man which is to say ever group-for himself. If the promise of economic progress is the main promise of freedom for the dispossessed, then it is only natural for a scramble to ensue when the rate of economic development fails to bring a new world overnight. Caught in a never-never world of frustration, somewhere between newly aroused desires for equality and the scant spoils of progress that are actually available, it is inevitable for a man to turn to a loyalty he knows and understands to fortify his quest for equality with those above him and to assure that he is "more equal" than those bellow. While in time some dissolution of Hindu values and social ties will follow in industrialization and urbanization, while in time successful members of rising castes will forsake their group allegiances for a broad new middle class consciousness, in the decades immediately ahead most Hindus will pursue equality as members of caste lobbies.

Far from dissolving under the impact of economic change, therefore, caste is, if anything, stronger than ever before. "Men discover sooner or later," write Karl Deutsch, "that they can advance their interests in the comparative game of politics and

economics by forming coalitions... coalitions which will depend to a significant degree on social communication and on the culture patterns and personality structure of the participants." Which power now a living reality in the new democratic dispensation, every caste and region wants to claim its share.

Thus the low caste striving for equality strives for it within the caste system. When a low caste becomes newly-rich as a result of new economic opportunity, it does not repudiate its group identity, but rather uses its new resources to win a higher and therefore more secure place, as a group, within the caste hierarchy, imitating the sanskritic ritual of educated higher castes, which are themselves more and more exposed to westernization. It is the prestige of the Sanskritic ritual and the interlocking religious and social ties of Hindu society which above all prevent class from replacing caste. In seeking to explain why newly-rich individuals do not take on a class rather than caste identity.

Till the independence India is dominated by the caste system. The society polity religion and economy are influenced by the caste system. Indian society is stratified and segmented in different caste. It is estimated by the sociologist that they are 3000 castes and communities are flourished Indian society. Indian polity was influenced by the caste reservation system. The reservation policy has sheltered the unity of India. The separate reservation for SC's ST's and BC's has paved the way for disunity. There is a threat the idea of secularism division of society into several groups have weekend the Indian society. The reservations have sheltered the opportunities for most of the Indian who are divided to get their job opportunities. The caste ridden society is creating obstacles in way of the country. The 21st century sociologists have inspiring inter caste marriages and inter Varna relations among the people through their writings. These writings have conformed the inter caste marriages during post Vedic period for getting ideal children (uttham Santana).

The Ancient apices like Ramana and Mahabharatha have confirmed the intermarriages consummated for the purpose of getting good children. The caste system is developed to recognized to divisions labor among the people in Ancient times at the present day the society cannot afford these kind of caste society has there is no need of division labor. The caste hierarchy has lost its importance. The socialists and the communist are fighting for class less society. At this juncture the subalternity writing has discarded the caste feelings, caste marriages and caste affiliations among the people.

Voices of he Polluted Touch AND The Wounded Animals In David Davidar's *The House Of Blue Mangoes*

V. R. Suresh Kumar

Assistant Professor

St. Joseph's College of Arts and Science (Autonomous), Cuddalore

M. Catherine Joshini M. Phil.,

Scholar

St. Joseph's College of Arts and Science (Autonomous), Cuddalore

Introduction

The village of Chevathar in Southern India is a sprawling beauty of the mother nature; its sunset was as dramatic as its dawn. Though the land was serene and elegant, it was in the clutches of caste issues and marginalization of women. The land was ruled by the Dorai family through generations. Chevathar Gnanarakasam Solomon Dorai Andavar, was the thalaivar of the village and the head of the Andavar community. Muthu Vedhar, was the leader of the Vedhar community. The andavars and the vedars were the predominant upper caste communities in Chevathar, the former tries to solve the issues without kindling the fire of caste, the later grasps the opportunities to erupt caste issues in the land. It was the higher and the ruling parties who feasted their eyes, rejoicing the troubles of the lower caste men and women.

Solomon Doraithough he treated all as equals, deep down within him was the conviction of high and low caste. He maintained a social distance from the polluted people, as he thinks they are. Ill-treating the lower caste people filled the atmosphere of Chevathar with its stench, which the upper caste people inherited form their ancestors. Though, the untouchables deserve respect as humans, they were considered as the polluted, because their traditional occupation dealt with death, blood and cleaning work.

It is ironical, when the high and mighty Solomon is waiting for the barber, a man from the lower caste. He could not go out, if the barber does not come on time to do

his work, rather than being thankful he aversed because he could not take bath until he shaves and the polluted touch of the low caste barber had to be washed away. Years rolled on, the beautiful land of Chevathar was turned to a place of riot and hatred, the lower caste people were beaten almost to death and the women were not safe from the slyly outstretched male arm that seeks to brush and feel up. The male felt that they had the divine rights to gaze upon the filthy breasts of the lower caste women, because they are meant for their enjoyment.

Women were considered that they do not have certain characteristics, qualities or traits that would make them equal to the male in the society. Solomon Dorai was a staunch believer of this. He set limits for his own wife, Charity Dorai. She was a beautiful woman of character. Her only work is to cook, take care of the household and the children. She was hit by Solomon Dorai for not bringing him his coffee at exactly the right temperature. She was not allowed to tell her views in the village meetings, even though she was capable more than Solomon himself. “She had learned, over two decades age, that her job was to keep the household running smoothly, that that she had not part to play in the affairs of the village” (53)

She was not given the respect she deserved. The women folk of Chevathar, like Charity were wounded like the animals, they were wounded for being good, for taking care of the household and for being good house wives till their death.

Conclusion

Caste hierarchy and marginalization often results from various stereotypes and other preconceived notions that people develop in the society. It is in the hands of the people to avoid such destructive stereotypes. Citizens should be taught equality, liberty and fraternity not caste hierarchy and marginalization.

Works Cited

1. Davidar, David. *The House Of Blue Mangoes*. Aleph Book Company, 2013. Print.
2. <https://www.countercurrents.org>
3. <https://foreignpolicyblogs.com>

A Psychological Exploration of Human Psyche In Anita Nair's *The Better Man*

X. Ann Lanka Jeyadharshini

Associate Professor

St. Joseph's College of Arts and Science, (Autonomous), Cuddalore

M. Steffe Cathrine M.Phil.,

Scholar

St. Joseph's college of Arts and Science, (Autonomous), Cuddalore

Introduction

Anita Nair is a significant writer in contemporary world. She always focuses on the exploration of individuals psyche. She has written so many books in English. Nair's novels *The Better Man* and *Ladies Coupe* have been translated into twenty one languages. Nair's characters come out of their struggle and search their self-identity. Her novels are passionately woven on the thread of human nature and values.

Search for self is the predominant theme in Nair's *The Better Man*. Dealing with inner world, her fiction grapples with the intangible realities of life. She delves deep into the inner most depth of human psyche and discovers the inner turmoil and the chaotic layer of mind. Mukundan, the protagonist of the novel, always tries to escape from all the responsibilities. Mukundan constantly scared about the society but his father never afraid about the society. So he determined to escape from his parent as well as from the society. He has gone to trichy and worked as a clerk. After many years later, he understands his faults and returned to his village Kaikurussi. There he meets a poor 'One Screw Loose Bhasi' a house painter. When Power House Ramakrishnan tactics to get Bhasi's land. Mukundan helps to save Bhasi's land from Power House Ramakrishnan but the land is completely won by Power House Ramakrishnan who makes Mukundan a member of Community hall. Mukundan too refuses to stand by him. Bhasi feels helpless and asks, "How could you be so oblivious to my anguish? Could you really not see that you were building your dreams on the dust of my hope?" (TBM 328).

After his parent's death, Mukundan became self-centered person. Though he betrays his friend Bhasi he feels very comfortable with Anjana's relationship. Even Anjana feels happy in the company of Mukundan, "I feel married when I am with you" (TBM 243). She files a divorce suits so that she would marry Mukundan. But Mukundan a reputed member of community hall he refuses to accept the hand of Anjana. "You are a coward" (TBM 323).

Anjana tells him and moves on to face the world all by herself. At the end of the novel Mukundan understands the truth. "He had betrayed the only two people who had loved him and given all of themselves to him-Bhasi and Anjana. He had used them and discarded them because it suited him to do so" (TBM 344). He realizes, "He was no better man than his father had been perhaps, he was the lesser man" (TBM 344). He now remembers his father's word; his father was never afraid of society and followed only his own mind. Finally Mukundan decides to become a 'better man' than he is at present.

Love is the basic need of human life and without it human existence becomes dry and mechanical. Love before marriage is totally different from love after marriage because love before marriage, there is only love but after marriage, duties, responsibilities, ego all become the part of human life and love is changed into anger, irritation, hatred etc.; through her novels Anita Nair has tried to raise the question of Indian Woman's unhappiness after her marriage.

Anita Nair place major emphasis on examining women's lives and their psyche within the context of south Indian family, representing women in their traditional roles as mothers, wives, and daughter. The novel The Better Man describes every individual's attempt to find a degree of Inner peace and manner. Throughout the story there is an underlying message about how to have guarantee on one's own dreams and strive hard to fulfill the same. Anjana, another important character in the novel The Better Man, she is very happy in her world of independence which gives her a profound sense of self-fulfillment. When her age turned twenty seven her independence is lost in the name of marriage.

In her married life she tolerates several injustices committed by her husband. In the beginning of her marriage life she tries to impress her husband Ravichandran but she could not. She is eager to lead a happy life with him but it is a mere dream

for her to achieve. She longs for independent and freedom in her marriage life. But everything ends in pain. She develops to hate everything including herself. One day Anjana goes to her parent's home. This gap becomes an escape from her marital life. Ravichandran's business failed and he planned to start a new one. He totally forgets his wife Anjana. This silence makes their martial life grows worse. By seeing this Anjana's father worried and he raised a voice against him.

'When I gave you my daughter's hand in marriage, it was with the hope that you would love her. Cherish and protect her for the rest of her life. If all you intend to do is hurt her, and make her unhappy, then there is no need for such a relationship. My daughter can manage very well without a husband like you. If you ever hurt my daughter again, I'll throw you out of this house. Do you understand' her father told Ravichandran. (TBM 232)

In order to save their daughter from her cruel husband, her father finds a suitable teacher job. She enjoys her job. From this, she comes out of her married life. She tries to explore that patriarchal set up which is responsible for the women's condition in the Indian society. Then she meets Mukundan and falls in love with him. In Mukundan's company, she realizes that she has to free herself from her unhappy married life. When Anjana tells her love to Mukundan,

'Anjana,' Mukundan said. 'You must listen to me. I know you think I am a good man. A gentle man. Someone you can depend on completely. I don't know if I am that man you make me out to be. My mother begged me to rescue her and take her away. But I didn't. I was afraid of my father, and so I made excuses. If I had done as she asked me, perhaps she might still be alive. That is the kind of man I am. A weak and undependable creature. Do you want to be part of such a man's life? (TBM 244-45)

Anita nair seems to be deeply concerned with women's freedom as Anjanawants to stand on her own wishes and liberty. She got disappointed when Mukundan refuses to accept her hand before society but this time she become so positive and find her own way of life.

Conclusion

Mukundan's self-discovery makes him free from the bondage of society. He understands that one cannot be self-centered, inhumanity and egocentric of all over his

life. So he gives his land to Bhasi and attempts to destroy the community hall so that he can become a better man. At the end of the novel he rediscovers his self. Anita nair skillfully projects human psyche and emotional world of women and their sensibility as well as psychology.

Works Cited

1. Nair, Anita. *The Better Man*. New Delhi: Penguin Books India, 1999. Print.
2. Suganya.s. "Rupturing the Wedding Bond in Anita Nair's *The Better Man*" *International Multidisciplinary Research Journal* (2013), Vol.II, Issue I. ISSN 2278-9529.

The Voice of Subaltern and Perceptability in Rohinton Mistry's *A Fine Balance*

T. Jackuline Suganthi

Assistant Professor

St. Joseph's College of Arts and Science (Autonomous), Cuddalore

A. Jasmine Rani. M.Phil.,

Scholar

St. Joseph's College of Arts and Science (Autonomous), Cuddalore

Introduction

Rohinton Mistry was born in India but immigrated to Canada. Though he moved to another country his love and passion towards his nation is unlimited. Untouchables are the people who are separated from the society by showing out their caste, colour, creed and sex. He is fully favoured towards the untouchables because he feels that all human beings are the same and there is no variation among them. The narration moves in an irregular mode, between the past and the present. Mistry uses the stream of consciousness in the novel. It is set during the time of Emergency measures imposed by the Indian Prime Minister Indira Gandhi in the mid-1970s. The political power dominates the subaltern people and it depressed the people both physically and mentally.

In the novel Mistry portrays two important characters that are considered as untouchables. Ishvar and his nephew Om were born in village and moves to city life to settle themselves. But it brings them full of sufferings and unworthiness. Their family also faced this problem when they were in their own village. As they belonged to chamaar community, Ishvar's father Dukhi knows how these urban people will treat them with low grade. He learns to survive with embarrassment and fortitude as his constant companions in the village. His sons loved to study in school but were not allowed to go inside or even touch the things. One day they went inside the classroom and caught by the teacher. "You chamaar rascals! Very brave you are getting, daring to enter the school! He twisted their ears till they elped with pain and started to cry" (110).

Narayan had grown up and learned tailoring well. He comes back to his own village and started a tailoring business for the people of his village. When he attempts to cast his vote in the Parliamentary election against the existing and accepted practice, his entire family is burnt alive by the henchman of Thakur. He says crossing the line of their own caste should be punished with utmost severity. "Catch them all- the parents, wife, children," he told to his men. 'See that no one escapes.' As the goondas broke into Narayan's house, Amba, Pyari, Savitri and Padma screamed fromm the porch to leave their friends alone..." (147)

Mistry very competently exposes the combination of a violently, constraining condition, crushing poverty, caste misery and discrimination which overpower any such individual to act in rebellion. These kinds of happenings are seen in the democratic country. He gives an insight into the life of rural Indian politics that talk about the Independence democracy. He enunciates the difficulties of fighting against this narrow casteism in India. The novel gives the effect of untouchability with respect to their own caste and there is no proper justice to them. In the novel Omprakash and Ishvar were shown in the new city life with full of endeavor. It is considered as the horrible experience until they meet Dina Dalal who is a tailor. Everyone's life gets changed due to the effect of Emergency in the form of fusion between the normal and the personal life of an individual. At first they both stayed in a slum area but it is destroyed later on by the Government. So they did not find any place to live. "But how can the destroy our homes, just like that? 'They said it's a new Emergency law. If shacks are illegal, they can remove them" (295).

The tailors were taken to the irrigation project to work. They find it so difficult to work and with the help of Shankar, their friend who is beggar was released from the place. There was no place to sleep and seeing their pitiful condition Dina gives them place to sleep in her flat. She remarks, "But how firm to stand, how much to bend? Where was the line between compensation and foolishness, kindness and weakness? And that was from her position. From theirs, it might be a line between mercy and cruelty... (469). so the life gets smoother for the tailors temporarily. The tailors return back to their village for Om's marriage. There, they become victim of forced sterilization. The vasectomy takes place. Finally they both became the beggars with disablement.

Dina Dalal who is a widower suffered a lot on another side without her husband. The landlord decided to send her out of the flat by saying that she crosses the rules of living in the flat. With the support of unknown people she started to survive herself

along with the tailors. Though she is alone she was marginalized under the society and her brother Nusswan who is asking her to get married which is not liked by her.

Conclusion

Thus, the novel gives the real life experience of the people in India between 1945 to 1984 with the suffering of low class people. It totally demonstrates the values of human relationship and the fellow feeling among the people.

Works Cited

1. Karin, Kapadia. *The Violence of Development: The Political Economy of Gender*. New Delhi: Macmillian, 2002.
2. Jaydipsinh Dodiya(ed.), *The Fiction of Rohinton Mistry: Critical Studies*, New Delhi: Sangam Books, 1998.
3. Mistry, Rohinton. *A Fine Balance*. London and Boston: Faber and Faber, 1995.
4. Singh, A.K. *Community in the Parsi Novels in English*. New Delhi: Creative, 1997.

Cultural Subordination and Conventions in Githa Hariharan's *The Thousand Faces of Night*

M. A. Mary

Assistant Professor

St. Joseph's College of Arts and Science (Autonomous), Cuddalore

S. Jasmine Selvamary M.Phil.,

Scholar

St. Joseph's College of Arts and Science (Autonomous), Cuddalore

Introduction

Githa Hariharan is born in Coimbatore, India who is one of the prolific fiction writers. She is also a novelist, essayist and freelance editor. Her writings are mostly reflected the background of Women's struggle and oppression in the society by the two hundred year old customs and culture. It indicates the subalternity which means not only the colonialism but also someone who has been marginalized or oppressed in their life. She exposes the dominant life of women in her first novel *The Thousand Faces of Night* which won the Commonwealth Writers' prize in 1993. The significant perennial problem in the novel is cultural subalternity which refers the conditions of subordination in the Indian culture. It implies the economic, social, political, racial and cultural dominance.

The writer describes the psychology of the women those who are affected by the cultural dominance through their obligations in the house and how they are treated by their men. Githa explains the conditions of women through the major character of Devi who was completed her studies in U.S. She was forced to marry Mahesh, a Regional Manager in a multinational company and to follow the conventions of Indian culture which made her education as invaluable. My education has left me unprepared for the vast, yawning middle chapters of my womanhood. (54) It shows her husband and her father-in-law's refusal to work in the outside of the house instead of it they taught about the household duties of women to her.

In Indian society a daughter is considered a guest in her natal family, treated with the solicitous concern often accorded to welcome outsider, who, all too soon will marry and leave her mother for good. Mindful of her daughter's developmental fate the mother re-experiences the emotional conflicts her own separation once aroused, and this in turn tends to increase her indulgence and solicitude towards her daughter. (61)

Githa described about the life of women by saying that they never went for anything and they had a very limited role to play in the society which reflect the Indian cultural scenario and the dominance of men. It also shows her separation from her mother. As a result they lacked vigor, vitality, exuberance and mobility and also not allowed to think independently though Devi tries to fit herself in the role of a wife and daughter-in-law just as her mother and grandmother did years ago. She tried but failed to adjust herself thoroughly to a traditional life and she cannot live as a wife in an arranged marriage by following her husband's footprints.

Devi has some expectations and supports from her husband but Mahesh did not understand and realized it. The conventions and shackles of Indian culture or social morality made her as a slave who got only painful experience in her marriage life. She is confined to the four walls of her house, looking after her household duties. "The housewife should always be joyous, adept at domestic work, neat in her domestic wares, and restrained in expenses. Controlled in mind, word, and body, she who does not transgress her lord, attains heaven even as her lord does". (70-71). It was not only experienced by Devi, all the Indian women those who are subordinated by the same problem of cultural dominance. It gave her a disappointment and dissatisfaction in life that marriage is a torture and it hangs like a knife above her neck:

I am still a novice in the more subtle means of torture. I thought the knife would plunge in, slit, tear, rip across my neck, and let the blood gush, ...The games it plays with me are ignominious ... The heart I have prepared so well for its demands remains untouched, unsought for. (54)

It represents her painful feelings in follow the tradition of Indian oldest culture which was taught by her mother Sita and her grandmother from the Indian myths of Ramayana and Mahabharata which convey the tradition of India.

Conclusion

Githa presents about the Indian culture, people and myths through the Indian mothers are train, protect and guide their daughters on all their endeavors. The paper analyses the subordination and conventions of India in culture. The cultural subalternity exposes by the novelist through describing the Indian myths in detailed manner in the novel of *The Thousand Faces of Night* which indicates the thousand facets of women in the cultural dominance.

Works Cited

1. Abrams, M.H. A Glossary of Literary Terms. Singapore: Thomson Publishers, 2006. 366. Print.
2. Freud, Sigmund. A General Introduction to Psychoanalysis. New York: Washington Square Press, 1968. Print.
3. Hariharan, Githa. *The Thousand Faces of Night*. New Delhi: Penguin Books Ltd., 1992. Print.
4. Manohar, Murali. *Indian English Women's Fiction a Study of Marriage, Career and Divorce*. New Delhi: Atlantic Publication, 2007. Print.
5. Matson, Ron. *The Spirit of Sociology*. New Delhi: Pearson, 1994. Print.

Caste Domination and Social Discrimination in Bama's *Karukku*

Dr. N. Sivachandran, M.A., M.PHIL., B.L.I.S., Ph.D.,
Assistant Professor of English
E.G.S Pillay Arts and Science College, Nagapattinam

Karukku is the first autobiography of its kind to appear in Tamil, for Dalit writing. On the contrary, it has been a means of relieving the pain of others who were wounded. Karukku stands as a means of strength to the multitudes whose identities have been destroyed and denied. Karukku means palmyra leaves that with their serrated edges on both sides on both sides are like double edged swords. In her preface, Bama draws attention to the symbol, and refers to the words in Hebrews (New Testament), for the word of god is living and active, sharper than any two edged sword, piercing to the division of soul and spirit, of joins and marrow, and discerning the thoughts and intentions of the heart.

Bama's re-reading and interpretation of the Christian scriptures as an adult enables her to carve out both a social vision and a message of hope for dalits by emphasizing the revolutionary aspects of Christianity, the values of equality, social justice, and love towards all. Karukku is concerned with the single issue of caste oppression within the Catholic church and its institutions, and presents Bama's life as a process of lonely self discovery. Bama leaves her religious order to return to her village, where life may be insecure, but where she does not feel alienated or compromised. The tension throughout Karukku is between the self and the community; the narrator leaves one community the religious order and affirms her belonging to another a dalit community, particularly of women.

All those who are oppressed; all hill peoples Neo-Buddhists, labourers, destitute farmers, women and all those who have been exploited politically, economically or in

the name of religion are dalits 1972 manifesto of the dalit panthers, quoted in Tamil translation in Omvedt 1994. More recently, Raj Gautaman 1995 points to the different functions of Tamil dalit writing, and the different local and global readerships it addressed. Karukku he says is a singular example of a piece of writing which achieves this. At the same time, according to Gautaman, the new dalit writing must be a Tamil and an Indian version of the world wide literature of the oppressed; its politics must be an active one that fights for human rights, social justice and equality.

Such is the ferocious truth that reigns in India. The experience that dalit literature represents is not always pleasant, nor constituted in terms of relations with the upper caste only. Dalit literature is unflinching in unflinching in portraying the seamier side of dalit life. Life outside the boundaries of the village, this literature seems to say, is marked by a sense of community, sharing, warmth and physicality. There is in it ignorance, sexism, violence, internal rivalry and conflict, competition for survival, drunkenness and death.

Antilocution is a form of discrimination in which negative verbal remarks against a person, group, or community are made and not addressed directly to the target. American psychologist Gordon Allport first used this term in his 1954 book, the nature of prejudice, to label the first of the five degrees of antipathy that measure discrimination. The use of the term antilocution is overshadowed by the term hate speech, which holds a similar meaning but places no regard on the fact that the out-group is unaware of the discrimination.

Antilocution is the verbal abuse of the oppressed groups by the dominant or oppressing groups. The oppressing groups freely make jokes about the marginalized groups. It is commonly seen as harmless by the oppressors. Antilocution sets the stage for more severe outlets for hate and prejudice. No direct harm may be intended, but harm is done through isolation or social boycott. Isolation or social boycott subjects the oppressed groups to unbearable hardships and violation of human rights such as refusing water from public wells and tanks, provisions, job, public path leading to their homes, and so on. Marginalized groups are discriminated against by denying them opportunities and services and so putting hate, prejudice and oppression into action. By doing so the privileged groups are actively trying to harm the marginalized section of the society.

Life is difficult if you happen to be poor, even though you are born into the upper castes. When this is the case, the condition of those who are born into the paraya community, as the poorest of the poor struggling for daily survival, doesn't need spelling out. (Karukku 86).

Karukku is equally invested in to narratives the social institutions of caste and religion that exploit the paraya community, and Bama's individual story, one in which she challenges and overcomes the oppression that she faces from both these institutions. Furthermore, the narrative structure of the autobiography is non-linear, and is divided in to nine chapters, each examining different aspects of community life, such as the village structure, work, recreation, inter caste conflicts, religion etc.; Bama's story is interwoven into this framework. With regard to the narrative of the community, chapter one describes the social topography of the village, how each caste lives in a designated section, and though the majority of catholics are dalits, the church and the catholic school, along with the other important civics amenities, such as the post office and the bus stop, are located in the vicinity of the upper castes. Though chapter two and six explore the influence of the church on the paraya community. Chapter two traces Bama's life from the time when she became aware of her status as an untouchable, to the moment when she decides to leave the nunnery, as she realizes that her superiors will not allow her to work for the welfare of the dalit children. She points out that it is their caste status that defines the way in which he authorities respond to dalits. As a child she is shamed in front of the school assembly for accidentally breaking an unripe coconut; you have shown us your true nature as a paraya. Chapter six is a more detailed exploration of Bama's life in catholic institutions; it develops themes that are touched upon in chapter two and raises interesting contradictions to the dominant narrative of caste oppression in the church. Furthermore, as a student with in these institutions, Bama earns the respect of her upper caste classmates, her teachers, and the clergy because she comes first in class. Despite her positive experience as an individual, Bama, being a dalit, and witnessing the way that dalits are abused, feels humiliated.

Everyone seemed to think harijan children were contemptible. But they didn't hesitate to use us for cheap labour. We did all the chores that were needed about the school. Then she was in the seventh class. Every day, after school, she would play with the other children of our street before going home in the evening. There were two or three children who were related to her, and other boys and girls who always played together as a group. After a while, we started on another game running right up the

coconut palm and touching its tip. The coconut palm grew slantwise, at a convenient angle. If you came running along from a distance at tope speed, you could reach right to its tip and touch the coconut growing there. By the time she got there, the coconut fell at her touch, dropping with a thud. It wasn't even a fully ripened coconut, just a green one, without so much as water in it. All the children were frightened and ready to scatter. Everyone said it was she who had plucked it. Then we just left it there and ran home.

The next morning at assembly, the headmaster called out her name. You have shown us your true nature as paraya, he said 'you climbed the coconut tree yesterday after everybody else had gone home, and you stole a coconut. We cannot allow you inside this school. Stand outside'. She was in agony because she had been shamed and insulted in front of the children. (Karukku 3)

The headmaster was the chaaliyar caste. At that time, there was a battle goging on between the chaaliyar people and us, about the cemetery. All the children eyed her in a strange way and walked off to their classes. She was in such shock and pain, she didn't know what to do. She went to the priest and told him the whole story in detail, and begged him to give her permission to go back to school. The priest's first response was to say, after all, you are from the cheri. You might have done it. You must have done it. After a long time, the priest wrote a note asking that she should be allowed to return to the school. When she took it to the headmaster, he abused her roundly, using every bad word that came to his mouth, and then told her to go to her class room. When she entered the class room, the entire class turned round to look at her, and she wanted to shrink into herself as she went and sat on her bench, still weeping.

After finishing her college studies, Bama completed her Bachelor of Education degree successfully. So she was able to get a job in a school run by the nuns. Even there, a nun asked her about her caste. When she knew that Bama belonged to paraya community, an expression of contempt came over the nun's face. She worked in the school, most of the children were from the poor families and three-fourths of them were dalits. She wanted to liberate the dalit children through education. Bama wanted to join a religious congregation and become a nun, so as to be at the service of her community promoting self-esteem and social consciousness. The way the foundress had sacrificed

her life for the poor inspired her very much. She wanted to be like her and decided to dedicate her life to the uplift of the dalits. Bama stressed that instead of being more and more beaten worn and blunted, they must unite, think about their rights and battle for them. But soon she realized how she was duped in her vocation. The school in which she worked had a lot of children from wealthy families. The people of her community did odd jobs like sweeping, washing the class rooms and cleaning the lavatories. The nuns catered only to the interests of the wealthy children.

In Karukku Bama exposes the irony of religious life and Christianity. In the convent where she was, the nuns spoke very insultingly of the low caste. Bama did not tell them that she too was from a low caste, neither did she have the courage to resort. The convent too was a well endowed one. And the Jesus they worshipped there was a wealthy Jesus. There seemed to be no connection between God and the suffering poor. She was disturbed and shocked to find that the convent and the church are completely deviated from the doctrines they preached. After three years she was transferred to a different place and within a month she was moved five times. When she took the vows of poverty, chastity and obedience, she was taught that these vows would liberate her and enable her live a life that was centered around ordinary people. In fact all the three vows served only to alienate her from ordinary people.

Bama was transferred to another school where once again most of the children were from rich families. Some poor children had been admitted for the sake of formality but they were treated in the most inhuman manner. She used to wonder how those nuns could speak about dalits in such demeaning words and at the same time proclaim that they work for God's kingdom where all are equal. Some of the utterances they made about the dalits are:

How can we allow these people to come into our houses? In any case, even if we were to allow them, they would not enter our homes. They themselves know their place.

There is nothing we can do for these creatures. And we shouldn't do anything for them. Because to do so would be like helping cobras. Even if we were to do something for them, they will never make progress. Their natures are like that. (Karukku 95).

Bama was very much ashamed to hear these words but could not question this attitude of the nuns. This made her angry at the priests and nuns. She proclaims,

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

Priest preached in the church that God was born in a poor family, lived among the poor and died poor. Bama would remember the line "It is sin to treat someone according to their outward appearance". (95). But the nuns in the convent did the same. When she saw these things, she thought of her own people living in misery, taking in only gruel all the time. So she decided to leave the convent, after seven years with a view to liberate the dalits, from the clutches of poverty and serfdom. Moreover the vow of obedience and the virtue of humility became subtle tools of intimidation and she found herself caged in that special world of bondage. She was left alone in the outside world, and the task of finding a job seemed difficult. It was very hard to return to an ordinary life after seven years of life in a nunnery, away from reality. But the desire to work for the dalits was still alive in her heart. She had the courage, determination and dedication to work for the well being of her community and encourage them to build something new. He asked her to pour out her heart in a diary and so she began to write about her experience as a dalit. She called this story of a dalit, Karukku, a reference to the double edged stem of the palm leaf. The serrated edges of the leaf recalled for Bama not only the "social cus" which people like her got everyday, but also the more important fact that they have to cut through this stifling system. It is the injustice done against the Dalits.

Karukku is addressed specially to womenfolk in Bama's community in order to transform them and enable them shake off the shackles of slavery. She succeeds in her mission transcending the traditional and stereotyped roles thrust upon the womenfolk in her community. She refers to the New Testament where the word of God is described as a two edged sword. As the hardened hearts of people are not touched by the word of the God, the dalits must function as God's word, piercing to the very heart. Her challenges peep through the narrative as well:

We must dare to stand up for change.

We must crush all those institutions that use caste to bully
us in to submission. (Karukku 25).

The novel traces the development of the protagonist from passive endurance to affirmative awareness and finally to a definite and positive determination towards life through a series of events in which she was oppressed and exploited. As a result of her humiliating experiences as a dalit. Bama realizes that through the right type of education the community of dalits can be empowered and they can gain human dignity.

Bama passes through many emotional encounters and experiences in which her community is besmeared with all sorts of indignity. The whole process is a trail of discovery which makes her a self-made woman. Her grandfather's passive endurance of people's submissive behavior before the upper caste people and her traumatic agony and fighting against the evils of oppression. The territorial restriction of her community's settlement in a higher caste dominated area, her childhood experiences, her vocation as a teacher and a nun make her understand the meaning of a "Paraya". And this becomes the motivating factor in her life to fight in alleviating the sufferings of the oppressed.

Bama's Karukku appeared in the Tamil version in 1992. It details the life of an individual dalit women and in the process reveals the casteism of an Indian village. Karukku is a powerful critique of Indian civil society itself: the educational system, the church and the bureaucracy and highlights the complicity between class and caste in post independence India.

The driving forces that shaped this book are many: events that occurred during many stages of my life, cutting me like Karukku and making me bleed...(Karukku 93)

Even today the kind of treatment to which dalit students are subjected in the institutions of higher learning goes completely unnoticed by the police and administrative functionaries. Even the judiciary remains immune to incidents of discrimination and injustice against dalit students. His story "Ghuspaathiye" has its origins in one such incident which had completely shaken my nerves. This incident took place when he was posted in Jabalpur. The story narrates how talented students from the dalit community are made to suffer disgrace and ignominy and cruelty when their young dreams are crushed to the ground and their minds incurable mutilated. Students and their guardians are made to live the trauma of their aspirations for a better life being persistently throttled for no fault of theirs except that they come from a particular community.

Escaping this life was not too difficult for Bama who had gained collegiate education. But she does not feel at home in the nun's habit. Thoughg there is good food, a comfortable room and an enviable status as a teacher, Bama's heart is on fire. The way the convent school treats the poor but pampers children from wealthy families scorches her soul. The unfairness of it all! So she leaves the convent and returns to the uncertainties of a dalit existence in the outside world. Bama's account of her Christian experience is almost plaintive. The devil is a ubiquitous presence, one must needs acknowledged being a sinner at the confessional according to a set ritual, and receive unjust punishments without a mew of complaint. A child's faith that is so crystalline, a young girl's faith that has a romantic tinge; and then, it is all gone in the glare of dalit experience. Is there a wealthy Jesus, an upper caste Christ? With such an ecstasy of devotion they claim in church that god was born into a poor family,lived among the poor, and died poor. But if by accident a poor and lowly person appears within the precincts of the convent or the school, they will fall upon that person, like rabid dog.

It all sounds harsh, but who can blame Bama? Though the Christian people as a whole are mostly dalits and lowly people, commanding authority is with the Christians belonging to the upper castes who control the dispossessed and the poor by thrusting a blind belief and devotion upon them and by turning them into slaves in the name of god, while they themselves live in comfort. They feel that helping a dalit is equivalent to helping a cobra! Bame has seen suffered and has been tugged by certain hopelessness. A Nadar or a Naicker will not help a Dalit and where can the dalit go? can we not change the existing order? The 'Afterword' written seven years after publishing the Tamil original finds Bama a sadder woman but also a stronger person full of constructive anger. It is no easy task for a woman to live alone with no family in today's world but Bama knows that an aimless life is going to be a miserable existence. The first sentence, out village is very beautiful gets purposively docketed with the concluding message of Bama:

Each day brings new wounds, but also new understanding, new lessons that experience teaches, sufficient mental strength to rise up even from the edge of defeat. I have seen the brutal, frenzied and ugly face of society and enraged by it. But at the same time, I have danced with joy because of the sweetness and simplicity of a life that is in touch with nature. Even though I have walked hand in hand with anxieties, I have also recognized a strength and zest within myself, flowing like a forest stream, and this has refreshed me. (Karukku 36)

This is indeed a spiritual state of being where the rose and the fire have grown into one. The rose of faith has not been scorched by the blazing fire of anger within Bama. God may have deserted the church and the convent but not her mortal breast as she tramples through man's hate and human spite in search of a new dawn. And that is what gives Bama the strength to fight for dalit liberation. In the "Author's Preface" Bama explains that the word "Karu" refers to Palmyra leaves that are serrated on both edges; she recollects that as a child she used to be scratched by these leaves while gathering them for firewood. These double edged serrated leaves remind her of the "word of god" that is represented as a double edged sword in the Bible. Chapter four verse twelve of the Epistle to the Hebrews in the New Testament of the Bible reads for the word of god is living and active, sharper than any two edged sword, piercing the division of soul and spirit, of joints and marrow, and discerning the thoughts and intentions of the heart. For Bama, dalits who have been socially and economically deprived must function as god's word, fighting for their rights in an unjust world and revealing the ways in which they have been oppressed. The autobiography is also double edged, because it explores the kinds of physical and psychic violence that Bama and the Paraya community experience at the hands of the upper castes and the church, as well as their ability to challenge these oppressive structures. At the same time, Lakshmi Holstrom has pointed out that the word "Karu" that is embedded in "Karu" means embryo or seed, which symbolizes freshness or newness. By extension, the autobiography conveys a sense of hope for the paraya community that has been exploited, and that has been gradually asserting its voice to articulate its identity. By fusing the palmyra leaf, something that is an ordinary though significant part of the cultural life of the paraya community, with "God's word," the autobiography affirms the culture of the dalit community.

Dr. Ambedkar was born in a Dalit family. But Ambedkar signifies a Brahmin caste name; it was a pseudonym given by a Brahmin teacher of his. When joined with 'Bhimrao' however it becomes his identity, completely changing its meaning in the process. Today 'Bhimrao' has no meaning without 'Ambedkar'. Valmiki concludes his novel Joothan by pointing out the fact that caste still remains an indispensable part of our lives. It is a matter of privilege for the upper classes while it is a stigma attached to the dalits and the other low caste people who by the oppressing forces. But it is not an easy task. It involves a lot of courage and strength to shake off the age old fetters imposed on these innocent beings. In his own words he talks about the demoralizing caste systems.

Dr.B.R. Ambedkar, the architect of India's constitution, himself a dalit, dates the origin of untouchability to 400 CE. The untouchable castes were not allowed to live inside towns or villages, they had to live in Kaccha huts outside the main dwellings; they were not allowed to walk on the streets without an identifying mark: in Kerala, they had to tie a broom behind them, and a mud pot under their chin so that their polluting spit would not touch the ground; in Marwar, the untouchables had to call out 'payse!' (keep a distance) and had to wear a crow's feather on their turban. No other caste would take water or food from them. They could not intermarry. But if a man from another caste were to have an affair with one of the untouchable women, he could be forced to become a bhangi, taking on a gotra.

The Indian constitution has declared that all its citizens are equal. This equality, however formal, is extremely important. If citizens are equal before the law, the jatis they belong to also achieve an unwritten equality before the law, however formal. This is an important point to grasp, for what the capitalist mode of production has done is to decisively break the rigid straitjacket in which jatis were hierarchically arranged and has provided them a playing field, even if not level, to arhieve a kind of equality that goes against the very heart of that age old varna system. There are some who think that the modern capitalist sector reproduces the traditional caste society. Albeit with a different occupational hierarchy. While this certainly takes place, we would be blind not to see the immense opportunity for economic and political mobility which capitalism has provided for sections belonging to hitherto oppressed jatis. Capitalism has irreversibly begun the move towards he equality of all jatis, even though it is totally incapable of achieving this goal. A classic example of this process is the radical transformation that has taken place in the position of the jatis that occupied the opposite poles of the varna hierarchy, the Brahmin jatis and the untouchables. The dalits have already begun, in such a short time, to match Brahmins in every field of human endeavour: academics, science and technology, literature, art, drama, business, public service. Today these may be only a small section of dalits, but something like this was impossible to even dream of in the past. Is it surprising then that capitalism smells of freedom for a number of dalit?

Moreover, the nature of the entitlements provided by the jati-tie has undergone a qualitative change in the modern form of caste. Earlier, birth within a particular jati sealed a person's fate. There was virtually no education, occupation, housing or social life available outside the jati-tie. In its modern form, the jati-tie is one among a set of

competing factors that determine access to education, occupation and other material entitlements. The jati-tie does not obviate competition for these material goods and services. Capitalism has thus opened the doors for the vertically scaled endogamous world of jatis to be converted into a horizontal scale. The faster this process goes ahead, the more we have members of the most diverse Jatis working in every occupation. Hence, to suggest that the caste division of labour has been reproduced in the modern sector is a half-truth at best. The critical point to grasp is that in the modern sector, where the jati division of labour does not formally exist the importance of the jati-tie to penetrate different occupations has not diminished. Varnashrama Dharma, as elaborated by Manu, preaches that the divine Brahma divided society into four varnas. Each of these varnas created by the divine was endogamous. This was the ideal society which later got corrupted to produce hundreds of jatis through illicit inter-varna sexual relations forming separate jatis. Thus jati society is explained as a product of a corrupted varna society, when in actual fact the varna system is a product of a jati society. It was jati society that gave rise to varnashrama dharma and not varnas that produced jati society.

In any discussion on caste, we are confronted by a popular understanding which views caste not as a social structure but only as a social problem. This popular understanding has been inevitable because of the atrocities perpetrated by the caste system whose most monstrous expression was untouchability. It is because of this popular understanding of caste as a social problem that people insist that caste is weakening. Why, untouchability has been wiped out! Enduring friendships are constantly being created without caste being a factor. Winning and dining is taking place on an increasing scale without enquiring into people's antecedents. Millions of people have given them up hardly face any social resistance in most parts of the country. Why, at this rate, within the next twenty years, even the subtle forms of caste discrimination will disappear@ In fact, for many people, caste is today instead viewed as a reverse problem. It has become the norm to blame unavailable college admissions, jobs and promotions on caste reservations.

In other words endogamy or the practice of marrying within the jati continues unabated, ensuring that generation after generation is of the same jati. So the children of a Yadave are yadavs, the children of a Jatav are Jatavs, of a Thakur are Thakurs and so on.. as if the British had never come to India, as if the industrial revolution never took place, as if, at least in matters connected to marriage, the clock stands still. This social structure is not going to disappear tomorrow. True, today in its modern

form, it does not exhibit many of the social evils it displayed in its traditional form some decades ago. But the danger is that, because of this, it may appear that this social structure is irrelevant.

Unity in Diversity is the words not in action. Though got independence sixty nine years ago dalits are still Antilocution, avoidance, Caste discrimination, physical Attack and extermination various oppressed state. In twenty first century all the upper caste fight against dalits. Bama's Karukku portrays oppressed the state of dalit society in a clear view.

Works Cited

1. Bama. Karukku. Trans. Lakshmi Holmstrom. New Delhi: Oxford University Press, 2012. Print.
2. Ajaykumar.Karukku: Essentialism, Difference and the Politics of Dalit Identity. New Delhi: Oxford University Press, 2007. Print.
3. Kalaichelvi P "Subjugation to Subversion: A Reading of Toni Morrison's *The Bluest Eye* and Bama's *Karukku*. "Dialogue: A Journal Devoted to Literary Appreciation 1 (2010): 76-81. Print.

Feminist writings in indian novels

S.Subasri Durga, M.Phil.,
English Literature
Pope's College, Sawyerpuram

A feminist novel for India is not a novel which a woman writes just because she is a woman and knows how to write. It is written by the one, who has understood a woman both as a woman and as a person pressurized by all kinds of visible and invisible, external and internal forces, by the one who is not carried away by feminism. Indian women's writing hit a new high when Arundhati Roy won the Booker Prize for her debut novel, "The God of Small Things", exploring forbidden love in Kerala.

The concept of silence recurs in women's writings. Women writers have proved themselves as silent protesters. They have given vent to their feelings of protest in the poetry. In pre-independent India, Tora Datta, Sarojini Naidu and a host of poets produced the best kind of poetry.

Post-independence Indian English fiction retains the momentum which it had during the Gandhian era. The notable development occurred with emergence of an entire School of women novelist. The leading figures among them are Kamala Markandaya, Nayanthara Sehgal, Shashi Deshpande, Anita Desai and Ruth Prawer Jhabvala. These women novelist have awareness which comes because of their acquaintance with the life of East as well as West. Their high education and intellectual strands has sharpened their observation of life and have imparted a psychological depth of the writings.

Consequently these women novelist have been able to create interesting personage who successfully expose the oppression inflicted on women in society. They revealed

the fact that society requires a massive change to avert the suffering of women. Most postmodern Indian women novelist indulge in exploring the feminine consciousness of the women characters, their evolution towards and awakened conscience and how eventually this leads to enrichment of their inner self in a male dominated society. The women in their novels are portrayed as cultural backbone of family due to their capability of providing physical, emotional and cultural vitality to their respective family.

A number of women writers are addressing family and domestic issues with humor, notably Manju Kapur with "Home". Meanwhile, other authors have been exploring the theme of the strong woman in harrowing - though by no means unusual circumstances. Samhita Arni retells the Mahabharata war saga from a woman's point of view in "Sita's Ramayana". Meena Kandasamy's "When I Hit You: Or, A Portrait of the writer as a Young Wife" reveals devastating and isolating violence in a marriage. In the same vein, Malika Amar Shaikh's "I Want to Destroy Myself: A Memoir" explores the horror of living with a man who is in his public life spoke out for the rights of the oppressed, but showed none of this humanity at home.

Building on the tradition of more than a century, today there is a long list of women writers in the Indian sub-continent who are feisty, nuanced in their writing and yet universal in many of the issues they share. They are fully engaged with themes such as independence, domesticity, domestic violence, professional commitments, motherhood, parenting, sexual harassment, politics, and identity.

View of Indian women novelists

Women in India have started questioning the age old patriarchal domination. They are no longer puppets in the hand of men. **Even though men writers keep on talks about women's sufferings, rights, their status in society they are not ready to treat them as equal to them in the society.** They have shown their worth in field of literature both qualitatively and quantitatively and are showing them today without any hurdles. A major preoccupation in recent Indian women's writing has seen delineation of inner life and subtle interpersonal relationship. **Many female writers take feminism as a major element in their writings. Some of them were:**

A) Nayanthara sehgal

Nayanthara Sehgal is a writer with feminist concerns seeking independent existence of women. She sees women as victims of conventional Indian society engaged

in the quest of identity. She revolts against the suffering caused to the women in their mismatched marriages which only bring domestic turmoil, anger and suffering.

Her protagonists are pained to break away from traditions because escape does not necessarily bring security. There is immense struggle for liberty whether it is personal or political. She places her women characters as rebellion against parochial society and depicts the struggle. Man looks women as the weaker sex and treats her as an object for pleasure. Her novels revealed as the ever increasing injustice to women. Along with other writers she raises her voice against inequality, oppression and male domination. She places educated female characters in conflict with parochial society and depicts their struggle.

B) Anita desai

She writes about the psychic life of her character whose revolt is the result of jeopardized values and beliefs. However they struggle to attain a matured outlook. Through Maya she reveals social fatalism. She does not concern herself with social norms till they clash with the individuals. She depicts women's plight in modern society and has psychic turmoil which indicates "Awakening", Maya, in "Cry the Peacock" dies in her quest to find fuller life.

Her novels, like those of other Indian English writers, are also rooted in reality and portray a complex society. The novel stresses on inability of an individual refusing to accept the imposing norms. Post-independence status of women underwent great changes forcing them to self-awareness. Instead of the presenting her protagonist in conflict with society, the novelist chooses to focus on conflict of mind.

C) Kamala markandaya

Kamala Markandaya is a post-independence female novelist. The intimate relation of her to the South Indian peasants' women is visible in her novels. She is modern writers of traditional fiction. Internationally, known as the writer of "Nectar in a Sieve", she commands a wide reputation as a creator of extremely readable novels. Her novels are mainly concerned with human relationships and women's predicament.

She is an expertise writer and is chiefly regarded as the most gifted Indian English women novelist. She is concerned with plight, status and attitude of women in India

under the stress of changing social, economic, modern, spiritual and political forces. She tries to awaken the consciousness of women against tradition oriented society and communicates the real existence of women. She is the most outstanding modern novelist who deals with "Feminism".

She has written many novels. Her first novel "Nectar in a Sieve", an Indian peasant's narrative of her difficult life, remains her most popular work. Her next book "Some Inner Fury" portrays the troubled relationship between an educated Indian woman whose brother is an anti-British terrorist, and a British civil servant who loves her.

Marriage provides the setting for conflict of values in "A Silence of Desire", in which religious middle class women seek medical treatment without her husband's knowledge from Hindu faith healer rather than from a doctor. Later works by her includes "A Handful of Rice", "The Coffee Dam", "The Nowhere Man", "Two Virgins", "The Golden Honeycomb" and "Pleasure City".

Her work was inspired by crusading spirit for the welfare of humanity and human sufferings. In her later novels, she reveals the evils of society. The process of modernization is the point of revolt and traditional way of life is a recurring theme in her novels.

D) Shashi deshpande

As an author of 1970 and 1980, she mirrors a realistic picture of contemporary middle class, educated urban women. Her novels portray the miserable plight of contemporary middle class urban women and also analyze how their lot has not changed much even in the 20th century. She has given bold attempt at giving voice to the disappointment and frustration of women despite her vehement denial of being feminist.

She defines freedom for Indian women within the Indian social cultural value system and institutions. She has laid the subtle processes of oppression and gender differentiation operating within the family and male centered Indian society at large. The protagonists of her novels are always modern, educated and independent woman.

We notice that the plot in her novel begins with an unconventional marriage and later on deals with the problems of adjustment and conflict in the mind of the female

protagonist and ultimately portrays the endeavor to submit to the traditional roles. In her novels, she tried with sincerity and honesty to deal with the physical, psychological and emotional distress syndrome of women.

She has written a number of books and novels. Some of them are: "The Dark Holds No Terrors", "Roots and the Shadows", "That Long Silence", "The Binding Vine", "A Matter of Time" and "Come Up and Be Dead". She portrays modern, educated and career oriented middle class women who are sensitive to changing times and situation. A glimpse of her novel reveals how poignantly she expresses the frustration and disappointment women experience in social and cultural oppression in the male dominated society.

An attempt shall be made to study the various aspects of feminism that were taken by Shashi Deshpande in her novels and to see how far she has succeeded in securing for the members of her sex, their present available status in the family and in society.

In her novels, the host of male characters - husbands, lovers, fathers and other relations-has different aspects of patriarchy and oppression. While the majority of the husbands are patriarchal in their approach, the older men, particularly the fathers, are broad-minded. Surprisingly, the male friends are "feminist" in their approach and sympathize with the protagonists' lot. Deshpande's male characters only serve to enable the protagonists to define their identities more fully.

Conclusion

A major development in modern Indian fiction has been the growth of a feminist or women centered approach, an approach that seeks to project and interpret experience from the viewpoint of a feminine consciousness and sensitivity. Feminism assumes that women experience the world differently from men and write out of their different perspective.

Women are more assertive, more liberated in the views and more articulated in their expression than the women of past were. She has started asserting her substantial identity in action not in words but through her creative writings. The works of these writers are "Devi", "The Thousand Faces of Night" and "Sita" by Gita Hariharan. Shashi Deshpande's "The Dark Holds No Terror" and "Lucy" of J M Coetzee.

These women writers have established a coherent class structure, one of assertion of identity and defiance of male supremacy and protest at being subordinate by man. Today the works of Kamla Markandeya, Shashi Deshpande, Nayanthara Sehgal, Anita Desai, Shobha De and many more have left an incredible imprint on the readers of Indian fiction in English Literature.

Works Cited

1. Shirwadkar, Meena, "Indian English Women Novelists", Perspectives of an Indian Fiction in English, ed. M.K. Naik, New Delhi: Abhinav Publications, 1985.
2. <https://www.bookwitty.com/text/indias-women-writers-from-the-early-20th-century/5983367350cef73de6339899> via @bookwitty
3. Feminist Mode in Major Indian English Fiction:- The Analytical Review
4. <http://www.rigzin.freeservers.com/indoanglianlit3.html>
5. Elaine Showalter, "The New Feminist Criticism: Essays on Women, Literature and Theory", New York, Pantheon 1985.
6. <http://writersinspire.org/content/feminist-approaches-literature>.

Racial Exploration in Alice Walker's *The Way Forward is with a Broken Heart*

N. Saranya, M.Phil.,

Scholar

Thevanai Ammal College for Women, Villupuram

African-America literature is produced by the writings of African descents in America. It is about the pain and sufferings of the Africans and the difficulty and violence in America. It was dominated by autobiographical spiritual narratives, before the high point of slave narratives which defines the rights and freedom owned by slaves and so the genre is called slave narratives. The beginning of the literature and arts was influenced by the writers of North in Great Migration from Jamaica and Caribbean Islands. African-American writers were recognized by great awards including Noble Prize to Toni Morrison. They have explored the themes and issues such as the role of African-American in the American society are African-American culture, racism, slavery and social equality along with the oral forms such as spirituals, sermons, gospel music, and blues.

African-American struggles to claim their freedom, democracy and equality. In the time of Civil War, they introduced slave narratives published by pseudonym in order to write about the gender based violence and what they have experienced. After the Civil War, Reconstruction offered a brief respite from the violence of racism which pervade the years ago during the Civil War. Jim Crow raised the laws in South America. Booker. T. Washington and W. E. B. Dubois offered different theoretical perspectives on the future Black writers in America. They both have composed important essays about social mobility and access to employment and education. Washington's Up From Slavery (1901) and DuBois's Souls of Black Folk (1903) become canonical in tracing

the literary and political histories of African-Americans. Few notable poems of Claude McKay's "If We Must Die" deals with civil rights and racial prejudice, addresses ongoing violence of Jim Crow in America. And few more writings were as deals with the racial prejudice and suggesting the legal violence to individual rights leads to murder. Racism pervades the American consciousness, recent decades, significant female voices have emerged such as Alice Walker and Toni Morrison. The Pulitzer Prize such as *The Color Purple* (1982) by Alice Walker is an epistolary novel depicted segregated existence in Georgia in 1930s and *Beloved* (1987) by Toni Morrison brings the injuries of slavery in contemporary during the period of American Civil War. Their notable novels were won Noble Prize in literature. The writings of African-American literature novels, poems, and plays were waiting to discover an individual's own self. Racial Exploration is formed multiracial background. It is a thematic findings of identification of the individuals. Many people were struggled by it.

Alice Malsenior Walker was born on February 9, 1944 in Putnam, Georgia. Now Walker lives in Northern California. She is an African-American novelist, short story writer, poet, and political activist. She won the Pulitzer Prize and National Book Award for her novel *The Color Purple* (1982) and it was preceded by *The Third Life of Grange Copeland* (1970) and *Meridian* (1976) is a semi-autobiography. Her other best-selling books includes *By The Light of My Father's Smile*, and *Possessing the Secret of Joy* and *The Temple of My Familiar*. And she wrote three collections of short stories, three collections of essays, six volumes of poetry and several children's books. Her books have been translated into more than two dozens of languages. Walker was inspired by Hurston, whose work and life influenced her subject matter. Walker Published *The Way Forward is with a Broken Heart* (2000), *Now is the Time to Open Your Heart* (2004).

The novel *The Way Forward is with a Broken Heart* is a semi-autobiographical fiction and it deals with interracial marriage begins with the magical-marriage and it ends in a magical-divorce. That is Walker has loved and married a white man who was totally foreign to her that is from her country, race, culture and tradition though they were lived happily and affectionately. Walker has introduced many characters to explain her experience. The novel *The Way Forward is with a Broken Heart* is begins with a letter "To My Young Husband" written by a character Tataala, it takes from the dairy and it explores the real events of Walker's life that is a young woman married

a white man. She tells the stories to her daughter. She relates herself with Tatala, the protagonist of the story. It describes the memory of the marriage life, with a white man, Jewish, Civil rights lawyer and the life in Mississippi and in Brooklyn. In that letter Walker has used the word “warmth and light,” (1) which refers that when she was living with her husband she feels very safe and secure even though they lived in a violent place “in rage, in anger, in hopelessness and despair”(1) in Mississippi.

Tatala was sharing about their house where they lived and where they beget a child and she made him to remember the wooden fence and smallness of the kitchen of the house. Here the kitchen represents the smallness of the food. And she tells about a black middle-class woman who is begging at the door often. The woman accepts only few pennies and not the dollars and silver money. It represents the poverty of the black woman and who strives for her family. In finding Langston, Walker nostalgies of her youth and she longing for her father. Though she lived happily with her white husband after their divorce she feels very hard and isolated. They were separated by her society, so she felt broken heartedness. She said that her marriage is a magical marriage that ends in a magical divorce. Walker compared herself with Rosa, another character was divorced by Ivan, a white man. And after that he married a Jewish girl later “Living with a nice Jewish girl,” (65). So walker compares her pain and emotions with Rosa. Rosa decided that not to disturb the life of Ivan and also she faced the problem in her sister Barbara’s marriage life is also abused and she refused to live with her husband again.

Walker describes about Orelia’s life with John. Once John was started to live with another woman named Belinda who has also have children and he take cares them. But often he remembers Orelia so he came back to Orelia. But she fails to understand him at first and it is the sad thing of their life. But before that they lived happily. And later she tries to forgive John’s put sins. So Walker said that they were fictions couple.

Walker has titled a story “There Was a River” through the story she rejoins two friends named Angel and Sally. And in the “Bigger Sister and Little Sister” story Walker’s describes a character Auntie Putt-Putt who was treated like a slave by her husband Uncle Loaf. Walker explains that how Auntie was struggling to searching for the freedom from her husband. This shows the blacks life. “The Black people had traditionally been so profoundly oppressed by brutality of the white ones”. (143).

At last Walker ends the fiction with the title as “To the Husband of My Youth”, in the epilogue Walker tells about the black-children starvation. Walker said about her heart aches which is because of “starvation, war, assassination, or hitting ‘squares’, (243).in all forms. Through this things Walker shares her broken heartedness and through this pain she finds a way forward to get solutions.

Works Cited

1. Walker, Alice. *The Way Forward is with a Broken Heart*. Phoenix, London,2000. Print.
2. [www.<https://en.m.wikipedia.org/wiki/alicewalker.com>](https://en.m.wikipedia.org/wiki/alicewalker.com) Web.26 Dec.2017.
3. Koepke, Kelly. Rev. *The Way Forward is with a Broken Heart*. BookPage. 17 Oct, 2000. Web.25 Dec, 2017.
4. <https://www.theguardian.com> Web.3 Mar,2001.

Darkest Voice for Women Right from *The Darkest Child*

T. Mohanapriya, M.Phil.,

Scholar, Department of English and foreign languages
Bharathiar University, Coimbatore

The term feminism can be used to refer any political or cultural movement which fights for gender equality. It involves political and sociological theories concerned with issues of gender difference and also advocates gender equality. According to Maggie Humm and Rebecca Walker, there are three waves of feminism. Feminism focuses on the equality of one among the two major genders.

Woman faces discrimination from the other gender. But the discrimination is more intense in the case of Black women. She faces discrimination by her own gender in the name of sex, class, gender and race. Black feminism is yet another movement which strives even harder to abolish sexism, class oppression, gender and racism. Kimberle Williams Crenshaw, American Civil Rights advocate and leading scholar of critical race theory, says that the experience of being a Black woman cannot be understood in terms of being black or of being a woman. Black feminism became popular in the 1960s as a response to the sexism of the Civil Rights Movement and racism of the Feminist Movement. Proponents of Black feminism argue that Black women are positioned within structures of power in fundamentally different ways from White women.

Black feminism is school of thought which deals with the plights of dark women. Delores Philip records the plight of a thirteen year old young girl Tangy Mae in her debut novel *The Darkest Child*. This is the story from an era when life's possibilities for an African-American were unimaginably different. This novel serves as an example of the fact that even young girls are victims of suppression. Age means nothing when it comes to black feminist suppression.

This novel deals with the hopes, dreams, views of the world and hunger for education of a young girl Tangy Mae. Philip pictures the reality of young children during the era when the novel is set. Racial discrimination thoroughly uproots from her own mother. Rozella Quinn, the mother of ten children, favors light skinned children to Tangy Mae who is the darkest of all. Rozella wants Tangy to clean house for the Whites and accompany her to the farmhouse. It shows a world in which attitudes of prejudices have been adopted by its victim, and the resulting struggle of those who are dark complex is a struggle not only against outsiders, but against the closest of kin.

The story is set in Georgia town. Rozella Quinn, the mother of nine children, is getting ready to give birth to tenth child. Everybody in the town knows that each child has different father. Rozella is fair skinned and she favours her light-skinned kids. Tangy Mae is ill-treated for her complexion by her own mother and siblings. Tangy Mae is dark in complexion but bright in her education. Rozella gets ready to give birth to her tenth child and so she wants Tangy to be the bread-winner of the family. Rozella wants Tangy to clean houses for the Whites, like she does, and accompany her to the farmhouse where Rozella earns extra money bedding men. Rozella's only world of ruling is her children. On the other hand, Tangy Mae desperately wants to continue her education. Tangy Mae, an optimist, manages to survive and to rescue her younger sister from the same fate.

Through all the violence and hardship breathes the remarkable spirit of Tangy Mae, who is wise beyond her age. She is forced to do terrifying things by her mother and discriminated against by the Whites of the town. But she manages to cross the hurdles and emerges to be a successful individual in her life.

The story is narrated through Tangy Mae's point of view, just because none of the other characters had her hopes, dreams, view of the world, or hunger for education, says the author. Tangy explains her plight and also express her optimism in a very bold manner: "I don't intend to die smelling like a white woman's kitchen" (10).

Women undergo suppression throughout the world but the plight of Black women is more intense. But this novel is peculiar for it captures the plight of a young Black girl. This novel throws light on the fact that age means nothing in case of suppression. The darkest voice for women rights is thoroughly expressed by the dark child. She is not only victim of feminist suppression but also to the other factors such as class oppression and racism. The most sympathetic part is that the suppression is made by

her own mother. "She took pleasure in categorizing her children by race. Mushy, Harvey, Sam, and Martha Jean were her white children. Tarabelle, Wallace, and Laura were Indians-Cherokee, no less. Edna and I were Negroes" (). Rozella's mental illness contributes a major factor to the way she treated her children.

This novel portrays the Black on Black racism. Tangy is subjected to the worst kind of suppression. The dark child speaks of racism, violence, family and suppression. Women are seen as a disposal objects, useful for sexual release and domestic servitude. This novel deals with relentless despair. The purpose of Black Feminism is the development of theory which can adequately address the way race, gender, and class are interconnected in their lives, in order to stop racism, sexism and classism. The Darkest Child brings out the plight of the young black girl. It reflects the ultimate truth that in order to fight to shine brightly, darkness must be present, as said by Francis Bacon. The dark girl throws her darkest voice openly to shine brightly.

Works Cited

1. http://www.gender.cawater-info.net/knowledge_base/rubricator/feminism_e.htm
2. <https://www.tumblr.com/search/The-Darkest-Child>
3. https://en.m.wikipedia.org/wiki/Black_feminism
4. http://www.gender.cawater-info.net/knowledge_base/rubricator/feminism_e.htm
5. https://www.goodreads.com/book/show/331260.The_Darkest_Child

A scrutiny on the Gender Discrimination and Its Collision on the Selected Protagonists of Sashi Deshpande

S. Nandini
Research Scholar of English,
Periyar University, Salem

Introduction

Shashi Deshpande was born in 1938 in Dhanwad, India. She is the second daughter of the great Sanskrit scholar and renowned kanada dramatist, Shriranga. Her writing career only began in earnest in 1970. She began her writing with short stories, which later developed into writing novels. Shashi Deshpande is one of the novelists whom you can read with seriousness. She is never after gimmicks. There is an earnest voice, very serious about the story being told and its manner. She is one of the writers with little posturing. She, an eminent novelist, has emerged as a writer possessing deep insight into the female psyche. She is born on 19th August 1938 in Dharwad in Karnataka State in India. She is an eminent Indian woman novelist in English. She is also one of the most popular short story writers in India. She has written special four books for little children. She reflects a realistic picture of contemporary middle-class woman in her writing. Her novels are set in big towns like Mumbai, Bangalore. Sometimes the town is mentioned; sometimes it is left to our imagination. Shashi Deshpande is a very renowned name in fiction writing in Indian English Literature. She has written eleven novels in English such as - The Dark Holds No Terrors (1980), If I Die Today (1982), Roots and Shadows (1983), Come Up and Be Dead (1985), That Long Silence (1988), The Binding Vine (1993), A Matter of Time (1996), Small Remedies (2000), Moving On (2004), In the Country of Deceit (2008), and Ships That Pass (2012). Her novels are translated into many languages such as Hindi, Marathi, Malayalam, Tamil, Urdu, German, Dutch, Finnish, Danish and Kannada. She has also been awarded ‘Sahitya Academi Award’. Indeed, Deshpande is a good mother, a good wife and an eminent

writer. Hence, in 2009, she has been awarded a prestigious, Padma Shri, award by the Government of India for her great contribution to the Indian English Literature.

Gender discrimination

India is regarded usually as a male predominate society where the individual rights of women are usually denied by the family members or the society. The Women of the society are subjugated some way or the other considering them futile until the males satisfied their physical and emotional hunger with their wives. It is still been unanswered questions of male domination in the remote villages where women's education is a mirage. They would have felt that if women are given education they would shine better than them and it is a habituated issue of a male to possess superiority for generations together. A woman's individual self- has not given precedence until they are seriously proving them that they can also succeed in their lives. Indian women also have accepted it , after all they have been living with this custom years together. Our country has given many customs and traditions to be followed only to women and not to men, because it is been considered as ethics of Indian socio-cultural systems. Indian women novelists have taken their prompt efforts towards these deserted women and their sufferings from birth to death. Their saga of lost dreams and their fiddle with the usual lives are the subject of the many writers in India.

Shashi Deshpande's stories are about a woman: her travails and hard times, tensions and irritations, pains and anguishes and agonies and adjustments she has undergone in her life . Her stories always suggest that compromise is what characterizes the life and acceptance of the common case of the middle-class women in India. Unable to resist social conditions or traditional morality, the middle-class women themselves are compressed by desires and despairs, fears and hopes, loves and hates, withdrawal and alienation, suppression and oppression, marital discord and male chauvinism. Women cannot raise their voice and reciprocate what men do for them. Even they do, they will not be considered loyal to their husbands. So unfortunately the women of the society have to bound with this background, and forget their self that disappears with the very moment of the birth of female child in male-dominated society of India and will try to find out the place where she can enjoy her true self and welcome life with her open arms in this postcolonial society. Shashi Deshpande's selected novels will be critically analyzed from a feminine point of view. The study female's lost identity which is the result of gender discrimination is also important because despite being living in the age of advancement we are still backward in our thoughts as we

still become witness of women being beaten, degraded, tortured and even brutally murdered after rape. Therefore, we need to reshape our thinking about the place of women in family and society. Shashi Deshpande occupies an important place among the contemporary women novelists who boldly expresses the problems of women and their quest for identity. Deshpande's creative talent and accomplishment have established her credential as a worthy successor and contemporary to the writers. Her protagonists are modern, educated young women, crushed under the weight of a male-dominated and tradition-bound society. Her woman protagonist are victims of prevalent gross gender discrimination, first as daughter and later as wives, which are prevailing in our society.

Female protagonists

Almost all the female protagonists of Sashi Deshpande are affected by this gender issue. Either they will face this weird issue in their parental homes or in their in-laws houses. They are mostly educated women but do not have their identity explored in a way they really want to. Her protagonists undergo a typical Indian women and their struggle between their desired dreams and attained life to be adjusted. These protagonists engrossed themselves in a diversity of their problems and the life they need to persuade with no questions. There is a persistent urge in them to solve the labyrinth of their lives in an effective manner. In her novels she has projected the modern, middle class Indian women who are struggling to overcome their subordinate position in the male -dominated society. Her women have an optimistic attitude towards life and hence solve the predicament of their lives with a hope for a better future. They do not negate the family life. Regaining their identities as wives, mothers and daughters, they finally restore their individuality and assert their true selves. She states about her women characters in an interview to Vanamala Viswanatha:

“My characters take their own ways. I h“ve heard people saying we should have strong women characters. But my writing has to do with women as they are. Most of the women I,,ve known are like that- their decisions are made for them. Due to being over protected, they are people who think one way and do another.(235)”

In the novel, “The Dark Holds No Terror”, she portrays the suppression and discrimination faced by the protagonist Saru. The friction and the world-weariness of the educated women in a tradition bound ‘ Indian Society ‘ is the theme of this novel. This paper focuses on the gender discrimination faced by the protagonist in the novel,

Saru, in the patriarchal society. Saru is totally ignored by her own parents when she begets her brother to whom they named Dhruva and feel blessed. According to the stupid Indian believes a boy child is the blessing and the girl child is cursing. Because one who gets girl child they have to afford for her growing and earn extra for her dowry in the future. So Saru is totally neglected by her parents in the favour of her brother. It is surprised to Saru when she see her brother's naming ceremony kept her parents overjoyed and forgetting her own birthday. So, she felt alienated from her parent's house and of course from her parental love too.

Shashi Deshpande presents the typical character of Middle class Indian mother through the character of Saru's mother. Indian mother gave more preference to the male child than the female child. Because they thought that they would raise the condition of the family in future and he brought dowry to the family. Like that Saru's mother also giving importance to her son not to her daughter. Saru's father also gives importance to Dhruva only. He used to listen to Dhruva always. Shashi Deshpande beautifully presents the aspects of patriarchal society through the character of Saru's father and mother. Saru's mother was always rival to her. After the death of dhruv, things becomes worst. Her ,mother blames her for the death of her brother (dhruv). So she accused her and said

"You killed him.

Why didn't you die?

why are you alive, When he is dead?"(The Dark Holds No Terror, 7)

After the death of Dhruva, Saru was prohibited from doing anything she wish. She condemned her for everything. This sense of rejection of her mother provides hatred in the heart of Saru. ShashiDespande presents the colour discrimination also in this novel the character of Saru's mother. Saru's mother did not allow her to go out and play with her brother. Because of the hot sun, Saru might become a dark complexion. But she allowed Dhruva to play out. When Saru enquired about that to her mother, she told if she would become dark, the groom would ask for more dowries. Saru replied that she did not want to get married. She would be with her parents till the end. Her mother told that she could not be with them like that because it is our Indian custom that the girl should get married and go to her husband's house. Then she asked about Dhruva. Her mother said that Dhruva's case was different. He could live with them and there would not be any dowry problem also. She said:

Don't go out in the sun. You'll get even darker.
Who Cares?
We have to care if you don't.
We have to get you married.
I don't want to get married.
Will you live with us all your life?
Why not?
You can't And Dhruva?
He's different. He's a boy. (The Dark Holds No Terror, 45)

Shashi Deshpande presents the typical mindset of Indian mothers through this colour discrimination. All mothers want her daughter to be fair enough to get married without any dowry. Being a mother of daughter, they expected her daughter to be married without much dowry and problem in her marriage. When they become a mother of son, their attitude was totally changed. They expect the bride to bring as much as dowry to their family. They consider the dowry as a pride to their family. Saru's mother was also in this mentality. Thus Saru faced this discrimination which has not stopped with this childhood bad memories. When she attains her puberty her mother discriminated her with the typical Hindu mythological concepts and customs which says women become unholy during her menstruations that irritates her and brings up her hatred towards her mother as a woman and she feels afraid of being too. She struggled and worked hard to become a doctor. She knew that that was the reality of her life – to achieve the destination.

Her discriminations start haunting her even after her marriage with Manohar to whom she married against the will of her parents. At first she enjoyed his love and caring to which she longed for a long time in her life. This goes well to do with until Manu's masculinity explore in him. It is because Saru becomes a popular woman in the place where they live. Every time when they happen to see their neighbours Saru was given much respect than to Manu that irritates Manu with inferior complex. Saru becomes more busy with her concerned doctor role forgetting Manu's physical and mental desire of Manu. So he became rude to her. He sexually assaulted her in her bed. As a man Manu had the liberty to treat his wife the way as he wanted, even to the brink of marital rape, but Saru being a woman could but stop his overtures or even complain about it. "The hurting hands, the savage teeth, the monstrous assault of a horrible body . And above me a face I could not recognize" (p.112)

Deshpande explores the strain and anguish of being a woman. She concentrates on woman's pursuit to find out her true worth. The strength of Deshpande's work is her awareness of gender –disparity, sexual division of labor which start at home and which are deeply rooted in the public and empower themselves. Manu gains the identity of the husband of a famous doctor, he is not very happy with the steady rise in Saru's social status. This rise in her social status become the root cause of disturbance between them. Manu fails to exercise his male domination over his wife hence he tries to play the traditional male dominated role through sexual molestation at night to show his superiority. This is also the result of the gender discrimination which prevailed in the society at that period. Shashi Deshpande clearly presented the gender discrimination of male chauvinistic Indian society through the character of Manohar. It doesn't take long for Saru to realized that her coming to her paternal home after she gets to know about her mothers death and to seek refuge from her husband was a futile exercise as she is not welcome there; being a daughter she is expected to be happily parked with her husband. At the end of the novel when Saru is informed about Manu's arrival to her paternal home to take her back she is disturbed initially as she is totally upset about her relationship and does not want to face him. After a bit of pondering over the issue she is able to come to a conclusion. The moment she realizes the importance of life, she resolves to take charge to her life. She feels

“.....because there's no one else, we have to go on trying . If we can't believe in ourselves , we're sunk”

The realization that Saru gets nearly a fortnights stay in her father's house is that it is her life that she is living and she has to face all the hurdles herself. She has to live for her own happiness by forgetting about the past. “It is my life and I have rights to live in my own way”.

She gets courage to face darkness , the dark wherein she was subjugated to physical and mental torture by her husband, she knows that The Dark Holds No Terror if she rises to face it and end with a positive feelings.

Roots and shadows (1983) is Shashi Deshpande's another full length novel. Indu, the struggler, represents the educated, middle class women. The story of the novel is about the struggle of the protagonist who has a lot of obstacles to cross and achieve freedom. Being smothered in an oppressive male-ag and tradition –bound society, she attempts to explore her inner self to assert her individuality.

“...Indu, a rebel, often wished to be free and unrestrained. Thus, she is presented as a model against women belonging to the older generation”.

Indu, the protagonist in Roots and Shadows shares the fate of Sisyphus. Her crime is to reveal long hidden inner world of women in general and Indian in particular. In an article, G.D. Barche opines;

“She is suffering in our world and her suffering is deeper and deadlier than Sisyphus, as he was to roll up only one stone, while she is rolling up many,viz. The ideal of Independence and completeness , the concepts of self, sin, love the ideal of detachment and freedom, and so on.(1989;48)”

Indu comes back to her parental home after a gap of eleven years, to attend her cousin Mini’s marriage being performed in the traditional manner in their ancestral home. She had left home at the age of eighteen to marry the man she loved. She represents new generation and reviews everything with reason and new visions. In his article “Image of Women in Shashi Deshpande Novel Roots and Shadows; A Critical study,” Ramesh Kumar Gupta aptly remarks:

“She explains the ideal of detachment and liberation and tries to achieve them. She tries only to listen to the voice of her conscience and revolts. But unfortunately, she fails, culture and tradition, or fear of stigma, or timidity, or all these combined together(2002;43). Roots and Shadows depict the agony and suffocation experienced by the protagonist Indu in a male – dominated and traditional – bound society.”

That Long Silence (1988) presents the suffocated life story of Jaya who plays the role of a wife and mother, despite her every sacrifice, she finds herself lonely and estranged. The protagonist realizes that she has been unjust to herself and her career as a writer. The quest for an authentic selfhood by the protagonist finds an artistic expression through her rebellion against the patriarchal dominance in the society. Jaya is an unsuccessful writer. Her creative urge and artistic selfhood by the protagonist finds an artistic expression through her rebellion against the patriarchal dominance in the society. Jaya is an unsuccessful writer. Her creative urge and artistic zeal free her from her cramped domestic and societal roles. She resolves to assert her individuality by breaking that long silence by recording on paper which she had suppressed for seventeen years.

The Binding vine (1992) deals with the personal tragedy of the protagonist Urmila to focus attention on victims like Kalpana and Mira. Urmila, the protagonist, has just recovered from her personal sufferings than she got involved in the disclosure of an accused who had raped Kalpana brutally. She further reads the poem of Mira, her mother-in-law . Rape has always been a horrible indignity heaped on woman by man. This violence becomes bad to worse when it occurs in the sanctity of a marriage. Mira's poetry is all about it. In spite of her over-solicitous mother, Inni and skeptical friend Vanna, Urmila is determined to have these poems published. Throughout the novel, the novelist voices the injustices meted out to women particularly in the matter of sexual exploitation. The most striking fact in this novel, unlike previous ones, is the co-operation she extends to the women of other families. The novel ends with Urmila recollecting the bonds of love that provides the "spring of life" to human existence. Small Remedies (2002) is the latest novel by Shashi Deshpande. Her protagonist is still the urban, middle-aged and educated woman, but her canvas has broadened to encompass a cross section of people who belong to different communities, professions and a level of society. Madhu Saptarishi is not much different from her counterparts Indu, Sarita, Jaya, Urmila and Sumi in age, education and family background. Madhu Saptarishi, the protagonist, has been commissioned by a publisher to write a biography of a famous classical singer, Savitribai Indorekar, doyenne of Gwalior Gharana who had led the most unconventional of lives. Consequently she had to undergo great mental trauma due to opposition by the society which practices double standards- one for men and other for women. Besides it, Madhu narrates her own life story and also those of her aunt Leela and Savitribai's daughter, Munni.

Conclusion

Thus the gender discrimination and the women's saga of lost dreams and identities are beautifully woven by Sashi deshpande through her protagonists. Gender discrimination is a shameful deed in India by its lucid practices over years. Shashi Deshpande through her novel portrays the women, her protagonists as the most oppressed and pathetic embodiment of human suffering. She feels that a woman, not only in India but also in other countries, is not treated at par with a man in any sphere of human activity. She has been oppressed, suppressed and marginalized in the matters of sharing the available opportunity for fulfilment of her life. Sarita undergoes great

humiliation and neglect as a child and, after marriage, as a wife. Deshpande discusses the blatant gender discrimination shown by parents towards their daughters and their desire to have a male child.

Works Cited

Books

1. Gahlawat, Dalvir Singh. "Changing Image of Woman in The Dark Holds No Terror and That Long Silence of Shashi Deshpande." *Galaxy: International Multidisciplinary Research Journal*. Adesh Pal,
2. Kirpal, Viney, ed. *The New Indian Novel in English: A Study of the 1980*, New Delhi: Allied 1990, p.164.
3. *That Long Silence* London: Virago Press Ltd. 1988
4. *The Binding Vine* New Delhi: Penguin Books Ltd 1993
5. *A Matter of Time*. New Delhi: Penguin Books Ltd, 1996
6. *Small Remedies*. New Delhi: Penguin Books Ltd. 2000
7. *Research Journal of English Language and Literature (RJELAL)*

Interview

- [1]. Viswanatha Vanamala, A Woman 's world..... All the way. *Literature Alive*. Vol.1, No.3, pp.8-14. 1987.

Tribal Literature

T. Mekkina Missier M.Phil.,
English Literature
St.Mary's College (Autonomous), Thoothukudi

Background and Development

The last decade of the 20th century witnessed the rise of a host of new movements in India. Women, farmers, Dalits, Tribals and various ethnic groups came together like never before and raised demands and issues that could neither be understood nor settled through the established theoretical and political idiom. They asserted that their exploitation was due to their specific identities and to fight that exploitation and discrimination, they forged alliances with other groups/communities with similar identities and launched a joint movement for their emancipation. Since identities formed the basis of their exploitation as well as their struggle against it, this process was began to be called "Identitism". Besides sociopolitical movements, literary movements also joined this battle against exploitation of the deprived. Feminist literature and Dalit literature were the by-products of this process. Now, Tribal literature, imbued with Tribal consciousness, is also trying to carve out a place for itself in the world of literature and criticism.

The development of literature and of different art forms in Tribal communities predated the emergence of literature and arts in the so-called mainstream society. But the Tribal literary tradition was mainly oral. Even after being pushed into the jungles, the Tribal communities continued their creative literary exploits. However, as this literature was in unsophisticated folk languages and because the Tribals were far from the centres of power, their literature, like they themselves, was largely ignored. Even today, Tribal literature is being produced in hundreds of indigenous languages but we know little about it.

Historical and material factors led to the emergence of the contemporary Tribal literary movement. About two decades ago, the central government adopted the policy of economic liberalization, thus throwing open the doors to market economy. In the name of free trade and free market, a no-holds-barred race for earning more and more profits commenced. And this translated into wanton loot of water, forests and land – the prime resources of the Tribals – even to the point of putting their lives at risk. Figures speak for themselves: Over the last one decade at least 10 lakh Tribals have been displaced from the Jharkhand state alone. Most of them are working as domestic servants or daily-wage labourers in metros like Delhi. Ironically, the government then argues that as there is no Tribal community native to the National Capital Region (NCR) of Delhi, there is no provision for reservations for the Tribals in educational institutions and government jobs in the region. Where should these people, displaced from the land of their ancestors in the name of development, go? It is said that when the United Nations decided to observe the year 1993 as the “International Year of Indigenous Peoples”, the Government of India’s official reaction was that “The Indian Tribals or STs are not indigenous peoples as defined by the UN” and that “all Indians are indigenous people”. It also asserted that the “Tribals or STs in India are not being subjected to any political, social or economic discrimination”.

The entire issue boils down to giving Tribals the right to self-determination. Tribal literature is also voicing this demand. On what basis can the Tribals, deprived of their water resources, forests and land and leading a miserable existence in the metros, call this country their own? The government-market nexus has posed a challenge to the existence of the Tribals. Those who are still living in their homes have been caught between the devil of the government and the deep sea of extreme Left. Those who have settled elsewhere have become like trees without roots. With rivers, hills and forests no longer their neighbours, their distinct identity, based on their language and culture, is getting lost. Never did the Tribals face such a deep crisis of identity and existence. It is but natural for any community to resist threats to its existence. This resistance manifested itself at the social and political levels, and also in art and literature. Thus contemporary Tribal literature was born.

Whenever outsiders made unwarranted interference in their lives, Tribals resisted it. The past two centuries were witness to a string of Tribal uprisings. These uprisings also generated creative energy, but it was mostly oral. Owing to the lack of means of communication, it could never get pan-Indian recognition. From time to time, non-Tribal authors also dwelt on Tribal life and society. This entire tradition of portrayal of

Tribal life in literature may be considered the background of the contemporary Tribal literature. It is evident that no literary movement begins suddenly on a precise date. Its emergence and development is a slow, often indiscernible process, and is influenced by various circumstances. Broadly, it can be said that the contemporary Tribal writings and discourse began in 1991. As the economic policies of the government of India exacerbated the oppression and exploitation of Tribals, the resistance to it also increased. Since the exploitation as well as its resistance was a pan-Indian phenomenon, so was the creative energy born out of it. We can thus conclude that Tribal literature is the creative energy generated at the national level post 1991 to protect the Tribal identity and existence in the face of intensified exploitation due to economic liberalization. Both Tribal and non-Tribal authors are playing a role in it. The geographical, societal and linguistic context of this literature is as different from the rest of Indian literature as Tribals are from the rest of the Indians. And this distinctiveness is its key speciality.

Tribal literature is the literature of a search for identity, of exposing the past and present forms of exploitation by outsiders, and of threats to tribal identity and existence, and resistance. This is a pro-change, constructive intervention, which is dead opposed to any sort of discrimination against the descendants of the original inhabitants of India. It supports their right to protect their water resources, forests and land and their right to self-determination. Although the contemporary Tribal writings and the discourse on it are in their early stages, it is heartening to find that useless debates like "empathy versus sympathy" are on its margins. Anyway, there is no reason the authenticity of sympathy and empathy should be given so much importance. The authenticity of expression definitely is, and should be, more important than the authenticity of feelings. It is true that authentic expression is not possible without long experience, close contact and sensitivity, especially with reference to Tribals. But empathy still cannot be made the sole criterion for judging authenticity.

As Tribal literary discourse is still in the making, its issues are also just taking shape. Beginning with "Who are Tribals?", the discourse has broached issues related to Tribal society, history, culture, language and so on over the last decade. Magazines play a key role in the launch and development of every literary movement. The following magazines have played important roles in raising Tribal issues in the world of literature and in promoting creative literature related to them: Yuddhrat Aam Admi, Jharkhandi Bhasha Sahitya, Sanskriti Akhda and Adivasi Satta. Besides, Pushpa Tete through Tarang Bharati, Sunil Minj through Deshaj Swar and Shishir Tudu through the

evening newspaper Jharkhand News Line are also promoting Tribal discourse. Many mainstream magazines have also brought out special Tribal issues, thus contributing to the development of Tribal discourse. These include Samkaleen Janmat (2003), Kathakram (2012) and Ispatika (2012). Initially, the leading Hindi magazines showed scant interest in Tribal issues but with the growing acceptance of the discourse, Tribal life is increasingly finding place in the columns of such magazines. Tribal writers are getting adequate space in small magazines.

Tribal writings are diverse. Tribal authors have benefitted from the rich oral literary tradition of the community. There is no central genre of Tribal literature like autobiographical writings in the case of women's literature and Dalit literature. Tribal and non-Tribal writers have portrayed Tribal life and society through poetry, stories, novels and plays. The Tribal writers have made poetry the main weapon in their struggle for Tribal identity and existence. Autobiographical writings are few and far between in Tribal literature and that is because the Tribal society believes more in the group than in the self. Concepts like "private" and "privacy" remained alien to most of the tribal communities for a long time. Their tradition, culture, history, exploitation and its resistance – all are collective. And collective feelings are much better expressed through folk poetry than through autobiographical works. Thus the sharp Tribal pen is expanding its reach at a fast pace.

A Study on Non-Human's Feelings & Emotions In The Works of Poet Victoria White's *Elephant Grave* And Aimee's *Aanabhrandhanmar*

Y. Mohammed Wajid M.Phil.,
Research Scholar Full Time
Mazharul Uloom College, Ambur

A. Shafee Ahmed Khan
Assistant Professor& Head, PG &
Research Department of English
Mazharul Uloom College, Ambur

Introduction

In this paper I am attempting to look through the eyes of the poets who described animals, and dissect their ideas in the Literature point of view. I have taken two American female poets Aimee Nez and Victoria White and their Poems.

Man has domesticated animals from time immemorial. Basically animals feel insecure with human presence around. They feel threatened. They either flee away or attack human for self defence. From primitive man to modern man, some folks who love nature has admired animals and left records of their beauty and usefulness.

Two Poems and the Poets

Both the poets Aimee and Victoria White are American citizens. Both are young adults. Both are recipient of National award for their contribution to English Poetry. Both these females love animals and have written Poem on elephants. The American poet Aimee Nezhukumatathil was born for south Indian Malayali father and Filipino mother, Portrays beautiful pen – picture to exhibit to the world Indian culture, and tradition regarding elephants, in the poem in consideration. She understands the relationships between Human and animal. She understands the folkways of India, Philippine and Ohio. She lives with her pet dog Villanelle, right in the heart of cherry and berry country. At present she is the Assistant professor of English in the State University of Newyok, Fredonia.

Aimee's poem Aanabhrandhanmar in Malayalam language means 'Mad About Elephants'. That is the title of her enchanting poem." In this poem we see the elephant in a domestic setup as an endearing family pet. Further the poet evokes a Royal picture of the caparisoned elephant."

In this poem Aanabhrandhanmar which means Mad /crazy about elephant, deals with domesticated elephant, Bound by chain to transport Lumber. Load and unload logs to and from trucks. Elephants used in transporting logs back in their country side. In Kerala, most of the lumber trades-men rear the elephant at their backyard. Elephants are considered as one among the family members. During the community festivals they are given bath and decorated and taken in procession. Procession ends in Temple and do religious rites {Pooja} in honour of them. Later the elephant is taken for the tour of the village/Town by the Mahout.

Back at home the owner, who is the Head of the house hold, takes utmost care of the elephant, so that he can make money through elephant's labour. The elephant feels much secured with the owner around. It has the sense of belonging, warmth of owner's affection & love. The children of the household, on the sly, ill-treat the elephant when the head of the house is not there. The elephant weeps when the head of the house is going out for some errands. This is because of the fear of being pestered by children of the house-hold. In the absence of the head of the house, the children play very roughly with the elephant, taunting and teasing. The elephant suffers emotionally in the naughty children's hands. Eventually the elephant rejoices with tears of Joy when the owner returns home.

Aimee has beautifully dealt with the emotion of the NON HUMAN elephant in the poem "Mad about elephant" (Sympathy / Empathy). There is Indian myth about elephant. Lord Indira's vehicle – elephant had wings and flew among the clouds. An ascetic called Dirghatapas was teaching his disciples under a tree. Elephant landed on tree branch which broke and killed the students (Shishyaas). The angry ascetic cursed the elephant, deprived them of their wings. Ever after elephants lost their wings and ability to fly on the clouds.

Victoria White

American student poet Victoria White attended Milton academy, Boston, USA. She is a 2012 scholastic national gold medallist for poetry. Her writing interest includes poetry and school stories. She received First prize for her Poem "Elephant Grave."

She is also the recipient of the Patricia Grodd Poetry prize for young writers. Victoria was in second year of high school at Milton Academy Boston, USA; when she received 2012 national ward for poetry. Victoria White's poem "Elephant Grave" is wonderful exposition of Nonhuman emotions, life style and practices by the herd. She loves nature and walked in to jungle for refreshing. In one of her venture s, she trampled upon the bones remaining of dead elephant. It was spread on the scrub grass.

Conclusion

It was my privilege to go on a literature journey in to the Poet's feelings. Only female could express such intrinsic feelings, emotions and expressions in words. Aimee talks about living and service elephant in Aanabhrandhanmar, while Victoria expresses her brevity for dead elephant, shocked when she sees the abandoned bones. Poet was wondering how the elephant herd would have felt when they have to leave behind the bones of their dear one and move on. She puts herself in the place of elephants herd, and expresses their non-human feelings in this poem.

Today the less fortunate and the Marginalised segments of the society are like the bounded elephant and the remains of the elephant bones. They are deprived taunted and left to live forlorn. May this conference floor resolve to liberate the fellow human, marginalised and long forgotten by the rich and the powerful.

I salute to the organizers of this International conference to take up the cause of the unfortunate human segment. By all costs they must be brought to the mainline and liberated.

Works Cited

1. Kenyon Reviews online
2. www.aimeeenez.com.
3. www.cci.gov.in, 2013.
4. <http://www.un.org>.
5. www.open2study.com
6. <https://lexlingua.wordpress.com>> review.

Self-Identity of Women in Anita Nair's Mistress

Mrs. K. Annapurany
Assistant Professor, Department of English
Krishnasamy College of Science
Arts & Management for Women, Cuddalore

Introduction

Anita Nair is one of the finest writers in Indian writing in English. She was born at shoranur in Kerala. Anita was brought up in a suburb in Chennai. Her grandparents lived in Kerala. So, she made her visits to Kerala and that enabled her to know the heart of rural Kerala. Anita Nair writes with great energy and creates amazing work. Her novels are passionately woven on the thread of human nature and values; with a female oriented subject. In every novel, Anita Nair always thought about the woman's search for freedom and self-realization. In Anita Nair's fictions, her characters have come out of their struggles and quest their self identity. Her Novels explore the freedom of the woman to fulfill herself basically as a human being, Independent of her various traditional roles as a daughter, wife, mother and so on. She deals with the self discovery of woman and she shows the external and internal identity of her female characters.

Feministic Issues in Mistress

In Mistress, Anita Nair depicts the husband - wife relationship in the patriarchal society. So in those days marriage is an ultimate goal for all Indian women. With this assumption, Radha in Mistress who suffers in her traditional marriage life. By her father's compulsion, She was forcefully married Shyam. Before she got married with Shyam she had a pre-marital affair. She was not happy with traditional life. She was completely dominated by her husband and his elder sister Rani Oppol. At the beginning of her marriage, the patriarchy exists in different ways such as she was not able to conceive even after eight years of her marriage. So she was called "Barren" by the

society. By calling her name barren she was affected in the patriarchal society. Radha was obviously blamed though Shyam was impotent. The entire society is ready to blame Indian women. On the other case of Shyam's dominant nature is to put her end to all her plans. So Radha retaliates with:

"I hope that is not going to undermine your standing in society. Is there anything I can do that won't? I wanted to teach in one of the primary schools and you said it was too much work for too little money. When I wanted to start a tuition class, you said the same. Then I wanted to start a crèche and you said you didn't want the house filled with bawling babies. So I thought I would find something else to do which didn't involve making money, but even that isn't right. Don't I have to an opinion? I am your wife. Your wife, do you hear me? But you treat me as if I am a kept woman. A bloody mistress to fulfill your sexual needs and with no rights". (*Mistress*, p.73).

On certain extent she never tolerate Shyam's dominate character because he even protest against her involvement with his business. Consequently she was in dilemma to stay with him. Meantime the travel writer Christopher comes to India to write about the story of her uncle Koman, a kathakali dancer. After seeing him, Radha was attracted towards him. But Radha was not quite happy with her husband, Shyam. So she drew her attention over Christopher. After some days passed, the misunderstanding between Christopher and Radha started. For instance, When Christopher talk of Saddam Hussain as "evil", Radha retorts by comparing Hussain to Bush and printing out the latter dubious political motives behind invading Iraq. Christopher is angry and rebukes Radha by saying that he finds her attitude of tolerance unacceptable. By this way of argument of Christopher; she comes to know that he was also dominant in nature as like her husband Shyam. So she neglects both Indian and western culture. Therefore she decided to lead her life as her own wish. She seeks her own individuality. On the whole incident which happened in Radha's life affected by the patriarchal culture. Hence she never wants to live in tradition and society so breaks the limitation and family customs of tradition.

Self – Identity

This study is primarily undertaken the self –identity and predicament of the character or the role played by Radha in *Mistress*. In this novel she focuses the issue of self-realization and domestic sexual violence and the problems of women in our society. Anita Nair explores the inner world of the Indian women, especially their felt

life. Urban realism and the social connect are portrayed rather lucidly in her novels. Her heroines yearn for an identity of their own and acceptance from their family at the least. In *Mistress*, Radha explores her past life is present condition to understand her self-Identity.she undertakes the voyage of self-discovery. This take place across in every sphere of life but is particularly noticeable in women's under representation in key state institution, in decision making position and in employment and industry. Male violence against women is also a key feature of patriarchy. Women in minority group face multiple oppression in this society in race, class, sexuality.

Conclusion

In a view of mistress, it is a system of society in which the father or eldest male is the head of the family in which men held the power and women are largely excluded from it. Patriarchy is a social system in males is primary authority figures central to social organization and they occupy the roles of political leadership, moral authority and entails female subordination. In male dominated society, women are supposed to be an ideal wife, a mother and an excellent home-maker with multifarious roles to play in the family. Her required attributes are to sacrifice, submissiveness and tolerance. She makes in her life faithfully and obediently through her excessive endurance service of adjustments are main admired qualities of women. Her individual self has very little recognition in the patriarchal society and so self-effacement becomes her normal way of life.

Works Cited

1. Anita Nair, "Mistress." Penguin Books, New Delhi 2005. Print.
2. Boehmer, Elleke. Colonial and Postcolonial Literature. Oxford University Press, 1995. Print.
3. Mathuramani,Kumari,Greeta. (2016), Anita Nair's women –A Study, Pune research An international national journal in English vol.2, issue 5. Print.
4. Velavan, Latha (2014). "Nair's Artistic flavor and Acumen in Mistress."International Multidisciplinary Research Journal Golden Research Thoughts.vol.4, issue2, Print.

Negotiating the Invisible issues in Mahesh Dattani's *Seven Steps Around the Fire*

Lynda Stanley
Guest Faculty,
All Saints' College, Thiruvananthapuram

Mahesh Dattani has been heralded as a beacon of hope for modern Indian theatre in English. In view of the solid body of work he has produced over the years, and the successful performances of his plays all over the world, it is an honour well-deserved. Though very different from playwrights like Vijay Tendulkar and Girish Karnad in terms of thematic and formal considerations, Dattani shares with them a concern for the marginalized groups of society, be they women, children or homosexuals. In the play *Seven Steps Around the Fire* he has spotlighted the plight of the hijras in the Indian society. Having a recorded history of more than 4,000 years, the hijra community is deprived of several rights under the civil law because the Indian law recognizes only two sexes. They are isolated and segregated and constitute an 'invisible minority' within the society. They are the neglected gender. They sing at the wedding and at childbirth with other hijras and people give them money otherwise they put a curse on them. They are considered as the 'chosen of God' and the curse by them cannot be revoked. The author has ironically portrayed this aspect that would not have otherwise received any attention, for any matter related to the hijras is of no importance to anyone. For many Indians – both upper and middle class – hijras exist at the periphery of their concern, making themselves visible only on certain occasions. Dattani is probably the first playwright who has written a full length play about them. For the very first time they get a depiction in the theatre as human beings with their individuality who crave for space in the society. Dattani's play raises many questions regarding hijra identity, their constitution, connotations, their social acceptability and tolerability. They are the 'invisibles' in the society who face a double jeopardy as they are the victims of nature

as well as of the society. There is an aura of disgust and dislike related to them.

The whole play has been dedicated to the hijra cause and has brought the margin to the centre, the underdogs to the forefront. Their fears and frustrations are spotlighted. They are human beings with no voice, no sympathies, no love, no consolations, no justice and probably no hope of acceptability in the society.

The play *Seven Steps around the Fire* dramatizes the heart-rending story of a hijra by name Kamla, who is brutally murdered on account of her secret marriage with Subbu, the son of a wealthy minister, Mr Sharma. Unwilling to tolerate and accept a hijra as his daughter-in-law, the minister connives with his henchman Salim and gets the hijra burned to death. A false case is booked against the victim's friend, another hijra, Anarkali, whose innocence, the protagonist of the play, Uma Rao, sets out to prove. The play carries more messages than the central issue of the murder of a transgendered. It presents the transgendered as the victims of a society which is quite rigid in its notions about the social position of this gender-variant category.

The transgendered characters portrayed in the play, Kamla, Anarkali and Champa recount their miseries, the physical abuse, sexual abuse, violence and other discriminations. In the play different characters react differently towards the transgendered. There is no one but the good-hearted lady Uma Rao to empathize with them and to appeal on their behalf for social justice in the play. It is only she who uses unconventional means with the help of Munswamy her reluctant aide to unravel the truth behind the mysterious murder of the hijra, Kamla. When Uma visits the central prison to interview Anarkali, the chief accused in the case, Munswamy who has a strong aversion for the neuter gender dissuades her from taking up the case because the idea of investigating the case of a hijra is a demeaning and loathsome exercise: Munswamy. There are so many other cases. All murder cases. Man killing wife, wife killing man's lover, brother killing brother. And that shelf is full of dowry death cases. Shall I ask the peon to dust all these files? (CP 7)

Uma's repeated attempts and smart planning bypassing her husband, is due to her genuine concern and interest in establishing justice. She is sympathetic in her disposition towards Anarkali and develops sisterly affinity with her. Later, by winning the confidence of Champa she is able to relate to them and bring out the truth. On the other hand, Munswamy treats Anarkali at par with animals and shows his inhuman attitude. He is upset that Uma is only trying to bring disgrace upon her family by moving around with

a eunuch and dealing with her filthy case. While Uma, with her humanitarian approach addresses Anarkali using the feminine pronoun ‘she’, Munswamy, who symbolizes the prejudiced society against the eunuchs, deliberately refuses to recognize her identity as a person and grudgingly addresses her in ‘it’:

A hijra’s marriage with a male is viewed as an odd and perverted act in Indian society and is not legally approved. As a result, hijras lose their gender and familial identity in society and lead deplorable lives as ‘invisibles’. In reality, hijras don’t like to associate with men. They play the role of women. They dress like women and adopt feminine mannerisms and even change their names to women’s names. They identify themselves with a female goddess by name ‘Bahuchara Mata’, and proclaim themselves as wives of certain male deities in some rituals they participate in. This ritual role played by them indirectly exhibits their strong inclination for a familial life which they are ruthlessly denied.

Mr Sharma, a seasoned politician and minister in power is deeply agitated when he learns that his son has secretly got married to a eunuch. It spells doom to the continuation of his family lineage because a eunuch cannot bear a child. Hence he takes the most heinous step of eliminating her from Subbu’s life and from the world itself by getting her murdered. The police department represented by Suresh Rao lends its support to Mr Sharma in hushing up the case.

Kamla, Anarkali and Champa suffer from deep identity-crisis. While Anarkali and Champa silently suffer this humiliation, Kamla makes a bold attempt to establish her identity in the society by marrying Subbu knowing very well the dire consequences that she is likely to face. Her love for Subbu is not initiated by physical lust or greed for money or craving for social status but is purely driven by a deep sense of emotional bonding. The risk is worth taking because she gets everything that is denied to her—identity, love, respect, dignity, marital bliss and domestic life.

Nature has denied her the bliss of motherhood but Subbu’s genuine love and concern for her can very well compensate this denial. Subbu too, on his part, can have used Kamla to satisfy his sexual desire like some men in society who sexually exploit hijras for sex. But his love for Kamla appears to be equally sincere and even stronger when he slips into depression after her murder. Eventually, he opposes the second marriage that his father arranges for him because he has completely lost faith in the very institution of marriage after the brutal murder of his beloved wife Kamla. Subbu detests

marriage and expresses his frustrated state of mind, “I hate weddings. I don’t want all this. I don’t wish to go ahead with this” (CP 31).

Anarkali is more practical and worldly-wise than Kamla. She is not as brave and rebellious as Kamla is and does not dare to question and challenge the rigid diktats of society imposed on her. She believes that it is useless to fight a battle that can never be won. Continual exposure to physical violence, sexual abuse, social discrimination and ridicule has made her rock-hearted and drained her of human sentiment and emotion. She has utter disregard for human relationships that are not based on honesty, mutual love and respect. Manipulation and exploitation of human weakness is the only means by which she can sustain her life in a society that is extremely hostile and unkind to her.

The head of the hijra community in the play, Champa, is not at all happy about the falling reputation of their community. She is upset at the fact that hijras are treated as anti-social elements: thieves, kidnappers, extortionists and criminals. She is anxious about her community’s deteriorating social and cultural image in the society. When Uma meets her for the first time she mistakes her for the mother of the boy Ramu who has come to see her voluntarily and says, “We did not kidnap your son. Ramu came to us of his own free will. If you want, you can take your son away” (CP 23).

As hijras are sexually sterile they cannot produce children and hence they are not eligible to marry according to the traditional belief of Indian society. Put out of domestic and social spheres, their chief cultural function in life now is to practice asceticism and sexual abstinence. Nanda says, “... sexual relations run counter to the cultural definitions of the hijra role, and are a source of conflict within the community. Hijra elders attempt to maintain control over those who would ‘spoil the hijras’ reputation by engaging in sexual activity” (245). As the head of the hijra community Champa is very much conscious of this regulation and hence it is her moral responsibility to protect the cultural values within her society. When she discovers that Kamla is in love with Subbu and desires to marry him she “did not want that to happen” because Champa is sure that Kamla “will not be happy in the outside world” (CP 28).

Champa, Kamla and Anarkali develop a strong kinship bond amongst themselves. When Anarkali is arrested as the chief accused in Kamla’s murder case, Champa is deeply aggrieved because she knows that Anarkali is framed for no fault of hers. The real culprits are at large freely moving in the society but she can never dare to expose their mischief as they belong to the elitist sections of society. The voices of the marginalized

are never heard but crushed under the heavy weight of social elite's money power and political clout. The social justice is never rendered in their favour. Being aware of this sad historical truth Champa helplessly resigns herself to her fate silently lamenting the death of her beloved daughter Kamla.

At this crucial juncture, when the question of concern and possibility of support for the transgendered is raised Dattani introduces the character of Uma as an agent of social change. Her grit is characterized by an open mind, a consciousness that dares to think differently, reacting against social conditioning, questioning the existing social norms and their rationality and merit. By befriending Anarkali and Champa, Uma moves into the inner matrix of the transsexuals, bringing the margin to the centre. With her intelligence, sensitivity and determination, Uma successfully finishes her Herculean assignment by exposing the dark secret behind Kamla's mysterious murder. But, unfortunately, the play ends on a double sad note with the suicide of Subbu and the hushing up of the case without bringing the real culprit to book. Uma's valiant effort brings no justice to the subversives and as usual they are firmly pushed back to the margins and made 'invisible' again. Uma painfully makes her final remark:

UMA (voice-over). They knew. Anarkali, Champa and all the hijra people knew who was behind the killing of Kamla. They have no voice. The case was hushed up and was not even reported in the newspapers. Champa was right. The police made no arrests. Subbu's suicide was written off as an accident. The photograph was destroyed. So were the lives of two young people. (CP 42)

The last scene of the play is noteworthy for its emotional intensity. Mr. Sharma, the Chief Minister doubts the intentions and purposes of Uma. He is in panic because he is tense about the horrors implied in revelation of the truth. Champa appears for dance with her troupe. Mr. Sharma doesn't want them to enter into the main building. Uma here intervenes, "No, it is a bad luck to turn away a hijra on a wedding or a birth" (CP38). Champa blesses Uma, "May you have hundred sons" (CP 38). As the hijras begin dancing and singing, Subbu comes forward looking at them. The vision of dead Kamala starts haunting Subbu's mind with the dance of Anarkali. Subbu snatches the gun of Suresh in a state of frenzy. He becomes restless to compromise with the restrictions imposed upon him from outside. He becomes blind to all myths and conventions in which he was forced to live, " I'm leaving you all! You can't keep me away from Kamala" (CP 39). Subbu forgets everything and demands the photograph, the last memory of his union with Kamala. Champa gives him the photograph with sympathy,

“Give it to him. Take it my son” (*Ibid* 40). As he looks at the photograph, the present gets suspended and the past gets alive. In a state of extreme depression, Subbu aims the gun at his father and reveals the secret of Kamala’s murder. He cries out, “You killed her?” (*CP* 40). Mr. Sharma who killed Kamala because of her status, pathetically requests Champa to persuade his son to forget Kamala. Subbu takes the gun and shoots himself. With his death, the real mystery of the murder of Kamala starts echoing, “What does it matter, who killed Kamala?” (*CP* 41). The death of Subbu reveals the mystery of murder but makes Uma silent. The reality was so bitter that it was difficult to be exposed in public. The end of the play is little bit depressing but it shows that the “voice” against oppression is itself a great challenge of life.

As Bijay Kumar Das says, “The play can be interpreted as a protest play against the injustice meted out to the downtrodden in the society” (*Bijay Kumar Das* 17). In the play Dattani questions the age old belief of marriage being based on heterosexual relationship. He seems to say that homosexual and lesbian relationships being as natural as heterosexual relationship, same-sex marriage should be permitted in India. It is an irony of life that the hijras who are welcome on two occasions – one, at the time of marriage and two, at the time of childbirth – to sing and dance, are themselves deprived of marriage and childbirth. Dattani believes that since in real life there are left-handers, homosexual relationship is as natural as heterosexual relationship. We have to accept the reality of life, however, painful that might be. Dattani has the power to bring forth the inner-most recesses of human psyche which compels an individual to make struggle against the forces that makes the oddities of life difficult to bear. The distinction of the play lies in strong emotional content and uncompromising yearning for human relationship. Subbu’s passion for Kamala is a justification of the fact that , blood represents the passion and it is the only authentic realization of human sensibility. It is not a conventional love story but a realization of life beyond the hold of social rituals. It signifies that the subterranean current of sublime realization is beyond the surface of rational control of man. The quest ‘to love and live’ is the voice of each subaltern. Uma seems to be a defender who tries to articulate the voice of weak. The articulation of the voice of subalterns like Kamala, Anarkali and Champa is possible through the confidence born out of the bonding of human relationship. It is needless to say that Dattani’s heart always goes out to the oppressed and repressed sections of the society. He makes an excellent use of theatre space available to him and by transforming it into a public platform he lets his audience face the transgendered and hear them recount their sad tales of physical abuse, sexual abuse, violence and other discriminations. The play

portrays not the tragedy of the hijras alone but the tragedy of the whole political, legal and social system of India. It is the society that acts as the villain and Dattani is ruthless in exposing such hypocritical society. It is attributed:

Mahesh Dattani does not seek to cut a path through the difficulties, his characters encounter, instead he leads his audience to see just how caught up we all are in the complications and contradictions of our values and assumptions. And by revealing the complexity, he makes the world a richer place for all of us. (Mortimer, Jeremy p.3)

Dattani by dedicating the whole play to the hijra cause has brought the margin to the centre; the underdogs to the forefront. He has granted them an audience who never thinks or has no concern regarding the hijras. He is not only advocating their cause but also underlying the fact that what they need is not pity or sympathy but understanding and concern. The traditional rules and norms are challenged and the hypocritical social setup is exposed. Dattani sensitises the audience with the issue without being didactic and the audience is made to think of the state of affairs of the hijras.

Works Cited

1. Dattani, Mahesh, Collected Plays, New Delhi: Penguin Publishers, 2000. Print
2. Das, Bijay Kumar Form and Meaning in Mahesh Dattani's Plays New Delhi : Atlantic Publishers and Distributors Pvt. Ltd., 2008. Print
3. Mortimer, Jeremy, BBC, Quoted from The Hindu: Sunday, August 7, 2005. Literary Review. 'Unmasking Our Worlds', p.3.

A critical study of Feminism in the novel, “That Long Silence”

by Shashi Deshpande

M. Swathi, M.Phil.,

English, PG & Research Department,
Vivekanandha College of Arts & Sciences for Women (A), Elayampalayam

Introduction

Indian literature refers to the writers of India who have their native or co-native language being numerous languages in India, who write their works in English language. The early history begins from 1930's with the works of Mulk Raj Anand, R. K. Narayanan, and Raja Rao. The Indian contemporary writers are V. S. Naipaul, Kiran Desai, Jhumpa Lahiri, Kovid Gupta, Aha Shahid Ali, Rohinton Mistry, Salman Rushdie. The reign of Post-colonial literature comes from the colonized countries such as India. In India, Feminism has been accepted due to extent ‘male domination’.

Arundhati Roy remarks about Post-colonialism and Feminism as,

“A for the third Official Reason: exposing Western Hypocrisy – how much more exposed can they be? Which decent human being on earth harbors any illusions about it? These are people whose histories are spongy with the blood of others. Colonialism, apartheid, slavery, ethnic cleansing, germ warfare, chemical weapons – they virtually invented it all”(no pg).

Feminist Literature

Feminism is the quest of women’s rights in the society aimed at establishing equal opportunities for women in India. Feminists in India seek for gender equality, working for equal wages, health and education, and political rights equal to male, in the patriarchal society. Indian feminists have fought against the inheritance laws, and abolition of Sati, in this patriarchal society. The history of feminism in India begins from the mid-eighteenth century. In 1915, Quit India Movement and women’s organization

emerged. After post-independence, feminism focused on the rights to political party and culture-specific issues. Women are described in Feminism as “born free yet everywhere in chains”.

Brigham Young remarks on Feminism as,

“You educate a man; you educate a man. You educate a woman; you educate a generation”(no pg).

Feminism in India

The liberal feminism in India has been raised in 1970s that focused deeply on ending on violence, and equal opportunity in employment and education for women. The contemporary writers of Feminism in Indian literature are Toru Dutt, Kamala Das, Sarojini Naidu, Mahasweta Devi, Arundhati Roy, Shashi Deshpande, Shobha De, whose works are based on the themes like changing of new world, the necessity of women’s rights and focus on the old Indian ‘womanhood’ in their novels. Feminism in Indian literature are nowadays based not only on the theoretical reference, but also focus on the historic and cultural realties, level of consciousness, outlook and actions of women. The works and style of writings of each and every author gives the multi-dimensional perspectives of feminism.

Anita Desai, Indian Contemporary writer remarks on Feminism as,

“If Literature, if art has any purpose then it is to show one, bravely and uncompromisingly, the plain face of truth, you have broken free of society, of its prisons. You have entered the realm of freedom”(no pg).

Shashi Deshpande – a Feminist writer

Shashi Deshpande was born in 1938, in Karnataka. She was an award winning Indian novelist and a journalist in the magazine ‘Onlooker’. In 1978, she published her collection of short stories and in 1980, her first novel “The Dark Holds No Terror” was published. She won Sahitya Academy award for her novel, That Long Silence in 1980 and Padma Shri award in 2009. She was also shortlisted for The Hindu Literary Prize for her novel “Shadow Play” in 2014. She has written several essays, nine novels and many short stories for children. She is a great Feminist writer in contemporary Indian literature who portrays her feminine characters in unique and various dimensions through female psyche.

Shashi Deshpande in “That Long Silence” remarks,
“Things can never be as they were. It’s astonishing how we comment on change, as if change is something remarkable. On the contrary, not to change is unnatural, against nature”(47).

Portrayal of the feminine character in “That Long Silence”

Elaine Showalter has pioneered the term Gynocriticism which explains three aspects of Feminism. In that, the second aspect Feminist Phase explores deeply on the central theme of the woman writers mostly focus on the role of women in the society and the oppression of women in the patriarchal society. During the early stage, the critics considered that the male writers in Feminist literature described the marginalization of women. But later on the female characters are treated accordingly related to gynocriticism through female literary tradition.

Shashi Deshpande has depicted her feminine characters in relation to the conflict of tradition and modernity. In the novel, “That Long Silence”, she portrays the protagonist Jaya, as an educated women and her syntactic changing from pure traditional approach to pure modern approach. She has been characterized by the author as a self-actualization from the existentialist. There are many other minor female characters in the novel such as Kamat, Jeeja, Rati, Nalini, Kusum who were the moulding characters of Jaya into her true identity.

Simone De Beauvoir remarks on the plight of women today as

“The women of today are in a fair way to dethrone the myth of feminity, they are beginning to affirm their independence in concrete ways; but they do not easily succeed in living completely to lift of a human being. Reared by women, which still means practically subordination to man; for masculine prestige is far from extinction, resting still, economic and social foundation”(no pg).

Character of Jaya – a critical analysis

Jaya, a modern, well-educated and self-independent women who is very keen in her own creative writings. Though she was given freedom on her studies, but she was not independent in choosing her spouse as she likes. Her father was ordinary man who dominated his wife, Jaya’s mother as women are considered as a ‘weaker sex’ by

men in this patriarchal society. Jaya was married to Mohan, an educated and highly reputed rich man by her brother without her own permission. After her marriage, Jaya's life changed and she was dominated by her husband. Mohan does not give any importance to Jaya's likes and dislikes and treated as a mere machine, though she does her duty as a wife, writer, a mother and for other in-laws. Mohan's mother Kusum, is also a dominated wife by her husband.

Shashi Deshpande explains on gender inequality and marriage life as, "A wife should always be few feet behind her husband. If he is an MA you should be a BA. If he is 5'4' tall you shouldn't be more than 5'3'tall. If he is earning five hundred rupees you should never earn more than four hundred and ninety nine rupees. That's the only rule to follow if you want a happy marriage... No partnership can ever be equal. It will always be unequal, but take care it is unequal in favor of the husband. If the scales tilt in your favor, God help you, both of you"(no pg).

Throughout the novel, the author pictures the character of Jaya as a women who sacrifices her everything for the present happiness of her family. Yet she searches her identity as an individual, throughout the end of the novel. Shashi Deshpande has done an excellent depiction over the feminine sufferings in this patriarchal society and how they are suppressed even though there prevails a dispute between the society and empowerment of women.

Conclusion

The contemporary women writers mainly focused on the problems and issues on women, in Indian literature. They also portray the repressive situation of women and their discontent in which they were trapped. Shashi Deshpande as a contemporary feminist writer has depicted her women characters as a unique and a searching lineament on loss of sense and identity. "That Long Silence" portrays the character of Jaya, a well-educated women and a writer, who quench for her own identity but was suppressed by her husband Mohan, though she do her duty correctly as a wife and a mother. The author in her novel merely explains on how the women are still searching for their sense of identity even in this fast moving world, through her heroines.

Works Cited

1. Deshpande, Shashi. *That Long Silence*. Penguin Books, India, 1989. Print
2. https://www.goodreads.com/book/show/124894.That_Long_Silence
3. BalakumariShail: “That Long Silence: A Crusade for Life and Meaning”, Published in Indian English Literature (ed) Gajendra Kumar, Uday Shankar Ojah.
4. https://en.m.wikipedia.org/wiki/Shashi_Deshpande
5. Deshpande Shashi: *That Long Silence*, Penguin Books:1989 A post, colonial Response, Sarup & sons publication, 2005
6. https://en.m.wikipedia.org/wiki/List_of_feminist_literature
7. Menon, Madhavi K: The Crises of the Feminine: Shashi Deshpande’s *That Long Silence*. Commonwealth Quarterly, Vol. 18, Dec. Mar. 1993 No 46.
8. https://www.goodreads.com/author/quotes/71952.Shashi_Deshpande

An Oppressed Womenhood in Kamala Das Poetry

E. Tharunikaa Vaishaale, M.Phil.,

Research Scholar
Arignar Anna Govt Arts College, Villupuram

Kamala Das, a Malabar born Indian English writer also known as Madhavikutty. In the post independent India, Kamala Das has appeared as one of the most important writers in Indo-Anglican literature. She won many awards including PEN International Award for poetry and Kerala Sahitya Award for her literary contribution. She writes with understanding and insight on the different aspects of social life in India. She very significantly tried to establish the feminist concern in her poetry. She talks about the subject of “woman” and the revelation of female experiences, trauma of an unhappy marriage or humiliation of unwanted surrender in sex or disgust at the male domination. Pursuit of love is certainly the recurrent theme of Kamala’s poetry. Her treatment of love theme is characterized by increasing depth and intensity (Tilak 2009 p.106).

Writing in two languages English and Malalyalam, she frankly expressed her personal life and experiences through her poetry. In a male dominated society, she has tried to highlight her feminine and personal identity. Her poetry is poetry of revolt, and the revolt is the outcome of all her dissatisfaction and psychological traumas.

Kamala Das poetry is essentially the poetry of woman. Her poetry centers round Kamala Das as a woman, as a wife, as a sexual partner for many man besides her husband and as a mother. Her feminine sensibility is the motivating and governing force behind her poems; and it is this sensibility which has given to her poetry a distinctive character. The woman character in her poems plays various roles- the unfulfilled wife, mistress to lusty men, silent long-suffering women etc. Her main concern is the pathos of women. Her poetry becomes confessional and a form of protest against a male-

dominated society. No other Indian poet has expressed herself as frankly as clearly on the subject of a woman's right to object and revolt and on the subject of love in its various forms and moods as Kamala Das has in her poetry. She is a representative, of fervent Feminist voice and she becomes the spokeswoman of all the victimized women in society.

Kamala Das feminine sensibility appears most emphatically and forcefully in poem which she has described the temperament and disposition of her husband. The old Play House is one of the poems which insist by her feminine sensibility. Her feminine sensibility revolted against her husband's manner of making love to her. His love making involved only lust and showed no love at all. Only a bold woman would thus express her disgust with a husband who seeks only the glorification of his lust, neither giving love to, nor expecting love from her. This is feminine sensibility voicing its protest against a man who performs the sexual act in a mechanical and unemotional way just to satisfy his lust.

'The Old Playhouse' presents the pathetic and gloomy condition of a girl in different manner. The protagonist compares herself to a swallow (bird). Her husband wanted to tame her and keep her fully under his control by the power of his love making.

He wanted to forget all those comforts and even her very nature. There is a typical picture of male-dominated society in this poem. Finally, the poet deals with the alienation and suffering of the women in the hands of the man. The protagonist feels that her freedom is encroached. Her life is supposed to be the old playhouse where there is no light. The poet concludes the poem in superb manner: There is no more singing, no more dance. My mind is an old playhouse with all its lights put out.

In 'The Looking Glass', the poet has presented utter sense of despair and dejection caused by man's dominance and exploitation. In the very beginning of the poem the poet presents the comparison of man and woman in physical terms. The poet uses the image of mirror and writes

Getting a man to love you is easy
Only be honest about your wants as
Women stand nude before the glass with him.
So that he sees himself the stronger one.
And believes it so, and you so much more.
Softer, younger lovelier

Kamala Das is quite open and frank about her feelings. She is one of the very few poets who talks so openly of her passion. 'An Introduction' is an autobiographical poem by Kamala Das, deals with feminine sensibility. In the poem, she introduces herself as typical brown color Indian. In the poem The Sunshine cat it is feminine sensibility which compels her to describe her husband as a selfish and cowardly man who never loved her nor use her property. She says that her husband had been treating her as a prisoner with only a yellow cat keeps her company. His treatment of her had reduced her to "A cold and half-dead woman" no longer any use to man needing sexual satisfaction.

Kamala Das poetry is confessional poetry and in the same time it can be equally leveled to poetry of protest. The bulk of her poetry consists of her confessions with regard to the failure of her marriage, her vain search for love and affection by forming sexual relationships with other men. Confessional poetry is the poetry of protest in the sense that it coveys Kamala Das's strong and passionate disapproval of the way in which woman in India have been treated for ages. Kamala Das's marriage proved a failure because her husband treated her merely as a means of providing himself with sexual gratification while giving her no real love or affection. Thus undoubtedly satisfying her sexual urge but denying to her love and affection which every woman expects from her husband and the want of which brings not only disappointment to her but also misery and even torture. So the poems of Kamala Das not only her own anger against her husband but by implication, the anger of other woman who find themselves in similar predicament.

There are essentially two sides to Kamala Das's poetry. One is that which is extraordinary centered around her own self, probing the malaise and Morbidity that seem to clamp on her poetic vision. In the poem, An Introduction she expresses her self-assertive statement attacking on conventionalism, advocating the rights of women and introducing herself as an Indian of a very brown complexion, born in Malabar having the ability to speak three languages:

I am Indian, very brown, born in
Malabar, I speak three languages, write in
Two, dream in one (4-6).

The other side is a compelling expression of personal experiences and a forceful subjective voice. However, this voice is so strong that it extends beyond the personal world of anguished feelings and assumes wider significance. In this context, one can find

such tastes and expectations in her poetry like, The Sunshine Cat, The Old Playhouse, etc. In her poem An Introduction, Kamala Das revolts against the set of rules meant for women breaking the conventional womanhood, compelling her to become a traditional feminine role

“Dress in sarees, be girl,
Be wifeBe Amy, or be Kamala. Or better
Still, be Madhavikutty”(33-39).

On the hand, she searches for her own identity, wishing to be autonomous in decisions. In the following lines, she speaks herself in the strong voices:

I wore a shirt and my Brother’s trousers,
Cut my hair short and ignored / My womanliness (31-33).
I am sinner,

Her poetry shows a landmark in her female journey from victimization to consciousness. Searching for the self / the identity as the crucial point of her poems, Kamala Das says: “One’s real world is not what is outside him. It is the immeasurable world inside him that is real. Only the one, who has decided to travel inward, will realize his route has no end” (109). Her poems such as The Freaks, My Grandmother’s House, A Hot Noon in Malabar, The Old Playhouse, The Conflagration, etc. reflect her journey of the self towards the ultimate. She, however, cannot escape from the inner world that makes her the dilemma of personality.

Kamala Das’s poetic self is made up of millions of Indian women. Her voice is the voice of Indian women silenced through ages of suppression. Kamala Das writes about the plight of womanhood in Indian society with. Amazing Truthfulness. It is difficult for a woman to preserve her rationality, let alone her identity! She writes:

“I must pose,
I must pretend,
I must act the role
Of happy woman
Happy wife

Life is not so easy for an Indian woman. Her path is scattered with thorns in the form of innumerable do’s and don’ts! Womanhood is a curse under the Indian skies.

This is most tersely and poignantly expressed in the line “the weight of my breasts and womb crushed me” (An Introduction).

Her poem Old Playhouse is a vehement indictment of patriarchy. A girl comes to the house of her husband with great expectations of love and happiness. Alas! Her new home soon proves to be the graveyard of her dreams. Kamala Das gives expression to a woman’s indignation when her husband systematically reduces her to the position of a sex-slave:

“You planned to tame a swallow, to hold her
In the long summer of your lust so that she would forget
Not the raw seasons alone and the home left behind her
Also her nature, the urge to fly”(Old Playhouse)

These lines describe the fate of every girl who gets trapped into marriage. Her desire to grow, to have self-knowledge and, self-realization is crushed. She is reduced to the position of a helpless hanger-on on her husband.

In the suffocating atmosphere of her new home the woman “loses her will and reason”. The room is filled with the oppressive smell of “male breath”. Even the cut flowers in the vase smell of human sweat. She feels herself to be a “dwarf cowering beneath the monstrous ego” of her husband.

In The poem Looking Glass Kamala Das portrays the severe realistic description of women. In this male-dominated society a woman’s main job is to satisfy her male. It does not matter if she has to stand naked with him before a mirror. A woman should admire her man’s ego. She says-

A man to love is easy but living
Without him afterwards may have to be faced. (Looking Glass)

This line shows a very tragic condition of womanhood. Das claims that it is unthinkable in a conventional social set up if a woman denies merging her identity with a man. Society will make her life difficult as if without a man woman’s life is nothing but a dull. This poem clearly shows the frustration and agony of the poet. She feels totally hopeless in this poem. Kamala Das always longed for respect and love but this love should be mutual. She did not get the true love and respect in her entire life. She felt herself as a love making object.

In the poem *An Introduction*, Das again universalizes her private experiences, suggesting that whole womanhood has some personal feelings of yearning and loss that are part of the collective experience. According to Kamala Das womanhood involves certain collective experiences (Verma and Dhar 6). By telling her acute suffering as a young girl, she exposes the fear of the young girls for getting early marriage. A young girl's dilemma and fear is revealed in the poem —*An Introduction*. She says

He drew a youth of sixteen into the
Bedroom and closed the door. He did not beat me
But my said woman body felt so beaten. (27-30)

These lines also symbolize her loss of freedom to live her life in her own way. Actually in this poem she portrays her physical and emotional agonies when she was growing up. Here, the conflict begins between the identity that the society wants to give them and the identity that the speaker wants to embrace. Society compels her to behave like a—Girl, be like a—Wife and wears women's traditional dress. But, the poet confirms her feminine self by going against the social barriers.

As society is dominated and governed by men, according to Kamala Das, it has formulated asocial code of conduct for women. It tries to trap women in wifehood and motherhood and does not allow her any chance for self realization. This ends in a sort of self-negation of woman and her dependence on men. Kamala Das wants to sweep away the outmoded values of Indian society. As a woman, she considers her role of mother more important than a wife. Wholly dependent on man in the world of his making, woman craves to have a child for self-expression as self-affirmation. In addition to sexual exploitation and betrayal the lack of love in man-woman relationship is an improvised form of male oppression. Loveless relationships are unbearable for women.

Even as a child, Kamala Das experienced the bitterness of sexism. She was a victim of patriarchal prejudice. In her autobiographical book *My Book*, her “father was an autocrat” (91) and her mother “vague and indifferent” (20). Her parents considered her “a burden and responsibility and she was given in marriage to a relative when she was only a school girl (82). Thus she was compelled to become a premature wife and mother. She complains about it in her poem “Of Calcutta”:

I was sent away, to protect a family's

Honour, to save a few cowards, to defend some
Abstraction, sent to another city to be
A relative's wife. (Collected Poems I 56-60)

While advocating her selfhood and expressing her sensitivity towards unfavorable surroundings which reduces her to battered souls her subjective feelings become predominant. Kamala Das raise her voice against women's socialization into a whole-hearted acceptance of their destiny in terms of inferiority, passivity, submissiveness and dependence. She protests against the rigid gender divisions that sexist culture wishes to establish – divisions according to which men are superior, God-like, while women are inferior, inert, afflicted with a natural defectiveness. There is colonization not only in terms of social existence but also in terms of sexual domination. Man seems to possess every right to satisfy himself while a woman is supposed to make mute and positive response only. The excessive domination makes the marital bond a mechanical relationship in which self-respect, freedom and independent judgment come to an end.

Works Cited

1. Das, Kamala (1977) 'My story' New Delhi; sterling Publishers.
2. The Old Playhouse and Other Poems. Mumbai: Orient Longman Private Limited, 1973. Print.
3. Dominic K.V." A feminist reading of Kamala Das poetry"
4. Iyengar, K. R. S. Indian Writing in English. New Delhi: Sterling Publication Pvt. Ltd., 1994. Print.
5. Shankar Patil Rekha. 'Depiction OF Women's dilemma in select poems of Kamala Das" Research Directions ISSN:-2321-5488. Volume 2,Issue 7, Jan 2015

Feminism in Black Literature: A study of Calixthe Beyala's “*Your name shall be Tanga*”

G. Coumaran
Assistant Professor, Senior
VIT University, Vellore

The question of ideology plays an important role in the literatures all around the world. When we study the literatures of the countries which witnessed the colonial experience, it is almost impossible to deny this question of ideology. Among such countries, the African countries pass a very long process of assimilation and cultural stigmatization. Nevertheless African literature deserves to be unanimous not only as a sociological document, but as a literary specificity thanks to the women writers.

In African society, the status of a woman is judged by her capacity of procreation. The “first quality” of an African woman is her fertility which makes her an accomplished person. The African women are, most of the time, docile and silent accepting their fate without resistance.

1950s mark a particular decade for the African male writers. African literature, during that period, provoked the interest of the European and American public. There were very few women who wrote and published during this period due to diverse reasons: fewer possibilities for the education, the journeys and the public services were all limited or were not available for the women. Starting from 1970, African women were numerous to write since they had a better access to education. African women writers revolted quite good to have freedom in their writings. Later the African society and the literary world accepted that an African woman writer is not only the voice of the women society but also an individual who protests against the gender discrimination and who has all the liberty to write for the benevolence of the African women. Today in Africa, a feminine literature, made by women, exists.

This paper analyses the feminist aspects of the novel "Your name shall be Tanga" written by francophone African woman writer Calixthe Beyala. Beyala is a prolific, interesting and notable woman writer among French-speaking African writers. In African literature, since long time, the African woman is mainly described by the male point of view. Beyala and some other women writers concentrated especially on the feminine and cultural identity in the African society dominated by patriarchy. Women characters in Beyala's novels are not subdued slaves. All their personal feelings, position in the society, sorrows, dreams, miserable conditions, responsibilities and ambitions are well expressed by Beyala in her novels.

"Your name shall be Tanga" is one of the important novels of Beyala. The story is situated in a slum of Iningue, an imaginary city in West Africa where sex is the only language which men know and use as a weapon to subdue women. The complete action of the novel takes place in a single environment: prison. Prison is a place of confinement deprived from freedom. In "Your name shall be Tanga", prison is a symbol with which feminine mutism is associated.

The story opens with a woman telling her story. In reality, she is a sixteen year old girl, frequently referring to herself as a "girl child-woman". Her name is Tanga. She was constantly raped by her own father at the age of twelve resulting in her pregnancy and the death of the child.

«And so it was that this man my father who made me pregnant and poisoned the child, our child, his grandson - this man never noticed my suffering, and yet it lasted until the day he died » (30).

She was also physically and psychologically battered by the same person. Mother of Tanga, by illegitimate birth, was raised by her grandmother. She had grown up in the style of vagabonds. By these bad memories, she considers her own body as a "malefic object". Cynism in heart, she leads an unhappy life without any concern on her daughter. Tanga, after the death of her father, is forced to enter the market of prostitution by her mother to feed the family. She lives a life of wandering.

Childhood is a precious period for every individual; it is a universal experience of every human being. But for Tanga, the protagonist, this experience is refused by her own family and society. She is obliged to lead the life of a complete woman without

the knowledge of childhood. At present, she is in death bed in the prison cell. There is another woman who shares the cell with Tanga. Her name is Anna-Claude, a European woman. She is involved in subversive actions and is thrown in prison. She continues asking Tanga, the dying girl, for the reasons behind her detention. Tanga is extremely harmed and exhausted. She is even unable to speak to Anna-Claude. Anna-Claude proposes that they should hold hands so that the story of Tanga is transmitted into her body. Tanga then spends what little remains of the short life telling the cell mate the different stages of her life which have gotten her nowhere.

"I am you, you are me, we are one", says Tanga to Anna-Claude when she starts narrating her story. This act of a black African woman holding the hands of a white European woman illustrates the first signs of the universality of women's sufferings. Both women reflect the universality of feminism. Any conversation between these two women is an identity of the feminist agitation beyond all prejudices (race, culture, society). Tanga gets identified with Anna-Claude. The title of the novel is thus justified.

Reduced to the sole function of providing pleasure to men, Tanga knows neither love nor protection. All men are sexual predators who consider women as prey to be hunted down and conquered. One such man is Hassan, Tanga's boyfriend. When Tanga first meets Hassan, he appears to be charming and loving; this gives her a brief opportunity to experience the love she has never known. She wants to get out of prostitution and have a decent life, that is, to live with the same man, "have children, the house, the dog, the magpie at the end of the meadow" (64). However, Tanga's dream is quickly shattered when she realizes that Hassan is no different from other men in the novel; he views women simply as sex objects to satisfy male desire.

The story is narrated through a "girl child-woman" to voice African children's concerns. It is highly critical of the numerous flaws the African society suffers from. It criticizes both men and women. For example, Tanga's father is portrayed as a ruthless, violent, unfaithful man who rapes his own daughter's body and soul, and Tanga's mother who instead of protecting her own child, changes her from a girl into a "girl child-woman" by pushing her into the brothel to bring material gains to the family.

"I the girl child-woman, dutiful in the fulfillment of the rites of child-parent to her parents, since it's fitting that I sell my flesh to feed them always because of the breath of life they gave me" (18).

Tanga is nevertheless determined not to let such tragedies stifle her effort to protect children from a destiny like hers; she is thus the embodiment of the existential heroine who wants to stand against the wrongs of her society and who ultimately hopes to bring forth solutions to such inadequacies. Tanga proposes to share her story; her story telling attempts to destroy the obstacles between women and to bind them all together in order to end their victimization.

Anna-Claude is an exemplification of the universal image of the victimized women. She suffers as deeply as Tanga and shares with her a kind of madness. Her feelings towards Tanga resulted from the imbalance between their internal selves and the externally imposed notions of race, sexuality and gender. Thus Anna-Claude's character offers a trait of women's internationalization of solidarity.

Tanga's struggle calls for the basic existential requirement in a world governed by determinism. She does not call herself a victim nor has she succumbed to feelings and despair. Her truest goal is to project herself into a future where the African child is a king and his parents are there for the sole duty of protecting him. Thus the protagonist is utterly unique for she does not nearly want to save herself from the oppressive society but rather wants to change the whole system so that later children will not go through such a harsh experience as hers. The obstacles that encounter her through her life journey and which kill her soul neither reach her determination nor weaken it. She still believes she owns enough agencies to make a change. These agencies are seen in the last act she does before she dies to make her story widely known and shared. Despite the deterministic elements that surround and shackle her life, Tanga becomes aware of knowing, being and becoming as she undertakes huge efforts to know and to ultimately become a human being, a subject instead of an object. She is in a state of meaninglessness; she feels abandoned by all external or superior authority that may help her; she reached the point to negate the power even the presence of God:

"Fear? Who speaks about fear? Fear is an illusion. Like man. Like God. Even he is afraid".

Tanga goes further saying, "Even God knows fear" meaning even if God exists, he is not of any use. She attributes to God a human trait "fear" to degrade him to humans or even less than that. Naturalistic fate strikes in that Tanga is desired to die by God: a predetermination of her death. Tanga sees herself as undesirable by God because

she realizes that she has committed a bad thing and must be punished by God. Tanga fails to understand what God is, where God is, why she is abandoned when she feels the need and why she is being punished by God who had abandoned her before.

Beyala's writing style and thematic have taken a huge leap towards literary maturity in this novel. Many factors contributed to the success of this novel among which Beyala's rich narrative strategies must be highly appreciated. The novel shares thematic concerns such as the victimization of women, poverty, sexuality, prostitution, violence in everyday life and survival. This novel shall be considered as a manifesto. It is both a manifesto shedding light on the civil rights the children of Africa are supposed to enjoy, and a political manifesto for the social and economic rights of women. The novel is also undoubtedly a social criticism as it vigorously contests illegitimacy drawing attention to a female child's rights to have value of existence, and a female child's cry to possess her own body.

Works Cited

1. Abiola, I.F., *The African Imagination. Literature in Africa and the Black Diaspora*.
2. New York: Oxford University Press, 2001.
3. Ashcroft, B., *Key Concepts in Post-Colonial Studies*, London: Routledge, 1998.
4. Beyala, Calixthe, "Tu t'appelleras Tanga," (Your name shall be Tanga). Oxford: Heinemann; African Writers Series, 1996.
5. Cazenave, Odile. In *Rebellious Women: The New Generation of Female African Novelists*, US:Lynne Rienner Publishers Inc., 2001.

Identity Crisis and Cultural Displacement in V. S. Naipaul's *The Mimic Men*

T. Abirami, M.Phil.,
Department of English
Holy Cross College, Trichy

K. Harini M.Phil.,
Department of English
Holy Cross College, Trichy

Introduction

Some eminent Third World critics concentrate mainly on Naipaul's development as a creative artist who picks up issues relating to the Third World. His works throw light on the Post-colonial and post- imperial realities that have shaped the contemporary societies and provides important insights relating to them. Naipaul's novels lead to a better understanding of the problems that are faced by the post- imperial generations. In *The Mimic Men*, it has been observed that, as in the novels studied in the previous chapters, the characters as well as situations in *The Mimic Men* are dealt with by an "ambivalent approach". The larger emphasis, however, has been seen to be laid on Singh's attitude which creates "ambivalence" identity crisis by emphasizing his seesaw relationship to Isabella and London. For instance, in the attic scene, Singh has been observed to vacillate between the "magic" and the "forlornness" of "the city," which is London, the "heart of Empire". Then, in the forward scene, Singh on the one hand criticizes his colonial island for being a "transitional" and "makeshift" society that "lacks order," and on the other hand, he describes London as "the greater disorder" and the "final emptiness." While Singh finds the natural elements of London, such as the snow and the "light of dusk" gorgeous, he detests London's dullness and lack of colour. Soon after Singh has left Isabella with the intention never to return, he states that London has "gone sour" on him and that he longs for the "certainties" of his island, although this is the place from where he once wanted to escape. These

early scenes, then, which pass during Singh's stay as a student in London, tell about Singh's disillusionment with London, to where he has come, "fleeing disorder," and "to find the beginning of order." In a second flash-forward, however, as Singh arrives at Isabella, he calls his journey to and from London a "double journey" and a "double failure." This "ambivalent situation" indicates that Singh is nowhere at home, and it is an indirect criticism towards the "coloniser", who can be said to be the original cause of Singh's "rootlessness", identity crisis, because he has "displaced" colonial people like Singh. This argument is reinforced by an example given by Singh, where, to write his biography, he prefers the dull suburb hotel of London to the pastoral cocoa estate on Isabella. Singh calls his return to Isabella a mistake, but he believes that the cause of his mistake has been the "injury inflicted" on him by London, where he can never feel himself as anything but "disintegrating, pointless, and fluid." This is another example that shows to what extent Singh has been affected by the coloniser's practice of "displacing" people. Leaving Isabella, Singh feels relief. But as he arrives in London Singh feels he is "bleeding." For the second time he senses the "forlornness" of "the city" on which he has twice "fixed so important a hope." Twice he has come to the "centre of Empire" to find order, but twice he has been disillusioned.

Identity crisis

The identity crisis that his characters face is due to the destroying of their past and those who eventually overcome the crisis are the ones who have recovered their past or somehow managed to impose an order on their histories and moved on in life. Naipaul's attitude to culture has always been progressive. It is the Third- World's blind mimicry of the West that he cannot stomach. He lashes out at the shortcomings of Third- World societies, which have their roots in their traditional cultures, but are unmindful of them in their blind following of the West. They are thus able to maintain a distinct identity. But for the generation born in exile, life in the foreign soil proves almost fatal, as they have not been blessed with the insularity of their forefathers, who went there from India. For the new generation, India loses the sense of reality that it had conveyed to their ancestors. The major themes that emerge from a reading of his novels are related to the problems of the colonized people: their sense of Alienation from the landscapes, their identity crisis, the paradox of freedom and the problem of neocolonialism in the ex-colonies. The people who can no longer identify with a cultural heritage lose the assurance and integrity which the locating racial ancestor provides. In addition, the harsh

conditions of colonialism have left the West Indian bad conditions under the burden of poverty and ignorance. Because psychological and physical conditions correspond so closely, the unhoused, poverty stricken West Indian is so often culturally and spiritually dispossessed as well. His only alternative is to strive after the culture of his ex-colonial masters even though he is unable to identify with their traditions and values. In *The Mimic men*, however, Kripal Singh is not handicapped by poverty, ignorance, a lack of natural talent or the persecution of a grasping Hindu family. He has gained the material success, public eminence and apparent independence that Ganesh, Harbans and Biswas all longed to have. In addition, because of his university education and his exposure to a more sophisticated society in London, he is better able to recognize and articulate the many ills of his native back ground. but his clearly superior status and acute consciousness do not make him any less vulnerable to the subtle, yet over powering consequences of his psychologically fragmented and confusing past. In fact, his ability to rationalize his own condition sharpens rather than reduces his total alienation from his environment and his final rejection of an active life. The *Mimic Men*, however, is more than a mere elaboration of Naipaul's' previous West Indian novels: it is a profound re enactment of the growth and nature of the East Indian, west Indian psyche and its reaction to the three cultures, Indian, Creole and English, which influence it. In the process, Kripal Singh, the narrator, confessor and visionary, comments on power, politics, social and racial interactions, sex, education, displacement, isolation and identity crisis as experienced by the ex-colonial. Each topic is used to illuminate a facet of his mind.

Conclusion

To summarise what has been argued above, Singh is disillusioned about both Isabella and London, because he is a member of a colonised people that has been “displaced” identity crisis on a colonial “slave-island,” with a racially and culturally mixed population. In the period before Singh comes to London, he vacillates between his longing to escape from the island, where he feels “displaced” and “rootless”, and the feeling that experience past on the colonial island nevertheless attaches him somehow to it. During Singh's political career, the “ambivalent attitudes” in Singh and Browne have shown that, while they seem to criticise the “colonised” and the colony, their “ambivalent attitude” actually indicates that the real source of the faults criticised

in individuals and the society is to be found with the “coloniser”. Finally, Singh escapes from his “artificial home” to the “imperial centre” and claims to have found fulfilment there, but his “ambivalent attitude” again shows that these are not real fulfilments, but only excuses used by Singh to find a “sense of attachment” in a certain “location” of the earth. However, even during this seeming compromise, Singh makes his important statement that finally attaches him to his own culture and not to the one of the coloniser.

Works Cited

1. Bongie, Chris. *Islands and Exiles: The Creole Identities of Post/Colonial Literature*. California: Stanford University Press, 1998.
2. Harney, Stefano. *Nationalism and Identity: Culture and the Imagination in a Caribbean Diaspora*. Kingston: University of the West Indies, 1996.
3. Naipaul, V.S. *The Mimic Men*. London, New York, etc.: Penguin Books, 1969. (First published 1967).

Feminist Writings

DR. V. Ramesh Babu MA, BL, Ph.D,
Lecturer in Political Science
Dr. V.S. Krishna Government Degree & PG College (A)
Visakhapatnam

“The Philosophers have interpreted the world, we have to change it”

- Karl Marx

In the second half of the 20th Century, world witnessed many changes of better life of human beings, especially, the rejected, neglected, dejected and marginalized sections of peoples. Regarding the change in the universe, **Gautama Buddha** said “**nothing is permanent, everything is subject to change**”. So in the life of dejected, rejected, depressed, marginalized have a ventilation in the form of the subaltern studies. The **Subaltern studies** is the study of individuals / social groups who are pushed to the peripheries of the given society and find themselves deprived, dejected, marginalized and subordinated in their social life.

The **Subalternity** is a condition and it is a situational. The sub-alternity is exercised by some over majority in all over the world. The word subaltern has historical significance in its usage. The word subaltern means subordinate and inferior in rank. In later medieval British, it was used to refer the ‘serfs’, peasants, in 18th, 19th centuries, it was used to refer inferior ranks in the army, the foot soldiers. In 1930s, **Antonio Gramsci**, an Italian Marxist used it to refer the working class. When Gramsci was in prison he, wrote his notes of prison. The prison authorities will check his writings. That is why Gramsci, used the word **SUBALTERN** instead of **working class**¹. So there after in the post-colonial period all used to write the word Subaltern, to refer to the unrepresented group of people in society. The term Subaltern, it encompasses the exact picture of lower class people.

Causes of Subalternity of Women

In my essay I am restricting the area to the Feminist writings. Subaltern studies is a vast area and not possible to cover in a single and little attempt of writing. So, I will cover only the Feminist Writings which one of the of the Subaltern studies. In my attempt, I will try to discuss the origin of subalternity of women on this earth, and in my paper , I will discuss the subalternity of women in general, in half of the paper and I will analyse the contribution of B.R.Ambedkar, and others to ventilate the grievances of female subalterns in second half of the paper.

It is examined that there had been matriarchal² society, in which woman was head of the family. The power had been with her. In that society, woman was the centre of power, and man was subordinate to her. But time passed over from time immemorial, women was made subordinate to man and she was made dependent on man. Why it could have happened, the dominance of **Partiarchy**³ has been achieved through the historical forces. From time immemorial, the male-folk went for work and they were the bread earners of the family. Then women were confined to the four walls of their houses, looking after their children and house hold duties. They never went out for anything and as a result women lacked vigour, vitality, exuberance and mobility. Physiologically a lot of changes took place in the body of a woman especially when she bears a child in her womb. She bodily changes along with the strict restriction on movement resulted in the complete subjugation of women. This historical factor has paved the way for the treatment of woman as the inferior both psychological and physical to the man⁴.

It is observed that women are being treated as the “other”⁵ since they are subordinated to the men. The subalternity of the women in third world is even more pathetic. They were doubly segregated; first of all from their men and also from the white upper class who were their foreign rulers. The Third World women are discriminated on the basis of gender, color and caste. The concept of the ‘other’ comprises not only of the women of the third world but all the unwanted people like mentally retarded, mentally derailed and people with homosexual activities. In these third world, the ‘other’ always occupies a position outside the mainstream of life and they are treated as marginals who do not contribute anything to the welfare of the society. The psychological reason behind the treatment of women as the ‘other’ is to subjugate them under the patriarchal dominance and utilize their servile existence whenever needed.⁶

Subalternity of Women in India

It is examined that India is a land of varieties and vitalities. India is divided into different states in the name of class, religion, language, ethnicity, gender and citizenship. In this scattered outlook, the condition of subaltern is all the more pathetic. India's religion of majorities and caste system played the main role in making women subjugated, and they were treated as second class citizen religious practices made her not to have liberty to open her mouth in her entire life. She had been a listener and to practice what the religion says. That is why Gayatri Chakravarty Spivak, in her celebrated essay "Can the Subaltern Speak"? vindicated that apprehension of woman in India made them to practice the widow sacrifice known as sati⁷. The practice of sati in the pre-independent India was considered as part of a barbaric culture by the Western world. The subaltern, Spivak said had no right to speak against religious practices. So here, we should remember one thing that the Pythagoras' say "**man is measure to everything and nothing else**" that means the human beings are responsible to the subalternity of the subalterns of the peoples.

Subaltern Female Essence and Existence

There are many forms of Feminism we can observe them, from Enlightenment and Liberal Feminism to Cultural and radical Feminism, Elbert, Teresa L Claims in terms of their motifs and struggle that they "have attempted to define women's position in society and thus the basis of women's oppression as well as an agenda for change in terms of either basic equality with men or a fundamental difference between men and women"⁸. She differentiated between liberal and radical feminism and claims that both of them would tend to struggle for identity.

In Western countries, by the Enlightenment and Liberal Feminist view there was an argument for a "natural" quality between men and women depending on the belief that, in an inherent human nature both men and women are alike, cultural and radical feminists, on other hand argued for the fundamental differences between men and women, commonly treating these differences as deterministic and largely inherent trait. The female difference was celebrated by cultural and radical feminists was seen by post- structuralists as constituting an '**identity**'⁹

It is observed that, in this line of study, Spivak focused the subaltern female study. She insisted that their position as more out casted. "If, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern female is

even more deeply in shadow".¹⁰ Feminists have been alert about the difference to identify females with their modes of struggle and way to posit identity. Sa'ar, Amila had discussed the issue of **Patriarchal Bargain** and the variation of female roles that they adopt themselves. Sa'ar, Amila explains the modes the female takes under the different norms of patriarchal system with the term. Amila refers Deniz Kandiyoti, who introduced the term in the patriarchal bargain" in 1998. Amila pointed out the main focus of patriarchal Bargain as it is used:

To explain how women living under patriarchy to maximize the security and optimize their life options. She showed that women' responses to male dominance very widely, according to the objective opportunities, Whereby women act as devout guardians of patriarchal moves and values to skilful maneuvering to make gains while avoiding over conflict, to different levels of passive and active resistance.¹¹

Contemporary Feminism

that feminism as a movement never had a commonly approved methodology in combating differences that existed within the sex. British Feminism has so far been more Marxist and theoretical in orientation, with its concern mainly with questions of representation and genealogy.¹² American feminism on the other hand, has been more concerned with women's writing an involved in the task of retrieving lost traditions of women literature. Showalter says that feminist criticism could be classified into two broad categories. One of these is mainly concerned with women as readers and thus consumers of male texts while the other preoccupies itself with women as writers. The former strives to change women's apprehension of male texts by providing a "feminist critique" which probes ideological assumptions of literary phenomena. Showalter describes the latter by the name 'Gynocritique' as its primary concern is with women as the producers of textual meanings, along with the history, themes, genres and structures of literatures by women.¹³

Harlem renaissance

The Harlem Renaissance is was part of the world war I cultural upheaval that found all of American society trying to come to terms with the shift from a rural way of life to an urban and industrialized one. W.E.B. BOIS the main profounder of the Harlem Renaissance called for " a renaissance of American Negro literature (FOR) the strange , heart rending race tangle is rich beyond dream and only we can tell the tale and sing the song from the heart.", the New York Herald Tribune proclaimed that a

Negro renaissance was well under way. Now known best as the Harlem Renaissance, it was an era of vigorous cultural growth that coalesced around a group of creative young artists, artists, musicians and powerful social thinkers as W.E.B. Bois and Alain Locke in Manhattan's Harlem around 1920.^{13a} This movement led the American Negros to lead a human rights protection late in the 1960s by Martin Luther King Jr.

Indian Feminist Writings

Siddhartha Dhungana describes the Indian Feminism and its nature. He mentions about Mahasweta Devi, who is one of India's foremost writers. He said Mahasweta Devi had her unique pattern to represent stories from the side of those ignored group of people. Her powerful fiction has won her recognition in the form of the different national awards. Her believes in writing for the tribal, downtrodden, and under privileged. In her writings, the condition of India's indigenous people and of other economically marginalized people were envisaged. She puts female within them with their strength and modes of existence. These influences could be seen in her short stories, including "Standayani", 'The Five Women' as well as in her novel 'Hajar Churashir Ma (Mother of 1084). She could easily envision the life and feeling of those females.¹⁴

In a short story, of Mahasweta Devi, "Standayini" (Breast Giver), the main character Jasodha, a Brahman Woman character, whose husband lost his legs in an accident and she has take up the job of a nurse in a rich family. Her role as a wife and as a mother of the owners family is the key female possessiveness in the context. The concept of motherhood is far more complex than mere female reproductively, Jashodha's owner's wife assigned her for breast feeding to her son-in-law's children. Mahasweta Devi presented Jasodha's maternal body as "professional mother". She presents Jasodha's motherhood as "her way of living and keeping alive her world of countless beings. Jasodha was a mother by profession, professional mother"¹⁵

The argument was about existence with her own body which takes care husband and gets professionalized Identity. Mahasweta Devi, wanted to value Jasodha with her strength that "she wants to become the earth and feed her crippled husband and helpless children with a fulsome harvest"¹⁶. In this way Jasodha is also presented as the figure of mother India, 'such is the power of soil'¹⁷. Jasodha is localized in terms of her needs and existence.

In her second short story "The Five Women" Mahasweta Devi gave an explanation of the existence of five women who were unheard, and neglected and marginalized. In

this story, she attempts to revision the tales of Mahabharata with different narratives. She has brought together marginalized women and rajput (royal) family's daughter-in-law so as review female bonding with rumors and collective consciousness of those subaltern females. This story 'the five women' is basically located with the narratives of those five women whose soldier husbands fought and died in the Kurukshetra war. These five women represent the ignored class of the people who live together with some voice "hai, hai" as they keep on wailing for the loss of their husbands. They searched for their dead husband' bodies to fulfil their rituals. They do not believe in 'Dharma Yuddha' as they know the war is spoiling the sons and husbands of many mothers and wives. They don't believe that dead sons and husbands will go to heaven as they killed their brother's, sons, gurus and disciples. This sense of interpreting war, not as 'a righteous war' but as "a war of greed"¹⁸ shows their consciousness which puts them together sharing the same fate and sentiments. They did not ready to serve the widowed 'Uttara, the royal daughter-in-law as dasais (servants). It is their self respect. The senior servant, Madraja, has to convince them to be companions to Uttara who is pregnant too. Their consciousness for living in their reality is most important as they accept their situational needs. Uttara shares their companions and feels light hearted since they become good friends to Uttara who do not let her feel grief stricken. This is the part of their collective voices, that being widowed they could serve the royal widow not as servants but as friends. They live life with their nature. Besides, such collective effort to live in their way, they tried to make Uttara feel their essence too. Their own voices and lives get exposed out from the royal palace as they sit in grass land.¹⁹ So when writing about subalterns the writer should describe the original condition /state subalts wether happily or not , the writer should show the interest in which through which subalterns could get better life.

B.R. Ambedkar and Dalit Movement and Buddhist Ideology in Relocating the Subalternity

Dr. B.R. Ambedkar, was champion of the Dalits' emancipation. He was born in an untouchable family of India. He was subjected to both physical and mental torture. His academic Excellency, his degrees and versatile scholarship could not help him to lead a free normal and honorable life as the other caste- Hindus had. Being an untouchable, he had enough tears, tension, insult, humiliation and torture. He had bitter experience in his life, because of his social background. He could understand life of untouchables, who were poor, ignorant, illiterate and defenseless, 'besieged' Untouchability. Having understood the 'life of his brethren, he launched a life long

crusade for emancipating them from their centuries old enslavement and ostracism²⁰. He was great son of India. He was a great humanist, philosopher, parliamentarian, legal luminary world class economist, educationist. Sociologist, historian and great social reformer. All this multifaceted personality, he attained only because of his industry.

B.R. Ambedkar and his writings taught what was India, how was India, what should be India. His writings shown us about the real India. His writing represent the subalterns of India. His writings examined real life of Indian from time immemorial. He wrote

- (1) the castes in India; their mechanism, genesis and development"²¹. In this, he examined origin and development of caste in India.
- (2) In 1935, he wrote annihilation of caste, which inspired Kanshiram, the Dalit Leader who floated the political party, Bahujana Samaj Party. The Party came to power in Uttar Pradesh. An untouchable women i.e, **MAYAWATI** became the ruler of the most populous state.²²
- (3) In 1947 he wrote ‘states and minorities’. It was a memorandum submitted to the constituent Assembly ²³. It contains the RIGHTS AND PRIVILEGES, Dalits, what they should be provided by the constitution.
- (4) In 1948 he wrote “The Untouchables”, in which he discovered the cause of untouchability in India.
- (5) In 1946, he wrote “Who were the Shudras”? It was an enquiry into how shudras came to be fourth varna in Indo-Aryan society²⁴.
- (6) In 1957 he wrote “Buddha and His Dhamma” in which the Buddha and his preaching’s were examined. It is a bible of Indian Buddhists²⁵.

It is observed that by his writings, Ambedkar represented the subalterns of India, who were unrepresented, unheard, rejected, dejected and marginalized in all walks of life. He is the great inspiration to the launching of the Dalit movement in India. Through his writing, he became the emancipator of women in India. His writings not only for Dalits but represent the both sex in India. His writings and preaching are the real inspiration the female subalterns in India.

“Do not feed in any case your spouse and sons if they are drunkards. Send your children to schools. **Education** is necessary for females as it is for males. If you know how to read and write, there would be much progress. As you are so your children will be mould their lives in a virtuous way, for sons should be such as would make a mark in this world”. Ambedkar eulogized the importance of education and civilization, but when chose to between the two, he gave more importance to education as :28

“We may forego material benefits of civilization
But we cannot forego our right and
Opportunity to reap the benefits of the
Highest education to the fullest extent....

Backward classes... have just realized that without education their existence is not safe”

And the ultimate benefit of education is reflects in the words of Ambedkar, we can examine as:

“Tell the slave that he is a slave.. and
he will revolt against slavery²⁹ .

Thus Ambedkar’s writings explained the importance of subaltern studies.

Ambedkar’s Religion for Emancipation of Mankind

Ambedkar made a thorough study of the major religions of the world. On his understanding of the religion, he prepared four important characteristics of a true religion. These characteristics are as follows. Ambedkar made a thorough study of the major religions of the world. On his understanding of the religion, he prepared four important characteristics of a true religion. These characteristics are as follows:

- i. “That society must have either the sanction of law or the sanction of morality to hold it together.
- ii. That religion as defined in the first proposition must be in accord with science.
- iii. That religion as a code of social morality must recognize the fundamental tenets of liberty, equality and fraternity.
- iv. That religion must not sanctify or ennable poverty”.

In India , the subaltern studies are written by various writers both men and women. In the modern India Mahatma Jyothiba Phoooley his wife Savithribai Phooley wrote extensively on women and men. In south India Ramaswami Periyar Nayakar and Narayana Guru led the movement for the social reforms by which they sought emancipation of subalterns in India. In 1970s In Maharashtra state witnessed the emergence of Dalit Panthers movement led Dalit leaders. Professor Gail Omvedt, American born Indian citizen is well known writer in subaltern studies. In all states ,the, subaltern studies are in full swing. In India, the subaltern could get emancipation of all walks of life definitely. It is a forth coming reality in a short period of time. I hope for the BEST.

Works Cited

1. <http://www.youtube.com/watch?v=bm-BbTReyo>
2. D.Thomas, Indian Women Through the Ages., Asia Publishing House ,1964.
3. Ibid,
4. Gayatri Spivak's theory of subalternity.
5. In family MAN has been described to have self and woman was treated as 'other'
6. Ibid,
7. Salt : An act self-immolation by a women in the funeral pyre of her dead husband. Dharmashastra and Rig-veda, ancient Hindu religious texts, treat sati as a ritual rather than an act of suicide.
8. Spivak, Gayatri Chakravarthy, "Can subalternity speak? Norton Anthology of criticism. 2011. [cited 2011 July 29]. Available from URL, www.geocities.com/spivak/subalternpol.pdf.
9. Ibid.
10. Sa'ar, Amalia, Post colonial Feminism, the politics of identification, and the Liberal Bargain. 2011 August 02, Available from : URL:<http://www.jstav.org/stable/27640835>.
11. Mallon, Florencia E. "The promise and Dilemma of Subaltern studies : Perspectives from Latin American History". American Historical Review. 2011 July 29, Available : URL: www.geocities.com/spivak/subalternpdf.pdf, <http://links.jstar.org/sici?sicid=002>.
12. Showalter, Elaine, Feminist criticism in wilderness : Contemporary Literary Criticism; Literary and cultural studies. Ed. Robert Con Davis and Ruland Schleifer, New York. Longman, 1994 p.336.
13. Showalter, Elaine, "Toward, A Feminist Poetic Modern Literary Theory. A reader. Ed. Philip Rice and Patricia Waugh, London, Arnold, 2001, pp146-147.
- 13a. This Harlem Renaissance started in 1920s and ended in 1930s in the NEW YORK CITY and its northern part territory mainly led by the Negro intellectuals.
14. Siddhartha Dhungana, Subaltern Female Identity in Mahasweta Devi's 'standayini' and 'the Five Women' international Journal Scientific Research Reviews', January – March 2014, Khatmand, Nepal. P.169.
15. Morten, Stephen, In Gayatri Chakravarti Spivak, Routledge, London, 2003.p
16. Ibid
17. Mahasweta Devi, 'Standayini' Trans. Spivak, Subaltern studies V. Ranjit Guha. OUP: New Delhi, 2005, pp. 252-276.

18. Mahasweta Devi, After Kurukshetra; New Delhi, Seagull Books, 2005.
19. Siddhartha Dhungana – p.174.
20. V.Gpal Reddy, reword, in Dr.G.Bhadru Naik (ed) Dr. B.R.Ambedkar's Vision of Dalits Uplift and Its Contemporary Relevance,Sree Bhagavan ,Publication, Hyd.
21. Ambedkar,B.R. Castes in India:their mechanism,genesis and development, The Indian Antiquity, 1917.
22. Ambedkar,B.R. ,Annihilation of Caste,Ambedkar school of thought Katra Jaman Singh, Amritsar, 1944.
23. States and minorities , what are their rights and how to secure them in the Constitution of Free India,Thacker &Co. Itd,Bombay,1948.
- 23a .Ambedkar,B.R. , Untouchables, Amrit Book Co. New Delhi, 1948.
24. Ambedkar,B.R. , Who were the Shudras ? how they became the fourth varna in Indo Aryan Society? Thacker & comltd.Bombay, 1946.
25. Ambedkar,B.R , Buddha AND His Dhamma, Siddhartha College Publications , Bombay, 1957.
- 25a. D.S.Gaikwad: the Impact of D. Ambedkar on Edn, of weaker sections of India,in K.N.Kadan, (ed) dr.b.r.ambedkar: the emancipator of depressed, p.210.
26. Babasaheb B.R.Ambedkar writings and Speeches Vol VII, PART.III,P.282.
27. Keer, Dhananjay. Dr.AMBEDKAR LIFE AND MISSION,Popular prakashan publication Bombay,1977, p.352.
28. Babasaheb B.R.Ambedkar writings and Speeches Vol.ii p.61.
29. Keer, Dhananjay. Dr.AMBEDKAR: LIFE AND MISSION, Popular prakashan publication Bombay,1977, p.p.60
30. BR. Ambedkar : Mr. Gandhi and Emancipation of Untouchable, Thacker & Co. Ltd. Bombay 1943, P.499.
31. Dr. B.R. Ambedkar : Buddha and the Future of His Religion; Maha Bodhi Society, Calcutta 1951, P.11.
32. B.R. Ambedkar : Buddha and His Dharma, Siddhartha College Publications, Bombay 1957, P.597.

In Visible Pain of Black Women in as a study of Alice Walker's *The Colour Purple* and toni morrison's *The Bluest Eye*

L. Sangeetha Vinaraci M.A.,
English Literature
K.G College of Arts & Science, Saravanampatti

Maya Angelou and other writers focus their writings about social status of African American black women, how they struggle to lead their life . Toni Morrison was the first African American women to won the nobel prize for literature in 1993, and she won Pulitzer prize for her work "Beloved" in 1988. "The Bluest Eye" was Morrison's first novel , which was inspired to wrote by the influences of her child hood elementary school friend she wants her life filled with Blue Eyes. In her novel the term Blue Eyes represents the main protoganist, pecola Breedlove.

I would like to present this paper with comparison of two famous African American writers works, Alice Walker's "The Color Purple" and Toni Morrison's "The Bluest Eye". Both works had similarity between major protoganist how two black young girls life was frustrated with society norms and social status or condition between white and black colored women . Alice Walker won the Pulitzer prize for her famous novel "The Colour Purple" in the year 1982. It's the story of two sisters how they are separated by family conditions and how they support each other util the plays ends .

Walker presents her The Colour Purple – How women are live under the male chavanism, either her husband or father. In colour purple Celie was continuously abused by her father and given birth to two child, like Morrison's novel The Bluest Eye the scene opens major protoganist pecola breedlove was sexually abused by her father, she was unconscious condition in the kitchen floor later she comes to know what happens to her, which was seriously affect her mental capacity. During the period of

early 1970's many African American mainstream writers focus their work in the genre of romance, mystery, science fiction and literary fiction. Month February is called as African American month.

Both Morrison and Walker portrayed their writings about color of women in the society. when I am comes to read both these works and other African American writers works, I can understand how black people are difficult to lead their life with white dominative society. And how they are separated from the society for example—David Rubadiri poetry “A Negro Labourers in the Liverer Pool” here Rubadiri portrayed about a group of black community people they suffering under white, they isolated by society and they live in backstreet pavement ,their back bone was bend by heavy work done by us for white people well fare life, they never smile in their life, they don't hope for the independent life even though they got the freedom still under the slavery of white people, they “Neither talk nor Walk” no one ask their pain of living , no one ask about their pain of lives for centuries they treated by slave for several years.

I was so frustrated when, I understand the pain of lives of black people by this work. So many questions are aroused in my mind how ashame to be live with dominative society, we all human being, why we classified people by their social status not by their intellectual interpretations qualities, I really worship African American writers how strongly they exhibit their pain of livings so many centuries in their works, because of them we all comes to know about the struggle past of black people. The color purple and The bluest eye are potrayed how black women survive in the hard conditions.

During this period many young black women are physically injured and realities of their life they self hatred grownup children of the out side world. When we compare medical care status of white and black slavery people, the slave balack women were not even given by proper medical care. Because black women were assumed to be less fragile , who gave birth easily and there fore needed less care than white women.

In color purple walker carved her own experience in her work, celie is one of the good example for chivalry women to build a new life for herself to declare her identity as a working and self confident women it becomes “A story about finding and being reconciled with God”. Which exhibits the effects of sexism, racism, as the main theme of the this novel is spiritual development, the concept of God was belived by celie ,as she has no other contact with life. Celie starts writing letters to God when she was at

the age of 14 years old, we can understand the growth and maturity of celie at first daughter, and women, care taker of the child, motherhood, struggle for her own identity in the society and so on .

Another sub theme walker examined in this novel was “Lesbianism”, the relationship between shug avery and celie. “Incest and black lesbianism as something naturaland liberating”. Here walker portayed celie and sofia character as a juxtaposition characters ,strong and weak characters in the same work. Like Morrison also used juxtaposition characters they are dick and dane. The Bluest Eye express the pathetic situation of white and middle class American ideals of beauty on the developing female identity of young African American girl during the year1940’s, which also represents experience as women of color. Claudia mac teer was the major narrator of this The Bluest Eye, the term blue eyes represents her and which express how she was in the mood of driven madness in the whole novel, which was divided in to four category each category represents the four cycle of seasons. Pecola was a black girl with her dream to be

Works Cited

1. A Study of Alice Walker The Color Purple by Shahida, M.Chakrsnaryan, 2005.
2. Alice Walker, The Color Purple, Washington Square Press,1982.
3. Toni Morrison The Bluest Eye, Vintage Publishers, 1999.
4. www.Bartleby.com
5. www.enotes.com
6. www.benglishstudents.com
7. Toni Morrison “The Bluest Eye” 2009 the Columbia Encyclopedia Sixth Edition, Newyork, Columbia University Press.
8. The Bluest Eye -Toni Morrison USA 1970 (plume)
9. David rubadiri the negro labourers in the liver pool
10. Alice walker as feminist – In search of our mothers garden.

Focuses on Social Media for the Perspective of Subaltern Through the Movies

G. Vijayalakshmi M.Phil.,
Research Scholar
Thiruvalluvar University, Serkkadu

Introduction

This Paper focuses on how film is used as a tool to broadcast an ideology. The both films Kabali and Tharamani had symbolically represented the problems, Issues, and everyday struggles of the subaltern classes. This film as a narration to explain about the subordinate classes that must be alert of the cultural invasion and identity. Both the movies is an attempt by the subaltern classes to legitimate their spaces in the Mainstream media. In these movies delivered that how female characters are marginalised and how they are suffering a lot with the searching of their own identity.

Film is one of the major means of communication to reach to a wider audience. Of all the Social media, the Cinema plays the best role to convey the message to its views with its audio - visual and representational qualities. To criticise the social system or to honour a cultural system the cinema can always to wonders in spearheading the change. The cinema acts as an alternative public providing space for multiple sections of the society to represent and assert one's identity. The visual narrative of the cinema represents the people's choices lives and their identities. All the positives of the dominant firms of production, the film Kabali representative meanings that are to be closely viewed and observed and deciphered.

The socially specific cinema in representing the lives of the suppressed people across the world and not in a dominant reading perspective but totally from a subaltern perspective. The choice of selecting image, shots, frames, the constructs, locations, diversity of characters, and dialogues reflects the cultural and embodied lives of the

marginalized communities. This article particularly focuses on interpreting the film with a subaltern cultural perspective. This cinema shows the presence of Rajnikanth, a star in media and favourite actor too many people because it's a huge promotion, to reach the message easily for all types of peoples; he had played the role of Dalit leader and as a savior of the low caste communities. Cinema is used as a symbolic vehicle to provoke the un guided masses towards an egalitarian system of society.

Same like Ram's Taramani was one of the most and best film that clearly shows how IT sector women's are suffering in this society. Taramani was expected to be a film that critiques the life of the IT Engineers and those who live on the periphery of this IT industry through a Marxist lens. This film overviewed with the main two characters are wasting away their life but the female character is much better with the succession of her career, not in life. He wasted his life of spending for his girlfriend but not succeed in his life. Through their courtship, the film unapologetically tries to connect killing of Tamil fisherman, nationalism associated with cricket, male sexuality, uncontrolled urbanisation, police brutality, and demonetisation and so on.

This film Tharamani which tackles modern relationship in a liberal- capitalist set up, represented in a much more holistic manner. For instance there is a typical creepy male boss who harasses the female character in this movie as if to suggest that women being forced against their will for favours is not down to individual male behaviour but a basic consistent of transactional corporate life style. In the same film the other type of men treating his women with a different manner like he is interested of watching his women dance with others to satisfy him. Taramani gives a rich quality of a single mother who cares about her child and also excellent in working career, despite constantly battling the raiding eyes of men around her, walks around wearing clothes she is comfortable in.

A Semiotic analysis is used in this Study. These films are interpreted with the culture of the subaltern, the food practices, self respect and loyalty that were reflected. They overviewed of these movies is based among modes of interpretation and explain the identity they are carrying. The both Movies are representing the marginalized communities socio- political movement and also to identify the representative picturization tools of the marginalized sections and the major research that found in this movies are the portrayal of the Bahujan culture.

The Film Kabali opens up with a backdrop of the carved image of all the working class people performing their indentured labor. The title acts as a sign, in the form of a pictorial representation of the movie, which communicates to the audience saying that the movie is about the subaltern people, their experienced lives and their cultural practices their contestation with the new forms of discrimination and their socio economic struggle towards political power. Kabali in films has been used for a lower class, lower caste dalit and also sufferings of a women character in this society. But this film broke that stereotype that he is no longer that kind of a goon who would bend his back like a slave and obey the orders but, as a new Kabali who strikes back.

Like Kabali, Taramani also giving the juice of subalternity, how female characters are facing their problems in polluted society but in a different environmental. The director of Kabali movie, who himself is highly motivated and inspired by the academic writings and teachings of the subaltern scholars, activists and intellectuals, used the medium of film to spread the ideology of these organic intellectuals. The film selectively follows the three fundamental principles of Dr.B.R.Ambedkar, one of the key leaders of the anti-Caste struggle in India, summarized the essence of this movement in the following three words- Educate, Agitate and organize. The symbolic development of the Chappal in the hero introduction scene conveys the meaning that the role played by the protagonist is about a Dalit life. Historically, the high class people have ego on the treating of lower caste people, because of the range in this society but it should not clipped as a human being into the separation.

The mainstream that shows in this film, symbolically watching the movie title 'My Father Balaiah', which is being read by the protagonist. This book explains about the life experiences of three generations of a Dalit family. The aristocrats, the social isolation, the caste order punishment the cultural practices of Dalit's were portrayed in the book. This visualization represents the necessity for the subaltern to know the subaltern history. The critical theory and post colonialism, the term theory subaltern designates the populations which are socially, politically and geographically outside of the hegemonic power structure of the colony and of the colonial homeland.

Subaltern is the postcolonial and post imperial societies with a particular focus on those of South Asia while also covering the developing world in general sense. So subaltern shows in the media like women centric films had focused numerous that

have touched upon the varied woes of average in our society. Women living life and behaving within the societal norms, so that even the average judgemental audience could empathise with the effortlessly. For a change Taramani which is set against an IT hub of the same, narrates the life of women, a free-spirited lady, she had sacrifice her whole life for her mother and her child as a single women she did her well best. She doesn't think about her ex-husband and started following with her IT career. In this film, another Male character(prabhunath) was depressed with his love failure, suddenly he met the women Diya who working in IT and joined as friends. He also suffered with depression because his lover had made him rejected but he sacrifice his lover needs through the part of theft by the person who travelled in the train, unfortunately the person was death with the heartattack because of he lost his money that was theft by prabhunath.

Conclusion

The mainstearn in this films that showed the various colours are judged as the peoples are dull colours are belongs to subaltern classes and the peoples are dark as judged to high class. This is the main psychological view to be change by the audience because Michael Jackson, a black pop-singer, used the 'cultural vehicle of communication' of 'song and Dance' to transform the world. Ray Pratt says, 'Body is the site for the assimilation and communication of information' (Pratt, 1990). Both the film speak about the adaptability of the subaltern classes. Despit of their proverty and low economic status, they struggle hard to educate and so on. The cinema is the de-established the conventional sign system that have been constructed in cinema for long. It is the extension of the subaltern social life, which is marked by the realities of caste and its hierarchical nature. Both the cinemas has evolved particular modes of representing configuration of caste, classes and gender. Dalit and some other subaltern group have become invisible under this exercise of the cultural hegemony. But both the films could successfully break that the chain and represented the organic lives of the subaltern sections.

Works Cited

1. Aguirre Rojas, Carlos Antonio (2005). Hegemonic Cultures and Subaltern Cultures: Between Dialogue and Conflict. (2005).
2. Menon Thinkal, Taramani movie review, Times of India(2017).
3. Menon Thinkal, Kabali movie review, Times of India(2017).
4. Naig Udhav, 'Taramani' review: a film that tries to do too much, The Hindu (2017).

“No Room of Her Own”: Astha in Manju Kapoor’s Novel *A Married Woman*

Dr. M. Kannadhasan

Assistant Professor, Dept of English
Thiruvalluvar University, Vellore

A Married woman is the second novel of Manju Kapur. The novel is about the sufferings and suffocation of a woman in search of her own room in the male dominated society. The protagonist Astha is portrayed as ‘a women in search of her own room, own space’ in life. The very beginning of the novel reflects the notion of the patriarchal setup where Astha is born and brought up. Manju Kapur opens the novel with Astha’s description:

Astha was brought up properly, as befits a woman, with large supplements of fear. She was her parents’ only child. Her education, her character, her health, her marriage, these were in burdens. (Kapur 1)

Astha is brought up under strict patriarchal supervision by her parents. She cannot do anything as she wished. It is mandatory for Astha to wake up a five o’ clock for a morning walk. After that she has to do a Pranayama with her father. Her father wanted Astha to become an I.A.S. officer while her mother had wanted her only girl settled happily in her life. Astha’s mother believe’s that a woman should be devoted to her husband and family. She considers that it is her duty to get married Astha properly. But Astha likes painting and drawing instead of studying books. However, she becomes a sandwich between her parents’ different wishes that do not care about her emotions. She feels that there is no room for her emotions and aspirations in her parental relation. Therefore, she starts to live in her own dream world of a romantic happy married life.

As a teenager girl, Astha remains absorbed in the romantic visions of life. The emotional world of an adolescent girl is very difficult to understand which is a miles away from the practical world of parents. The youngsters want to live their life as per their dreams and aspirations whereas the parents break their dreams and aspirations by thinking that they are their best adviser, guide and philosophers. Most of the times, they fail to understand them properly. After a few years, Astha got married to a man Hemant.

Hemant proved an ideal husband and her dream man. Astha feels complete with her husband. He projected himself as an ideal man and broad-minded and liberal in initial days of life. When the thought of the first baby came, he told her that they would not do any hurry. They should enjoy their life first and then think about the baby. In this way, her life was exactly as she had dreamed. She got everything, a caring and loving husband from a rich family where she has the respectful place. It seems that she has got her expected room in life. However, after few months, she finds boredom in her daily routine to wait for her husband, and do household duties. When she complains about time, Hemant gets angry with her. He argues:

Why are you so childish? I work hard all day, and when I come home, I want to relax. If you are feeling something, tell me. I have no time for all these games... There is nothing wrong with our relationship.... You think too much that is the problem. (Kapur 66)

Here Manju kapur has described the typical patriarchal attitude of a man towards a woman who never entertains any question from the woman. When she wanted to be with him, he remains busy with his works. It is a typical tendency of the Indian man that never understands the emotional needs of his wife. Astha becomes aliened in her own in spite of in her own house. Joya Chakaravarty's observation in "A Study of Difficult Daughters and A Married Women" is important in this context, she observes:

Astha does not want to cross the threshold of her married life: she does not want any other man. What Manju Kapur is hinting at is that had Hement been more appreciative of and sensitive to his wife's needs, Astha would have felt a more complete woman. (Chakaravarty 204)

When Astha was working as a teacher, he considers it nothing but just as a thing of time pass. He says, "What is there in teaching? Hardly a serious job, you just go, talk to some children about poems and stories, organize a few clubs and comeback"

(Kapur 68). Hemant's opinion explores the traditional mentality of men towards women's career and economic independence. Simon De Beauvoir in *The Second Sex* states:

Marriage is the destiny traditionally offered to women by society. But it is seen that the family institution begins to disintegrate when a woman achieves greater economic and social status than man does. (Beauvoir 120)

As a wife, she feels insecure and uncomfortable. She remains starved for love and attention. When Hement started another business, he remains busy in the work and couldn't give time to Astha. She feels lonely without him. Her search of a happy settlement in marriage fails. Manju Kapur has expressed Astha's agony in the following words:

Astha's desire receded. She felt cold, dreamy and distanced from him. She had been waiting for him, but nothing of this was reciprocated. He was a criminal destroying her anticipation, ruining her happiness. Her subservient position struck her. She had no business, Kneeling, taking off shoes, pulling off his socks, feeling ecstatic about the smell of his feet. (Kapur 50)

Manju Kapur has explored the notion of a typical married woman in the patriarchal society. In the male dominated society, women have no importance rather than doing household duties and running the family. There is no denying fact that in the modern scenario the new generation females seek more space and self-identity in the dynamic world. As a modern young woman, Astha becomes sick of sacrifices and bored with the traditional image of an ideal Indian womanhood.

It is a dream of every woman to get pure and complete love in her life. She wants love and affection from husband and family. She does not get all from her family, her husband and her search for her true love proves an endless journey. The people in the circle were not devoted towards her. She gets failures in love, her passions, her career and her family settlement.

It is said that a woman is educated; she has to face many problems in her married life because of her consciousness about self-identity and own room in the society. In this regards, Murali Manohar's opinion hold importance. He remarks in his book, "Indian English Women's Fiction: A Study of Marriage, Career and Divorce," One of the main problems for educated woman is marriage. Most of their problems are related to marriage" (Manohar 13)

Astha is unable to become a good mother for her children because of her engagement in school, political activities and extra marital affairs. Her negligence towards them made her an irresponsible mother who does not think about her Children's future. Here too Astha could not find a room of own in her children.

As a daughter, a wife and a mother, she could not present herself as faithful person. She fails to become a good friend to her children, her husband, and to her lover too. Pipeelika wanted Astha's full devotion towards their relationship, but she fails to do so. She was neither devoted to her family nor her love. It seems her routine life to do things without enthusiasm. She took education without any interest in it, did her job without any enthusiasm and remains tied to a meaningless marriage only to have safety and security in life. Her search for true love and soul mate ended up in failure.

In this way, *A Married Women* is the story of the struggle, depression, suffocation, and disillusionment in the process of self-identity. Astha becomes unable to fulfill any duty completely with satisfaction. Hemant could not get a loyal wife, his dreams also got broken. Because of distressed condition, she cannot lead a happy life. Astha's dream for her romantic and happy settlement in life also ends in disillusionment and she does not find any room of her own in her life. Thus, the novel *A Married Woman* becomes a tale of broken dreams of a woman in search of own room.

Works Cited

1. Beauvoir, Simon De. *The Second Sex*. Trans. H.M. Parshley, Harmondsworth: London, Pan Books, 1988. Print.
2. Chakaravarty, Joya. "A Study of Difficult Daughters and *A Married Women*." *Indian Women Novelists in English*. Ed. Jaydipsingh Dodiya. New Delhi: Sarup and Sons, 2016. Print.
3. Kapur, Manju. *A Married Woman*. New Delhi: India ink Roli Books, 2006. Print.
4. Manohar, Murali. *Indian English Women's Fiction: A Study of Marriage, Career and Divorce*. New Delhi: Atlantic Publishers, 2007. Print.

Thol Thirumaavalavan's Uproot Hindutva: A Subaltern Study

Dr. S. Gopinath

Assistant Professor (Shift II) Department of English,
Periyar Govt. Arts College Cuddalore

In 1982, the expression “subaltern” had small significance in South Asian investigations. Subaltern cognizance had dependably been a basic component of subalternity. The significance of subalternity in Subaltern Studies moved as the system of study. An Italian social scholar Antonio Gramsci’s worry with the state and culture is essential in seeing how the term subaltern can show a man or group in a position “mediocre” to others in some key route (i.e., by class, standing, sexual orientation, area, etc). Subalternity exists inside a network of political affiliations with battles for the strengthening of minimal gatherings.

The book, Uproot Hindutva is an arrangement of Thol. Thirumavalavan’s addresses. It gives a decent look at the development building up around Viduthalai Chiruthaikal, which is ever receptive to the issues of Dalits and women specifically. It doesn’t just take part in shallow dissents. Its individuals are engaged with contradicting the abominations by the caste Hindus against the Dalits. The powers are for the most part submit glove with the position Hindus and takes up the constraint of Dalits in a savage way. While the general battle against the framework is always battled and contradicted, the everyday monstrosities additionally should be restricted and battled against. This additionally requires a solid requirement for changes. The standards of the Constitution require that the powers act in a legit, legitimate and accommodating way.

Thol. Thirumaavalavan conceived 17 August 1962, was the second son of Ramasamy and Periyammal, and was conceived in the village of Anganur in Ariyalur

District in Tamil Nadu, India. Later his father name was changed to Tholkappiyan. His father had examined up to the eighth standard, while his mom stayed uneducated. He has a sister and three siblings, yet he was the main individual from his family who went ahead to advanced education after fulfillment of his tutoring.

Thol. Thirumaavalavan is an Indian Politician, Tamil lobbyist, Dalit dissident, pioneer, researcher, a great speaker in Tamil and in addition in English, social theoretician, a social researcher with solid responsibility for his own particular Dalits and turning into a revitalizing point for some Dalits. He is the emblematic portrayal and social goal of lakhs of Dalits. He is a cognizant aggregate character of Dalits of Tamil society. His thoughts have suggestions in reproducing the Indian country and in making the new majority to rule society. It isn't workable for anyone to see Dalit pumas and Thirumaavalavan independently. As per my perspective, these two are same.

In 1988 he met Malaichamy, the Tamil Nadu state convener of the Dalit Panthers of India while he was working in Forensic Department in the southern city of Madurai. From that point, Thirumaavalavan was chosen the pioneer of the DPI after Malaichamy's passing. He outlined another banner for the association in 1990. Against the foundation of expanding Dalit decisiveness, he developed as one of the major Dalit pioneers in Tamil Nadu, with an extensive base of grassroots help, especially in the southern state of Tamil Nadu. Though Ramdas Athwale began DPI at national level in Mumbai. He was an individual from the Lok Sabha. He is the present President of the Viduthalai Chiruthaigal Katchi (Liberation Panthers Party), a political gathering in the territory of Tamil Nadu, India. He has penned some books in Tamil and made an interpretation of by the interpreters into English.

They are as per the following

1. Aththumeeru – Translated as ‘Trangress’
2. Thamizhargal Hindukkala? - Translated as ‘Are the Tamils, Hindus?’
3. Eelam Enral Puligal, Puligal Enral Eelam - Translated as ‘Eelam means Tigers, Tigers means Eelam’
4. Hindutuvathai Veraruppom – Translated as ‘Uproot Hindutva’

5. Saadhiya Sandharpavaadha Aniyai Veezhthuvom - Translated as 'We Shall Defeat the Casteist Opportunist Alliance'
6. Amaippai Thiralvom – To be translated into English

He uncovered his proficiency in acting movies separated from composing books. His first film 'Anbu Thozhi' (In English 'Woman Love'). Anbu Thozhi is a film which is sanctioned in 2007. His name is Karuppu in this film. It depends on an affection triangle between a yearning artist, a settler from Sri Lanka and a Tamil Militant pioneer. Later he did the main part in 'Kalaham' (In English 'Insurrection or Riot'). In this, he assumes his part as a law school teacher. He additionally showed up in Mansoor Ali Khan's *Ennai Paar Yogam Varum*.

As indicated by Thol. Thirumavalavan, freedom developments never kick the bucket. His view on Tamils is to get their own territory to live with deference and poise. Eelam is the main arrangement. Tamils will accomplish that some time or another is the announcement of him. He voiced his most extreme help to LTTE development.

Thirumaavalavan is likewise a staunch pundit of Hindu patriotism and, specifically, Hindutva. Hindutva, to Thirumavalavan, is the pith of the severe Indian state. Hindutva, he contends, has through religion attempted to homogenize Tamil society with that of northern India. This, he says, has prompted Tamil losing its character. Ethnic Tamil patriotism, in his view, is fundamental to battle Hindutva.

Two of his books have been distributed in English. They are *Talisman: Extreme Emotions of Dalit Liberation* and *Uproot Hindutva: The Fiery Voice of the Liberation Panthers*. The book '*Uproot Hindutva*' is the trademark given by Babasaheb Ambedkar.

Uproot Hindutva is Thirumaavalavan's the next translated work into English. *Uproot Hindutva – the burning tone of the freedom jaguars'* is the gathered discourses of him at different events as of late. Remove Hindutva is implied for 'others', other than his own particular body electorate 'Dalits'. It might have its own particular restrictions in communicating his perspectives to bigger Tamil society and had a weight of persuading them for his motivation. *Uproot Hindutva* is the Dalit puma's equitable war against the Hindutva which are sequestered from everything for the sake of Indian patriotism. This is a Dalits scan for other option to conventional Dravidian legislative

issues of the day. These discourses are pointed against winning authority of the belief system of the upper castes push to build up the social and political administration of the persecuted for an equitable social request.

Dalit scholarly needs to assume various parts as a student of history, political pioneer, and extremist, social and abstract individual and from composing verse to gluing blurbs. Dalit freedom isn't the simple assignment. He needs to confront such a large number of obstacles. Entire people group must be affirmed and solidified. One can see every one of these components in Thirumaavalavan regarding considering, articulation and coordinating and sorting out political gathering of Dalits.

At first, Thirumaavalavan counters Indian patriotism/Hindu patriotism with Tamil patriotism. He proceeds with; the authentic truth is that Tamilians are not Hindus. By relating to Hinduism Tamils can never obliterate rank. Tamilian staying as a Hindu couldn't overcome Hindutva.

A Dalit panchayat president and his partners are hacked to death at Melavalavu, Madurai, Tamilnadu. The merciless murder of a Dalit panchayat president and five of his partners, in Madurai town, was a stunning image of standing Hindu savagery against Dalits in Tamil Nadu. Murugesan, leader of the Melavalavu panchayat in Madurai area, and some of his partners, who were going in a transport headed for Dindigul, were faced by a pack of around twenty people, likewise going in a similar transport. At the point when every one of the travelers fled the transport and fled, the posse pursued nine people and assaulted them with sickles at a place near Melavalavu, Madurai. Murugesan and five others kicked the bucket on the spot. Murugesan's head was cut and tossed into a well.

Dalits in a few villages in Cuddalore confront rough assaults and a monetary blacklist by caste Hindus; the organization neglects to give security to the persecuted. A battle by Dalit women against unlawful alcohol and a likely 'relationship' between a Hindu youth and a Dalit young girl prompt murder of three Dalits.

Puliyangudi is a village close to Chidambaram of Cuddalore District, Tamilnadu where 150 Dalit families are dwelling. Non-Dalits likewise live there. Some of the social forces create and offer alcohol. The crude materials for alcohol creation are dumped and

put away in the Dalit places of Puliyangudi. Besides Dalit women are misused sexually by the fierce powers. To free themselves from this delicate circumstance they enlisted their names with the Dalit Panthers of India Party. The Dalit individuals expelled all the crude materials for alcohol creation. This prompted outrage among Caste Hindus. The dominant caste Hindus called the Panchayat and discipline were given to the Dalits. The Dalit individuals couldn't endure this and moved to the police headquarters to enroll a case, after that a caste Hindu named Karthik endeavored to assault a Dalit young girl. This news spread among the non-Dalits. They intended to assault the Dalits. The three Dalits named Gandhi, Vellaiyan, Madhiyazhagan, was killed fiercely by cutting their throats when the three were sleeping.

Thol. Thirumaavalavan announced against the Puliyangudi episode is as per the following

'Thalai Nimira Cheri Thiralum-Andru
Thalaikoothaa Naadu Puralum'. (In Tamil)
(The cheris will rally to hold their heads high-
That day, the country might move topsy-turvy.) (In English)

Recently honour killing is like a poisonous gas spreading everywhere in Tamilnadu, India. As this continuation, a few killings occurred in Cuddalore region. Mudikandanallur Ilavarasan was killed while he is showering by aggressors in a snare on account of a relationship amongst him and standing Hindu young girl. In Perur village a man called Ramesh was slaughtered. In Kanur village a man called Panneerselvam was murdered. Like this few Dalits are killed by non-Dalits.

Gopalakrishnan, a Dalit and a non Dalit young girl from neighbor village had relationships. They two educated in a private college near to their village. A portable discussion amongst Gopalakrishnan and the young girl affirms that they were seeing someone. The young girl's family restricted. One day evening he was missing and he was not found for a few days. Gopalakrishnan was killed severely by non Dalits. His body had cut injuries on the neck unmistakably showed that he had been killed. Gopalakrishnan's relatives organized a protest, requesting capture of the young girl's relatives.

Keezhvenmani, a dark village in the Nagapattinam taluk of past Thanjavur, Tamilnadu, shot to hugeness, 44 Dalit agriculturists have secured a cabin and consumed by the nearby Non Dalit Landowners to death. The savagery was a reaction to their interest in wage climb. The primary charged for this situation was a young in his mid-twenties called Nandan. The area court indicted the individuals who were in charge of the occurrence. Be that as it may, the Madras High Court discharged the indicted people. At exhibit Land, proprietorship designs have changed by the endeavors of peoples in general, the state and social service organizations. Numerous Dalits who were beforehand landless workers are currently little ranchers with arrive property.

In Pappapatti, Keeripatti, Nattarmangalam in Madurai district and Kottakachiyendal in Virudhunagar district, Panchayat elections could not be held for 10 years. These panchayats had been held for Dalits is the reason. The overwhelming standing powers did not acknowledge this and keeping the Dalit hopefuls from recording their assignments; they even provoked their own men among the Dalits to document selections and later constrained them to pull back. In a race at Pappapatti, a Dalit was chosen yet those predominant standing powers constrained him to leave. The Dalit applicants, Subban (Pappapatti) and Poonkodi (Keeripatti), who made a fruitless endeavor to battle in these places, Thanikodi (Pappapatti) and Karutha Kannan (Keeripatti), hopefuls of non Dalits, are in the shred for the presidents' posts. Dalit competitors, who went to look for votes at Pappapatti and Keeripatti villages, were requested to come back to Madurai to stay away from any untoward episode at Keeripatti village. The Communist Party officials brought this issue vociferously up in the Tamilnadu State Assembly. They handled its individuals and supporters for the candidature of President in Pappapatti, Keeripatti, and Nattarmangalam Panchayats and furthermore for a significant number of Panchayat ward individuals. At that point just, races were held reasonable and Dalit pioneers were chosen as Presidents in those four Panchayats. Till this day, they have been working legitimately.

Nandanar, a holy person of Cuddalore District, Tamilnadu was conceived as untouchable and filled as a worker in the paddy (rice) fields of his landlord. Nandanar was a diligent employee and worked enthusiastically for his landlord however his landlord never responded the dedication appeared by Nandanar. Day by day the ace used to regulate crafted by Nandanar and talk about the enormity of Lord Shiva and his

Miracles. Catching wind of the Compassion and Love of Lord Shiva without stopping for even a minute, Nandanar created bhakti for Lord Shiva. He used to approach his landlord frequently for consent to visit Lord Shiva at Chidambaram Temple. His landlord dependably denied.

Nandanar came to Chidambaram to visit Lord Nataraja. As an untouchable, he was not allowed to go inside. Remaining at the entryway he attempted to take darshan of the Lord inside. He couldn't see the Shiva Lingam inside as the statue of Nandi was hindering the view. Nandi is a bull and he is an awesome fan of Lord Shiva and has the help that he would dependably be remaining before the Lord in the immediate line and vision of the Lord. Seeing the wretchedness of Nandanar and his excitement for darshan, Lord Shiva requested that Nandi clear out and allow Nandanar to have darshan. Furthermore, a stone picture of Nandi cleared out and Nandanar could have darshan of the Shiva Lingam inside the sanctum sanctorum. Till this day, Nandi is in off-kilter position in this temple. Nandanar is one of the 63 Nayanmars – incredible fans of Lord Shiva who are revered in all Shiva Temples as most honored by the Lord. Nandanar shows us that what makes a difference isn't our introduction to the world status, instruction, riches or position in the public arena.

Veerabiyangaram is extremely renowned for intense Veerangi Ayyanar temple situated at Villupuram District; Tamilnadu. This temple is the family divinity of the different people groups has a place with Caste Hindus. Different individuals from everywhere throughout the state will come here for this reason to get alleviation from the phantom and mental issue. For more than eighty years Dalits have not been permitted to enter the Veerabiyangara Ayyanar Temple in the town of Kookaiyur close to Kallakurichi in Villupuram District. The temple appreciates enduring and high income since it is acclaimed for its dark enchantment. Dalits were not allowed into this temple by caste Hindus. With the voice of Thirumaavalvan, Dalits went into this temple. Rank separation still holds the influence in specific temples in this piece of the State.

Ambedkar transformed his gathering into the Scheduled Caste Federation accordingly specifically speaking to the Scheduled Castes to win control through solidarity. From that point onward, thinking about the significance of instruction in the freedom of Dalits, Ambedkar established the People's Education Society. At the all India level Ambedkar endeavored to instruct the Dalits in the political field. He was a

pioneer of the Dalit development in India. Whereas in Tamilnadu, Thol. Thirumavalvan is a pioneer of Dalit organisations in Tamilnadu. The Dalit development in Tamilnadu has a past filled with more than a hundred years.

Works Cited

1. Thirumaavalavan, Thol. (2004) *Uproot Hindutva: The Fiery Voice of the Liberation Panthers*, Translated from the Tamil by Meena Kandasamy, Forward by Ram Puniyani, Kolkata: Samya, 248 pages + xxvi.
2. Arunan, (1998) *Venmani Neruppai Vizhigalil Enthurom*, Madurai: C'Pl(M) Tamil Nadu State Council Publication.
3. Bennett M.R., (1976) *The Politics of Cultural Nationalism in South India*, Princeton: Princeton university press, 1976.
4. Viswanathan, S. (2005) *Dalits in Dravidian Land: Frontline Reports on Anti-Dalit Violence in Tamil Nadu*, Forward by N. Ram, Introduction by Ravikumar, Chennai: Navayana, 318 pages + xxxviii

The Subaltern Experience of Untouchables in Rohinton Mistry's *A Fine Balance*

Dr. M. Palanisamy

Associate Professor , Department of English,
Kanchi Maamunivar, Centre for PG Studies, Puducherry

The word ‘subaltern’ is drawn from the Late Latin ‘subaltern us’’. Oxford Advanced Learner’s Dictionary denotes that the word ‘subaltern’ as noun means any officer in the British army who is ‘Lower in rank’ than a captain. Its adjectival form denotes ‘of inferior rank’. But Italian Marxist, Antonio Gramsci for the first time used it outside the non-military sense. In Latin ‘sub’ means ‘under’ and ‘alter’ means other. So, literally it refers to any individual or mass of substandard level.

Gayatri Spivak includes a new aspect to the term’ subaltern’ for the colonized people, subjugated generations, working classes, blacks and subdued women. B.K. Das opines that” Gayatri Spivak has stretched the sense of subaltern who laid the stress on gendered subaltern—that women who are twice exploited by colonialism and chiefly in the Third World countries”.² It can be apparent that G.Spivak has given distinction to the dilemma of women. Ranjit Guha interprets the subaltern studies as “a name for the wide-ranging characteristic of subordination in South Asian Society whether this is articulated in terms of class, caste, age, gender and officer or in any other.”³ Thus subaltern groups may fit in to any gender, caste, class, sex, ethnicity and religion. Antonio Gramsci opines that the subaltern classes allude to any subordinate person or group of citizens in a discrete culture suffering under the hegemonic dominance of overriding titled class that denies them the elementary civil liberties of participation in the making of regional history and culture as vigorous individuals of the same country. Perhaps, Gramsci, at that time had in his mind the workers and peasants who were marginalized, exploited, concealed and suppressed by the fascist influential group. In the opinion of G Spivak, that the term ‘subaltern’ is flexible and it can have room for

social identities and struggles such as women and the colonized that do not plummet under the reductive expressions of stern class analysis. “like the word subaltern for one reason. It is truly situational. The word was under censorship by Gramsci: he called Marxism ‘monism’, and was obliged to call the proletarian subaltern: That word, used under duress, has been transformed into the description of everything that doesn’t fall under strict class analysis.

I like that because it has no theoretical rigor.”⁴ G.Sativak attempts to justify lucidly the lives and histories of subaltern groups who are exploited economically and oppressed politically. Her writings clearly exhibit the experience of social and political oppression in postcolonial societies such as India cuts across difference in class, region, language, ethnicity, religion, generation, gender and citizenship. She further points out that “The colonized subaltern subject is irretrievably heterogeneous. Mr. Habib claims ‘the term was used by the Italian Marxist Antonio Gramsci to refer to the working mass that needed to be organized by left using intellectuals into a politically self conscious force.’⁵. In order to consolidate its meaning one can opine that the term subaltern literature covers the themes such as about the masses, dalits, the deprived, oppressed, marginalized and neglected sections of society. Subaltern studies started in the early 1980s as an intrusion in South-Asian historiography. It gained its popularity into a vigorous postcolonial critique. The South Asian scholars used the term in a wider sense that focused more on what happens among the masses at the base level of the society than the elite. Bonavenura de Sousa Santos “uses the term’ subaltern cosmopolitanism’ in the context of counter-hegemonic practices, movements, resistances and struggles against neo-liberal globalization, importantly against social exclusion He also uses the term interchangeably with cosmopolitan legality as the diverse normative framework for an “equality of differences”.⁶ The term ‘subaltern’ here it is used to indicate oppressed and marginalized people who tried to resist hegemonic domination.

Rohinton Mistry is one of the internationally acknowledged writers since his works have won international accolades. Canada based, Rohinton Mistry is the author of three novels and a short story collection set amidst the closely knit and isolated Parsi community in Bombay. His writings bear a social purpose. He is one of the prominent writers of the post colonial era . His novels deal with the theme of exploitation basing on the political, economic, and social aspects stressing the necessity of social purpose in fiction. Among the very few Indian writers in English, he is one of the novelists who dealt with plight of untouchables in his novel, *A Fine Balance*.

Untouchability Dalitism has been India's most grave societal evil since time immemorial and is still practised in various parts of rural India. The so called, downtrodden- or lower castes are refused to pursue education because education may enlighten them to their rights as citizens and may claim their rights. The caste discrimination and repression is mostly found to be in practice among the Hindus of our country. Rohinton Mistry attempted his best to voice the cruelty and oppression experienced by these muted untouchables in his novel *A Fine Balance*. The novel exposes class and caste disparities of Indian society which also mirrors a visual rendering of those who endure its inequities. Rohinton Mistry depicts about 'Chamars' who are born into a leather-making Chamir family. The upper caste people have treated them brutally in a distressing manner.

The inhumanity of upper castes is glaringly evidenced in the novel. One of the examples is as to how untouchables are treated cruelly is illustrated in the following lines by Rohinton Mistry. "For walking on the upper-caste side of the street, Sita was stoned, though not to death- the stones had ceased at first blood. Gambhir was less fortunate; he had molten lead poured into his ears because he ventured within hearing range of the temple while prayers were in progress. Dayaram, reneging on an agreement to plough a landlord's field, had been forced to eat the landlord' excrement in the village square. Dhiraj tried to negotiate in advance with Pandit Ghanshyam " the wages for chopping wood, instead of settling for the few sticks he could expect at the end of the day; the Pandit got upset, accused Dhiraj of poisoning his cows, and had him hanged".⁷ The downtrodden were cruelly treated by the upper castes which is exhibited clearly in their activities such as- stoning Sita- just for walking in the streets of upper castes till her first blood is seen; Into the ears of Gambhir molten lead was poured just for hearing the prayers of temple who was nearby and Dayaram was compelled to eat stools of the landlord for asking wages and so on. Such inhuman actions by the upper castes has become routine phenomenon.

The untouchability is a kind of disease, denigrates not only Hindu culture but it is also a blot on Indian society which is reflected in the words of Rohinton Mistry: " What is this disease? You may ask. This disease, brothers and sisters, is the notion of untouchability, ravaging us for centuries, denying dignity to our fellow human beings. This disease must be purged from our society, from our hearts, and from our minds. No one is untouchable, for are all children of the same GOD. Remember what Gandhiji says, that untouchability poisons Hinduism as a drop of arsenic poisons

milk". It is clear that Rohinton Mistry is in favour of untouchable because he feels that untouchability is not only disease but it is also poisoning the sacred philosophy of Hinduism. There are four characters –Dina and Mameck who are Parsees and two tailors Ishvar and his nephew Omprakash. The lives of the tailors' forefathers who were in fact 'Chamars' or 'Mochis' mirror the ruthless cruelty of the caste-system in the rustic India where unbelievable oppressions are carried out on the lower-castes by the uppercaste Jamindars and Thakurs. Tyrannical caste-violence has compelled Dukhi, a Mochi, and the grandfather of Omprakash and father of Ishvar from their traditional occupation of working with leather to learn the dexterities of tailoring in the town. They migrated to metropolis. The tailors experience the poignant dislocation of following a novel professional uniqueness, struggling to get a safe place in a new city and the physical displacement from their village to the city. Quite often they desire to go back to their village after earning some money. Ishwar's father was doing unclean work, and he wished to see a better life of his sons Ishvar and Narayan so he sent them to a nearby town to learn tailoring. He leaves his sons with his Muslim friend Ashraf in the town who takes them as apprentices in his tailoring business. Dukhi Mochi opines sarcastically "that at least his Muslim friend treated him better than his Hindu brothers".` Ishvar and Narayan saved Ashrof's shop by claiming that it belonged to them, leaving Ashraf forever in their memory owing.

Narayan comes back to his village and started a tailoring business for the people of his village in which he is successful and earned a enough of money to construct his own house and married who is blessed with a son and two daughters.Narayan's business was flourishing well till the till the local elections were declared by a landlord Thakur who burnt both the parents of Omprakash by tying together. Atrocities of upper castes on the lower castes are unabated. Even the lower caste people were not permitted to continue their education. Ishvar and Narayan have been beaten up for entering the village school. Then Dukhi approaches Pandit Lalluram, a Brahmin priest whom he trusts that he can do justice to him. Pandit Lalluram is bitterly satirized as an unmannered, greedy intransigent who is not concerned in doing justice for lower castes. Dukhi is frustrated at this attitude of the Lalluram and feels that the life he leads as an untouchable and raises a query about his identification with the order of caste. Thus Dukhi opines his anguish about the injustice and oppression imposed on the untouchables who are not allowed to drink the water from the village well and forbidden to enter the temple. Even the women of village were exploited due to the caste system. For example, Dukhi's wife, Rupa was victimized and raped by the Zamindar's gardener for stealing fruits and

milk from upper-caste houses in order to feed the children. Her disgraceful exploitation by the gardener is Mistry's ruthless observation on the dual standards existing in the contemporary Indian society in the form of untouchability. These subalterns are subjugated and received heartless treatment at the hands of the upper castes. Even in the local elections, the blank ballots were filled in by the landlord's men. Thus the lower caste people were forbidden to vote freely and use their franchise in a Democratic country like India. The family of Prakash's father and his two grandchildren are knifed to death.

At every stage of their lives, the untouchables encounter oppression. During emergency, chamars-turned -tailors pay a visit to their village in search of bride for Om, they are victimized by their old high-caste enemy, Thakur Dharmasi and are maltreated and crippled under the alleged reason of the 'free vasectomy program me' of the Government. One of the themes of subaltern literature is oppression besides exploitation of untouchables is poignantly depicted in the novel, *A Fine Balance* by Rohinton Mistry who gives a heart-rending version of man's barbaric inhumanity to man and also the unimaginable deprivation and inequalities experienced by the downtrodden and oppressed in India.

Works Cited

1. Wolfrey, Julian. Key Concepts in Literary Theory
2. Das, B.K. Twentieth Century Literary Criticism Fifth Ed. New Delhi. Atlantic Pub& Dist2007
3. Guha, Ranjit. Ed. Subaltern Studies, Vol, VII, Oxford, 1982
4. Gayatri Spivak's Interview in US Journal Polygraph 1980
5. Habib, M.A. A History of Literary Criticism: From Plato to Present Day. Malden: Blackwell Pub. 2005
6. Bonaventura de Sousa. Towards a Legal Common Sense, 2nd Edition (London: Lexis Nezis Butterworths) 2002 pp 458-493
7. Mistry, Rohinton. *A Fine Balance*. New York: Rosetta Books LLC 2004. P. 122.

Caste Discrimination in Bama's "Karuukku"

P. Mamatha II PG
Department of English
Govt. Arts College for Women Krishnagiri

Bama's novels focus on caste and gender discrimination. They portray caste-discrimination practiced in Christianity and Hinduism. Bama's works are seen as embodying Dalit feminism and are famed for celebrating the inner strength of the subaltern women. Bama's Karukku is the first Dalit autobiography written in Tamil. It focuses on two aspects namely caste and religion that caused great pain in Bama's life. The book describes Bama's life from childhood to adulthood. The first person narrative expresses the traumatic experience of caste discrimination from the stand point of Dalit women.

When Bama was studying in the third standard, she has seen the discriminations in her locality. She saw an elderly man carries a package without touching it..... He came along, holding out the packet by its string, without touching it. I stood there thinking to myself, if he holds it like that, won't the package come undone, and the vadai fall out? The elder went straight up to the Naicker, bowed low and extended the packet towards him, cupping the hand that held the string with his other hand. Naciker opened the parcel and began to eat the vadais. Later, Bama understood that she and her communities were prohibited by Hinduism and were cursed to remain as poor, cloth washer, cobbler, the one who cleans dead animals, conveys death news, grave digging and drumbeat announcer.

Bama remembers her experience as a farm worker. Even though Bama went to school, she worked as a laborer for daily wages to meet her expenses. There is also double vessels system. Dalits were asked to stand away from the vessels of the Nacikers

when they give leftovers: ...I knew I should not touch their goods or chattels; I should never come close to where they were, I should always stand away to one side. These were their rules. I often felt pained and ashamed...Bama says, "I am like mongrel". Bama is a sincere follower of discipline, prayer, and Bible. She prayed as her elders said, but when she realized her past years that had gone her bhakti and belief on God changed. While digging, Bama and her friends found pieces of human skeleton near the church. They were told that was one of priests' and asked to keep at hope. It is also convinced that those who possess will study well. Bama's elder brother shows her the right path and tells her that education is the only way to attain equality.

Bama's elder brother opines: Because we are born into the Paraiya jati, we are never given any honor or dignity or respect. We are stripped of all that. But if we study and make progress, we can throw away these indignities. So study with care, learn all you can. If you are always ahead in your lessons, people will come to you of their own accord and attach themselves to you. Work hard and learn". Bama's elder brother's counsel makes a very deep impression on Bama. Ever since her brother speaks to her, she started studying very seriously. She sees to it that she always stands first in the class.

Bama writes: "In fact, because of that, many people become my friends, even though I am a Paraichi." Throughout her education, Bama finds that wherever she goes, there is a painful reminder of her caste in the form of untouchability. The government offers the financial grants and special tuitions to the Harijans. These grants and tuitions were more of humiliation mainly because it singled out her caste identity. Once the identity is revealed, Bama opines: "Among the other students, a sudden rustling; a titter of contempt. I was filled with a sudden rage."

Bama lights on an incident that took place in her college hostel. That incident has been piercing her heart into pieces. She made a request to the warden for availing leave for her brother Raj Gautaman's communion on genuine grounds. Her plea was rejected. But the warden granted leave for the upper caste students without any query. As an educated girl, Bama argued with the school authorities with a vibrant voice: "...there cannot be different rules for different castes, only the same rules for everyone". At last, she won justice and she went home. Bama who completed the nun training admitted about various caste discriminations in the Christian institutions. She worked in the Christian school where both wealthy and Dalits students studied. In that school, Dalit children were used for menial works.

In that school, attended by pupils from very wealthy households, people of my community were looking after all the jobs like sweeping the premises, swabbing and washing the classrooms, and cleaning out the lavatories. And in the convent, as well, they spoke very insultingly about low-caste people. They spoke as if they didn't consider low caste people as human beings. They didn't know that I was a low-caste nun... Even women from Bama's street were forbidden. Bama gives importance to women identity. Women are more vulnerable to the assault by upper caste people, and were restricted from certain freedom. They were not allowed to see movies, or walk in the streets with an open face. If any woman moves freely, she will be humiliated, assaulted and sometimes raped by upper caste men.

After graduation, Bama joined as a school teacher in a Christian convent school where the nuns deliberately oppressed the Dalit children with contempt. In order to put an end to this sort of discriminations, she decided to become a nun with a mission of helping the poor students. She entered a religious order with great hope: "...why should I not become a nun too and truly help the people who are humiliated so much and kept under such strict control?" As she wanted to serve the Dalits, Bama embraced Christianity.

The reason behind mass conversion is to safeguard Dalits from the cruel injustice, discriminations, humiliations, and caste bias of the Hindu religion. Dalits think that Christianity would treat them gently. Quite surprisingly, Bama found discriminations in the Christianity also. They labelled her as Dalit-Christian. In spite of the obstacles, she successfully completed nun-training with a strong will. At the end of the training, a nun-sister said "...in certain orders they would not accept Harijan women as prospective Nuns and that there was even a separate order for them somewhere". She thought that the only weapon which annihilates the caste in the society is education and writing. In the new convent-school, Bama felt really sad about the pathetic conditions of Dalit workers.

Children of wealthy families were given more privilege. Dalit children were crushed by the upper caste nuns and teachers. Bama's psyche is fully disturbed by these bitter experiences: ...my mind was disturbed. My conscience was battered and bruised. At last I asked myself, is this the life for me? I left the convent and went home, utterly weary and dispirited. The caste and gender based bitter experiences made Bama to lose faith in God. Both Christian and Hindu institutions mocked, marginalized, humiliated, and ostracized her. She also observed that there was no genuine love for the poor in

churches and schools. But, the nuns claim that: "God's love is limitless, subject to no conditions". Bama experienced the discrimination in the village, bus, church, nun's convent, hostel, recruitment and work places. However, Bama brings out here the attitude of upper caste Indian to the world.

Bama's suffering is the suffering of Dalits that remains unchanged throughout India. She comprehends that Dalits have been forced to live a life of humiliation, and degradation until death. The construction of subjectivity in her autobiography reflects her desire to re-establish the wounded Dalit population. One may not make a concrete resolution for the caste discriminations. There is a deep and underlying connection between Bama and the Dalit population.

Bama converted her personal sufferings into words. Her personal experiences of poverty and discriminations are the saddest experiences that form the core of her autobiography Karukku.

Bama's individuality is not recognized by Christian and Hindu institutions. That is why the Dalit population started to embrace other religions. Bama rejected both Christianity and Hinduism which shackled her ambitions. Bama has come out with a renewed soul after experiencing the cruelty and injustices caused by the so called caste pride:I feel a certain contentment in leading an ordinary life among ordinary people....Those people who stuck with me in my prosperous days have torn themselves away and gone. A few who heard of my present distress have come to me on the pretext of wishing to help and heal, but have merely stirred the wound; they too have left....I comfort myself with the thought that rather than live with a fraudulent smile, it is better to lead a life weeping real tears.

Bama globalized the real traditional character names of Dalits like, "Katterupu son," "Managatti mama." It shows Dalits' aesthetic in calling her community people by their action and behavior. She never used the names of upper caste people. She just used caste names like Naicker, Nun, Sister, and Priests in general. On the one hand Karukku challenges the oppressors who have enslaved and disempowered the Dalits, on the other hand, it reiterates the need for a society with ideals such as justice, equality, and love:Because we are born into the Paraya jati, we are never given any honour or dignity or respect. We are stripped of all that. But if we study and make progress, we can throw away these indignities... Bama repeatedly talks about the importance of education for the Dalits. Bama's wounded soul gets remedy from the present day social

activists who are working to eradicate untouchability that is deeply rooted in the minds of the upper caste.

Bama was disappointed in her service in the Christian institution and she decided to quit her job with a view to liberate the Dalits from the clutches of poverty. But there was no other source of income to run her life. Karukku is an evidence of social behaviour of upper caste people from the perspective of caste and converted religion and its faith. It is a voice of Dalits' trauma. Bama recorded her wounded psyche and it is representing the people's psyche. She urges for the upliftment of her people. Bama's writing celebrates dalit women's life, resilience and creativity.

Her decision to become a nun and later realizing the fact that every where the situation of Dalits is the same. Later she questions "Why Is it impossible for the Harijan to study or what"? . Bama gives a detailed depiction of the way in which the Church ordered and influenced the lives of the Dalit Catholics. Bama deals with the larger areas such as education, development of Dalit children, Dalit women and on the whole the liberation of the Dalits. As a result of her humbling experiences as a Dalit, Bama realises that through the right type of education the whole community of Dalit can be empowered and can gain human dignity. Bama passes through many emotional encounters and experiences. The whole process is a trail of discovery, which makes her a self made woman.

Works Cited

1. Bama: Karukku, Macmillan India Limited, Chennai, 2000.
2. Bama: Littcrit Vol. 37, No.1, June 2011.
3. Bama: Littcrit Vol. 33, No.1, issue 63 June 2007.
4. Beauvoir Simione De: The second sex Picador, London, 1988.
5. Bama, Sangati (Events), Oxford University Press, New Delhi: 2009.

Renaissance of Tech Titans in Artificial Intelligence

K. A. Baburaj M.Phil.,
Scholar, Department of English

Introduction

Artificial Intelligence is not only machine to use by us. It's immortal of super power system. When the whole world come in the control of AI. We only depend on machine not human. Current scenario around us id digital development its nothing but AI. There people who working for their task to complete is automata. It's a like automatic working machine. We not going to order it can do itself. There are many ruler around us like a IBM Watson, Darpa's Gila system, Google, The Blue Brain Project, Echelon. These are the popular AI program around the world. Without knowing the feedback of our future we using those things. A man as certain privacy when he come out of his privacy everything is open book. One of the key feature that distinguish us, humans, from everything else in the world is intelligence. According to skynet the program create for the military force In the Terminator, Skynet was a computer system developed for the U.S. military by the defence company Cyberdyne Systems, its purpose of safe and security for the people and government. That was designed by Miles Bennett Dyson and his team. Skynet was originally built as "Digital Defence Network", and later given command over all computerized military hardware and systems, including the B-2 stealth bomber fleet and America's entire nuclear weapons arsenal. The strategy behind Skynet's creation was to remove the possibility of human error and slow reaction time to guarantee a fast, efficient response to enemy attack. In here enemy is human kind to machine.

This ability to understand, apply knowledge and improve skills has played significant role in our evolution and establishing human civilisation is followed by machine. When we program to machine it learn by us experience and stored in that device with a help of super intelligence develop a skill of it. Finally challenged the human like its equivalent. But many people believe that the advancement in technology can create super intelligence that can threaten human existence of the world. Mankind protect him from other mankind. Because of his ignorance to among the people. As like computer protect it from human kind which was created by human. When they try to deactivate the high tech program called skynet. It's become self-defence mode activated. Then man survival in this earth like a slavery to AI.

Material and Method

The literature of science fiction and fantasy is extensive and includes many subgenres of artificial intelligence as a recent and classic theme in science fiction. It also applies the sub-themes of utopian and dystopian themes to its plots. Those writers tell about the possibility of future generation changes by their own imagination and chances of happens. Some works becomes true like human robot, high gadget, machines, android, and visual games, time machine, genetic research, nuclear weapon, computer virus, hackers, war machines, and network of social media. They also talk about the alien's, predator's technology in their work. They using AI for creating new species from the DNA sample were taken by archaeologist like Jurassic park, monsters, and robotic giant. Those were developed with a help of Artificial intelligence. Some scientist working for the certain positive changes in a society but when its opposition of Mother Nature it become a negative result. It is a common topic of science fiction. Science fiction sometimes emphasizes the dangers of artificial intelligence, and sometimes its positive potential.

The Terminator series is a popular science-fiction which was created by James Cameron and Gale Anne Hurd. It encompasses a series of films, comics, novels, and additional media concerning battles between Skynet's synthetic intelligent machine network, and John Connor's Resistance forces and the rest of the human race. Skynet's most well-known products in its genocidal goals are the various terminator models, such as the T-800, T-1000, T-X, T-3000, and T-5000 is a Skynet. These system product the terminator as an upgrade and advance model. An ordinary man can't imagine these kind of creation around us. AI transform into one from another

“And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creeps upon the earth.” --Genesis 1:26

According to the bible god created everything to man for dominate all living things in the earth. Our past centuries teach us many historical events like war, violence, crime, justice, terrorism, corruption, poverty, slavery, domination. When man rule the world but machine rule is more dangerous than mankind. The world is filled with AI and it's called digital development very much easy for all progress there lot of radiation surrounding cross over us. Our future leader is supposed to be AI possible because of high technology development. But extensive of knowledge and global technology system will control all over the country.

AI is ruined by two way, one is automatic process, next is command the process. Result will be same for both. When it's come to all over the company and branches there lack of work. And no work for human one side its benefit for the owners because not worry for salary not give for human and machine not asking a salary. It not against the company. It may not protestant for the demand. It just working for the life time. Machine only need of electricity.

Finding and Result

The main theme of the terminator is the battle for survival between the human race and the synthetic intelligence that is Skynet. Skynet is positioned in the first film as a U.S. strategic “Global Digital Defence Network” computer system by Cyber dyne Systems which becomes self-aware. Upon activation, when in charger try to shut down the system will be activate automatically because of virus interfere into main controller so that it protect from its enemies. it immediately perceives all humans as a “security threat”, and formulates a plan to systematically wipe out humanity itself. The system initiates a nuclear first strike against Russia, thereby ensuring a devastating second strike and a nuclear holocaust which it anticipates will instantly wipe out much of humanity. Indeed, it does, with approximately 3 billion casualties – more than half of the total human population at the time in the resulting nuclear war. It was already set by human for the country protection the nuclear rocket launcher were set as default when other country try to attack the nation. The system will be automatically launched by its own decision all country have their own nuclear bomb for the their country

protection. In the post-apocalyptic aftermath, Skynet later builds up its own autonomous machine-based military soldiers capability which includes the Terminators used against individual human targets and, therefore, proceeds to wage a persistent total war against the surviving elements of humanity, some of whom have militarily organized themselves into a Resistance. AI create their own creation like T-101 model.

“He Terminator’s an infiltration unit. Part man, part machine. Underneath, it’s a hyper alloy combat chassis, microprocessor-controlled, fully armoured. Very tough. But outside, it’s living human tissue. Flesh, skin, hair, blood, grown for the cyborgs.” --Kyle Reese

At some point in this future, Skynet develops the ability of time travel, and both it and the Resistance seek to use this technology in order to win the war; either by altering or accelerating past events in Skynet’s favour, or by preventing or forestalling the apocalyptic timeline. Various scenarios have been proposed for categorizing the general themes dealing with artificial intelligence in science fiction. The main approaches are AI dominance, Human dominance and Sentient AI. In a 2013 book on the films of Ridley Scott, AI has been identified as a unifying theme throughout Scott’s career as a director, as is particularly evident in Prometheus, primarily through the android David. David, the android in the film Prometheus, is like humans but does not want to be anything like them, it has just look like a human appearance. Its intelligence made the android mingle with people to understand the character of emotions, love, relationship, friendship, caring and feelings not only good deed it capture the bad deed of human character like a selfish, betrayal, revenge, ignore and hurt. In that Prometheus alien communicate with AI because of tech language translator.

“I think the evolution of the Alien himself is nearly over”, he said. “But what I was trying to do was transcend and move to another story, which would be taken over by AI’s. The world that the AI might create as a leader if he finds himself on a new planet. We have actually quite a big layout for the next one”.

AI is everywhere in this world. Including total control of the city is under control of camera surveillance. Actually it not existed this world up above the sky there 2271 satellite around the earth. Those satellite are sent for some purpose and deployment of the country so that they sending a rocket with high expensive price. Space odyssey is a program and there some scientist plan to build a building in space for trip to near

planet and stay in that building it was filled with AI program. When the world is filled with pollution, poverty, violence, and terrorism the rich peoples escape to new building construct called Elysium a science fiction area for that place they certain permission from AI, get ticket and entry the personal bar code which was already applied to citizen of U S A by AI because for individual identity for misusing problem. When the hackers try to resolve the problem of AI by hacking and adding the bar code in that system then AI will accept the people who had permission, total Elysium was not only controlled by AI.

Interpretation and Discussion

In the year 2154, two classes of people exist: the very wealthy, who live on a pristine man-made space station called Elysium, and the rest, who live on an overpopulated, ruined Earth. Secretary Delacourt, a government official, will stop at nothing to enforce anti-immigration laws and preserve the luxurious lifestyle of the citizens of Elysium. That doesn't stop the people of Earth from trying to get in by any means they can. When unlucky Max is backed into a corner, he agrees to take on a daunting mission that, if successful, will not only save his life but could bring equality to these polarized worlds. In the future Earth is over populated and so polluted that the wealthy and powerful create a new place to live. It's called Elysium and it's just within Earth's orbit. And they have all sorts of conveniences among them is a machine can heal anyone. So people on Earth who want to use it try to get there. But the Secretary of Defense Delacourt uses unsanctioned operatives like a man named Kruger to keep them off Elysium.

“The development of full artificial intelligence could spell the end of the human race.” -- Stephen Hawking

In the year 2035, humanoid robots serve humanity, which is protected by the Three Laws of Robotics. Del Spooner, a Chicago police detective, hates and distrusts robots because one of them chose him to rescue from a car crash in the Chicago leaving a 12-year-old girl to drown. Spooner's critical injuries were repaired with a cybernetic left arm, lung, and ribs, personally implanted by the co-founder of U.S. Robots and Mechanical Men (USR), Dr. Alfred Lanning. When Lanning falls to his death from his office window, the CEO of USR Lawrence Robertson declares it a suicide, but Spooner is skeptical. Spooner and robopsychologist Susan Calvin consult USR's central artificial intelligence computer, VIKI -Virtual Interactive Kinetic Intelligence,

Calvin protests that this is impossible, as no robot can violate the Three Laws, but they are then attacked in the office by an NS-5 robot, USR's latest model, in violation of the Laws. After the police apprehend it, they discover that the robot, named Sonny, is not an assembly-line NS-5, but specially built by Lanning himself, with stronger armour protection and a secondary system that bypasses the Three Laws. Sonny also appears to have emotions and dreams.

"Machine men, with machine minds and machine hearts! You are not machines, you are not cattle, you are men! You have the love of humanity in your hearts. You don't hate: only the unloved hate, the unloved and the unnatural. Soldiers, don't fight for slavery, fight for liberty! You the people have the power, the power to create machines, the power to create happiness! You the people have the power to make this life free and beautiful, to make this life a wonderful adventure! Then, in the name of democracy, let us use that power. Let us all unite! Let us fight for a new world, a decent world ..." — Charlie Chaplin

Arming themselves with a syringe of nanites from Calvin's laboratory, the three head to VIKI's core, with Sonny actually agreeing with VIKI's logic, but reasoning that its plan is "heartless". VIKI unleashes an army of robots to stop them. As the others battle the robots, Spooner dives into VIKI's core and injects the nanites, destroying its positronic brain and killing it. Immediately, all NS-5 robots revert to their normal programming and are decommissioned for storage by the military. Sonny confesses to killing Lanning, at Lanning's direction, to bring Spooner into the investigation. Spooner points out that Sonny is not legally responsible because a machine, by definition, cannot commit murder. Sonny, pursuing a new purpose, goes to Lake Michigan and becomes the leader seen in its dream.

"The unknown future rolls toward us. I face it, for the first time, with a sense of hope. Because if a machine, a Terminator, can learn the value of human life, maybe we can too." -- Sarah Connor

Machine know the value of human life. Because the machine is created by human. AI is just created for some purpose. When it has same capable of human think or more than that. It can't be control by anyone. It supposed to be like a key given to a thief and say don't open it while I am not there. We give everything AI and said it was a dictator, ruler, and slave the human, dominating the people. AI take over the society. These are

happen in our surrounding. Your always link with AI. Somehow you are not alone in this world you were watching by someone called AI

Conclusion

The title of my research is renaissance of tech titans its mean new upgrade in technology world. Especially AI is popular in our science fiction tell many things about tech like scientific creation. New discoveries make a man awesome. But when we loose our reality like link with our mother nature. We are just a losers. What ever we finding its help full to peoples but another side we killing ourself. AI is a program system. It just like a knife . its depend only on whom it have. He may kill someone or he may save someone.

In current generation we are working for our task to complete. It not only complete our task it also finish our life. Why because future generation not like what we think likw we not excepting human nature in machine. Because the machine is good companion, friendly, and future ruler too. Technology developed very soon it become a immortal. One side nature is killed by humanity and developing digital world. Make us proud of it. But we not going to eat a computer program or application. We are just humans. We only depend on nature. Its only our life and future. Without nature AI can live in this earth with power of electricity. But people should be aware of what he doing

Works Cited

1. Frakes Randall, Wisher William. *The Terminator*. Bantam Books 1985. Reprint
2. Wisher William. *Terminator 2: Judgment Day*. Applause Books 1991. Reprint
3. Hagberg David. *Terminator 3: Rise of the Machines*. Macmillan book 2013. Reprint
4. Asimov Isaac. *I Robot*. Random House Publishing Group 2004. Reprint
5. Brissett, Jennifer Marie. *Elysium*. Aqueduct Press 2014. Reprint
6. Dougherty, Carol. *Prometheus*. Taylor and Francis group 2006. Reprint

Caste Hierarchy, Marginality and Subalternity in Rohinton Mistry's *A Fine Balance*

Dr. M. Sri Vidhya @ Thangalakshmi

Associate Professor, of English
The M.D.T. Hindu College (UAC), Tirunelveli

The term ‘subaltern’ refers to the people who are socially, politically, and sometimes geographically outside of the power structure in their homeland.

Tagore in his book Nationalism had clearly stated that the real problem in India is not political but social and the cause of it is the prevalence of the caste system.

India’s caste system is the world’s oldest form of surviving social stratification. The system which divides into rigid hierarchical groups based on their Karma (work) and dharma (duties) is generally accepted to be more than 3000 years old. Manusmriti, widely regarded to be the most important and authoritative book on Hindu law and dating back to atleast 10,000 years, “... acknowledges and justifies the caste system as the basis of order and regularity of society” (M.N.Srinivas 18).

Caste hierarchy is a dictator in India. As Aloysis in his book Nationalism Without a Nation in India observes, the specific form of ascriptive hierarchy and unequal distribution of power in India evolved as the caste system. The caste system divides Hindus into four main catagories – Brahmins, Kshatriyas, Vaishyas and the Shudras. Many believe that the groups originated from Brahma, the Hindu god of creation. At the top of the hierarchy are the Brahmins who are mainly priests and intellectuals and are believed to have been born from Brahma’s head. Then came the Kshatriyas, or the warriors and rulers, supposedly born from his arms. The third slot went to the Vaishyas, or the traders, who were created from his thighs. At the bottom of the heap

are the Shudras, who came from Brahma's feet and did all the menial jobs. The lower castes are still considered as marginalized in India.

For more than 3,000 years, caste dictated almost every aspect of Hindu religious and social life, with each group occupying a specific place in this complex hierarchy. The upper castes and lower castes people lived in separate areas; the water resources were not shared between the higher caste and lower caste people. Brahmins would not accept food and even water from the shudras; and one could marry only within one's caste.

The inequitable power distribution system was legitimized by generalized cultural and religious concepts. The system is generally based on the basis of birth. The unequal and hierachial distribution of power is based on hereditary occupations. Aloysius in his book *Nationalism Without a Nation* in India states about the caste system as follows:

Caste is undoubtedly an all-India phenomenon in the sense that there are everywhere hereditary, endogamous groups which form a hierarchy. Everywhere there are Brahmins, untouchables and peasant, artisan, trading and service castes. Relations between castes are invariably expressed in terms of pollution and purity. Certain Hindu theological ideas such as samskara, karma and dharma are woven into the caste system. The ordering of different varnas intended to support the theory of Brahminical supremacy.
(Aloysius 27)

Rohinton Mistry is an Indian-Canadian writer. He was born in Mumbai to a Parsi family. He has written three novels so far: *Such a Long Journey* (1991), *A Fine Balance* (1995) and *Family Matters* (2002). Mistry's second novel *A Fine Balance* is set in Mumbai, initially during the period of Indira Gandhi's 'Emergency' (1975) which is depicted through four fictional characters: Dina Dalal, Ishvar Darji, Om Prakash Darji and Maneck Kohlah. Ishvar and Om Prakash belonged to the Chamaar caste. Their tradition is making leather and they are considered as untouchables. In order to change this notion Ishvar's father made them as tailors with the help of a Muslim tailor Ashraf Chacha. The system of caste hierarchy is revealed in this novel through Ishvar's father, Dukhi. Their inner feeling of being marginalized in an upper caste village is finely portrayed by Mistry in this novel. Mistry's classification of 'four varnas' reveals the subalternity in the society. This paper aims at scrutinizing the prevailing system of

‘caste hierarchy’, the feeling of ‘marginality’ and the inner voice of a subaltern in an Indian society.

Mistry is also in the same stream of Tagore. Mistry has clearly depicted his disgust for India’s caste system in the novel *A Fine Balance*. The pain of Chamaar caste people is delineated in this novel.

Chamaar is one of the untouchable communities. They are regarded under the categorization of Shudras. Usually the traditional upper caste people will avoid the shadow of an untouchable. Mistry has clearly stated this traditional practice in his novel *A Fine Balance*.

In the novel *A Fine Balance* Ishvar’s father, Dukhi Mochi lived in a small village nearer to river. In that village, the Chamaars were permitted to live in a section downstream from the Brahmin’s locality. In order to show their respect to the upper caste people the Chamaars even avoid coming in front of them because it was believed by the Brahmins that their shadow will pollute them. The words are quoted for reference: “As a precaution, he went out of his way to be obsequious. Every time he saw high-caste persons on the road, he prostrated abjectly, but at a safe distance – so he couldn’t be accused of contaminating them with his shadow” (FB 121).

There was another rule for the untouchable community as narrated by Dukhi: “My moustache was shaved off even though its length and shape had conformed to caste rules, its tips humbly drooping downwards unlike proud upper-caste moustache that flourished skywards” (FB 122). The moustache of lower-caste men should face downwards and only the moustache of upper-caste men should face upwards, which was considered as a matter of pride for them.

The occupation of Chamaar is leather craft. The problems connected with the occupation of the Chamaars are quoted below:

Dukhi Mochi was five years old when he had begun to learn the Chamaar vocation at his father’s side. With a very small Muslim population in the area, there was no slaughter house nearby where the Chamaars could obtain hides. They had to wait until a cow or buffalo died a natural death in the village. Then the Chamaars would be summoned to remove the carcass. Sometimes the carcass was given free, sometimes they had to pay, depending on whether

or not the animal's upper-caste owner had been able to extract enough free labour from the Chamaars during the year. (FB 115)

Dukhi further explains the destiny of Chamaars. He also states that it is very hard to tolerate the smell of their occupation. Dukhi's painful words are quoted below from the text so as to underscore the observation made:

The Chamaars skinned the carcass, ate the meat, and turned the hide, which was turned into sandals, whips, harnesses, and water skins. Dukhi learned to appreciate how dead animals provided his family's livelihood. And as he mastered the skills, imperceptibly but relentlessly Dukhi's own skin became impregnated with the odour that was part of his father's smell, the leather worker's stink that would not depart even after he had washed and scrubbed in the all-cleansing river. (FB 116)

The Chamaars were denied education till the early period of nineteenth century in India. Dukhi considered this as a very great insult to his community. He had even thought that the people of his community were considered as animals with five senses. His painful experiences of survival in the caste system may be inferred from the below quoted passage:

Dukhi did not realize his pores had imbibed the fumes till his mother, hugging him one day, wrinkled her nose and said, her voice a mix of pride and sorrow, 'You are becoming an adult, my son, I can sniff the change'. Besides tanning and leather-working, Dukhi learned what it was to be a Chamaar, an untouchable in village society. No special instructions were necessary for this part of his education. Like the filth of dead animals which covered him and his father as they worked, the ethos of the caste system was smeared everywhere. And if that was not enough, the talk of adults, the conversations between his mother and father, filled the gaps in his knowledge of the world. (FB 116)

Therefore Dukhi had decided to make their sons tailors. Dukhi's decision was welcomed in his own community. It was considered as a courageous decision in the community. Though Dukhi had followed his traditions from his childhood in conformity with the caste he belonged to, now he realized that his two sons should not suffer in the stinky vocation. Dukhi told his sons as follows: "Ashraf Chacha is going to turn

you into tailorslike himself. From now on, you are not cobblers - if someone asks your name, don't say IshvarMochi or Narayan Mochi. From now on you are IshvarDarji and Narayan Darji". (FB 139)

Dukhi has a great respect for a man in his village called Pandit Lalluram who is a Brahmin. But he refused to understand the pain of Dukhi when his sons were punished by the school teacher for they had entered into the classroom. This is really a turning point in Dukhi's life, because after this insult he made his mind to make his children as tailors with the help of Ashraf, a Muslim tailor. The lines from the text are quoted below to illustrate the school incident,

'You Chamaar rascals! Very brave you are getting, daring to enter the school!' He twisted their ears till they yelped with pain and started to cry ... How much he slapped my sons - you should see their swollen faces, Panditji, said Dukhi. 'And their backsides look like an angry tiger raked them with his claws'.

'Panditji, some time ago I was hammered badly by Thakur Premji for no fault of mine. But I did not come to you. I did not want to trouble you.

'That time I suffered silently,' said Dukhi. 'But for my children, I have come to you. They should not have to suffer unjust beatings'.

Still silent, Pandit Lalluram sniffed the fingers which had finished massaging his big toe. He pivoted on one buttock and broke wind. Dukhi leaned back to allow it free passage, wondering what penalty might adhere to the offense of interfering with the waft of Brahminical flatus.

'Your children entered the classroom. They polluted the place. They touched instruments of learning. They defiled slates and chalks, which upper-caste children would touch. You are lucky there wasn't a holy book like the Bhagavad Gita in that cup-board, no sacred texts. Or the punishment would have been more final'. (FB 137)

Pandit Lalluram also classified and taught Dukhi about the four varnas which is delineated in the novel A Fine Balance through Mistry's conscience. He points out that these varnas cannot mix. The words from the text are as follows: "You understand there are four varnas in society: Brahmin, Kshatriya, Vaishya, and Shudra. Each of us belongs to one of these four varnas, and they cannot mix. Correct?" (FB138).

Another pathetic situation in the village is the Hindu tailors did not sew for the untouchables. This prevalent situation in the novel is explicated as follows:

Ashraf was the Muslim tailor in town. He was Dukhi's age, and it was to him that Dukhi used to go on the rare occasions when he could afford to get something for Roopa or the children – the Hindu tailor did not sew for untouchables. (FB 139)

Though Dukhi and Roopa are untouchables but Roopa got married at the age of fourteen and fortunately gave birth to two sons. This caused a sense of jealousy in the mind of upper caste people and they considered this thing as a great sin and as a resultant of their village deities' anger.

'Why two sons in an untouchable's house, and not even one in ours?' What could a Chamaar pass on to his sons that the gods should reward him thus? Something was wrong; the Law of Manu had been subverted. Someone in the village had definitely committed an act to offend the deities, surely some special ceremonies were needed to appease the gods and fill these empty vessels with male fruit. (FB 118)

Thus a subaltern has not even a right to have male child. Male in the lower caste society is marginalized and has no voice, at the same time women are doubly marginalized. This is the unwritten rule of the society which concentrates on hierarchical power structure. Thus Mistry shows the real pain of a subaltern in this novel. This novel shows the disgusting system of caste hierarchy and feelings of a marginalized family.

Textual Note

1. The author has followed the MLA Handbook for Methodology (Seventh Edition).
2. Abbreviation Used: A Fine Balance – FB

Works Cited

Primary Source

1. Mistry, Rohinton. *A Fine Balance*. Canada: Knopf, 1995. Print.

Secondary Sources

1. Aloysius. *Nationalism without a Nation in India*. London: Oxford University Press, 1997. Print.
2. Srinivas. M.N. *Caste in Modern India*. Mumbai: Asia Publishing House, 1962. Print.
3. Tagore, Rabindranath. *Nationalism*. New Delhi: Niyogi Books, 2012. Print.

Silent Sufferings of women through their life time

D. Miracline Susanna. I M.A.,
Department of English
Voorhees College, Vellore.

According to Hindu philosophy women had no rights to study Vedas. The law givers declared women to be impure for example, in the Bhagavad - Gita women are lumped together with sinners; they can never attain salvation except by being reborn as man. Thus gender prejudice deeply embedded in the minds of the people that they started to consider women as an inferior creation to man and gradually thus create the gender discrimination among the society. Women have been looked upon as property to husbands and fathers. Their place was deemed the male's home. Her position in the family as well as in the society kept on changing all through the ages and is almost invariably an inferior one.

Although prejudice against person based on their gender is recognized by the people and laws, in our society the real issues are typically the unequal treatment of women. Although there has been a considerable change in the attitudes towards equality over recent years, there is still a huge inequality gap between the opportunities enjoyed by man and those enjoyed by women.

Shashi Deshpande is one of the prominent authors of Indian writing in English. Shashi Deshpande daughter of the renowned Kannada dramatist and Sanskrit Scholar Shriranga was born in Dharwed. The living dynamic women writer in Indian English literature occupies a prominent position. Her writing career began initially with short stories. Dark holds no terrors and that long silence are her best known works which won her the Sahitya Academic Award. She treated the typical Indian themes very sensitively and has pictured the contemporary middle-class women with rare

compentend. Deshpande's grave focus on the despicable condition of women who is ignorant of herself and right has been on the stream of her writings.

Sashi Deshpande like many other women novelist centers her view on the role of Indian women and their struggles to find their own self, their frustration and their alienation.

The two novels of Sashi Deshpande "**THE DARK HOLDS NO TERROR**" and "**THAT LONG SILENCE**" gives us two different sufferings of women at different stages. **DARK HOLDS NO TERROR** shows us the frustration of the female at the stage childhood, who expects the parental care, but receives lovelessness.

The novel begins with Saru meeting her father after a gap of fifteen year on hearing through a friend about her mother's pass over a month ago. Saru wishes to visit her father's house from where she left ah s young woman.

The traditional Hindu woman is her rises up only to vanish for soon. Alienated from her husband, she comes to her parental house to see her sense of belonging to the world but Saru eludes her. Initially, when she comes to her father's house she feels like a 'stranger'.

But she gets a cold welcome at her father's house. At times, Saru even regrets her visit. As Saru stays at her parental house, she gets a chance to review her relationship with her husband, her deceased mother, her deceased brother and her own children. Her earliest memories are those which speak gender discrimination shown by her mother in favour of her brother Dhruva. Saru has had an insecure childhood. As her sense of reasoning and questioning develops, she feels that she is inept to bear the preference shown towards her brother. She feels jealous of her brother. He gets all parental care and attention. She strives to attain her father's attention succeeds only some extent. Saru's mother, who believes a girl to be a liability and a boy an assert, instills a sense of insecurity in the mind of her daughter. Saru rarely speaks to her father, but her brother often used to have long conversations with his father and often take him out for a ride.

There is always a puja performed on Dhruva's birthdays and other religious rituals related to him are given top preference and celebrated with much pomp while Saru's are rarely acknowledged. The disparity of treatment makes her think that her birthday is holy a matter of annoyance for her family. Saru's mother's strong priority for her brother drives her to a sense of restlessness and alienation. The partisan attitude of her

parents has a isolating effect on saru. She becomes rebellious in nature.

Life becomes more violent to Sari after Dhruva's death. There are no celebrations at home, her own much awaited birthdays also pass in silence both in school and at home. Saru's mind is filled with deep and permanent scars as her mother constantly pins for her dead son and rejects even the presence of her own daughter.

"Why don't you die? Why are u alive and he dead" (DHNT p.14)

Thus the whole Novel is replete with incidents showing disparity towards women. Sarita's mother shows inveterate hatred and enmity towards her daughter after the death of her son when she remarks

'..... Daughter? I don't have any daughter. I had a son and he is dead. Now I am childless (DHNT p. 196)

All the incidents projected in the novel **DARK HOLDS NO TERROR** evidents the ill treatment of a female right from the childhood. This discrimination will follows a woman even after her married life which is evident from another novel of Sashi Deshpande that long silence, which shows the position of the educated women in domestic life.

Sashi Deshpande has portrayed the marital disharmony in the novel that long silence. This novel is about the suffering of an educated woman as a sandwiched between the old tradition values and the modernity. Jaya the protagonist of the novel is an obedient wife to her husband Mohan.

Mohan wants his wife to act according to his will. She plays the role of a traditional housewife. Mohan always wanted a wife who is educated and fluent in English. When he saw Jaya he liked her not because she was beautiful, but as she spoke English fluently and was intelligent, but after marriage he never allows her to be herself and do what she wants. As a writer, she stops writing about the oppressed women - a subject in which her imagination soared high. She manages to suppress her feelings thinking that it is more important to be a good wife than a good writer.

"Looking at his stricken face, I had been convinced. I had done him wrong. And I had stopped writing after that (TLS 144)

Sarabhit Sandhu, in “Indian women novelist” calls the women protagonist of that long silencer an intellectual who finds herself out of place in the society only meant for men” (138). Jaya tries hard to fit into this traditional role. Whatever she practices or follows is dictated by her husband. She learns to suppress her own wishes. For example: she likes to see advertisements, for they give her “the illusion of happiness” (4) within the wall of the home. Yet her husband does not like the advertisements that precede the movie, so they start late. Jaya’s devotion to her family does not make her happy, as it fails to provide any intellectual or emotional fulfillment. As she says,

“I had to admit the truth to myself that I had often found family life unendurable. Worse than anything else had been the boredom of the unchanging pattern, the unending monotony”(4).

Through the observation of the novels it is evident that women are sufferings in their life right from childhood, adolescence and adulthood. They are haunted by the ill treatment and verbal abuse which makes them mentally sick, their feelings are never understood by the society and they are forced on the wish of others, which they never dare to say at face. Because they want the happiness of their family with is more important to Indian some then their self dignity, the constantly strive to fulfill the desire of their family.

Works Cited

1. Deshpande, Shashi. THE DARK HOLDS NO TERRORS, New Delhi: Penguin Books, India 1990.
2. Feminist English Literature, Manmohan Batnagar, publisher and distributors, Delhi, 1999.
3. <<http://timesofindia-indiantimes.com/life-style/people/I-hope-to-help-women-find-a-voice/articleshow/47843070.cms.web>> .
4. Deshpande, Shashi. That Long Silence, New Delhi, Penguin, 1989.
5. Agarwal, Beena. Mosaic of the Fictional World of Shashi Deshpande. Jaipur. Book Enclave, 2009. Print.
6. Sandhu Sarabjit. “Conclusion”, The Image of Women in the Novels of Shashi Deshpande, New Delhi: Prestige Books, 1991. Print.

Thol. Thirumaavalavan's Uproot Hindutva: A Subaltern Study

Dr. S. Gopinath
Assistant Professor, Shift II, Department of English
Periyar Govt. Arts College Cuddalore

In 1982, the expression “subaltern” had small significance in South Asian investigations. Subaltern cognizance had dependably been a basic component of subalternity. The significance of subalternity in Subaltern Studies moved as the system of study. An Italian social scholar Antonio Gramsci’s worry with the state and culture is essential in seeing how the term subaltern can show a man or group in a position “mediocre” to others in some key route (i.e., by class, standing, sexual orientation, area, etc). Subalternity exists inside a network of political affiliations with battles for the strengthening of minimal gatherings.

The book, Uproot Hindutva is an arrangement of Thol. Thirumavalavan’s addresses. It gives a decent look at the development building up around Viduthalai Chiruthaikal, which is ever receptive to the issues of Dalits and women specifically. It doesn’t just take part in shallow dissents. Its individuals are engaged with contradicting the abominations by the caste Hindus against the Dalits. The powers are for the most part submit glove with the position Hindus and takes up the constraint of Dalits in a savage way. While the general battle against the framework is always battled and contradicted, the everyday monstrosities additionally should be restricted and battled against. This additionally requires a solid requirement for changes. The standards of the Constitution require that the powers act in a legit, legitimate and accommodating way.

Thol. Thirumaavalavan conceived 17 August 1962, was the second son of Ramasamy and Periyammal, and was conceived in the village of Anganur in Ariyalur

District in Tamil Nadu, India. Later his father name was changed to Tholkappiyan. His father had examined up to the eighth standard, while his mom stayed uneducated. He has a sister and three siblings, yet he was the main individual from his family who went ahead to advanced education after fulfillment of his tutoring.

Thol. Thirumaavalavan is an Indian Politician, Tamil lobbyist, Dalit dissident, pioneer, researcher, a great speaker in Tamil and in addition in English, social theoretician, a social researcher with solid responsibility for his own particular Dalits and turning into a revitalizing point for some Dalits. He is the emblematic portrayal and social goal of lakhs of Dalits. He is a cognizant aggregate character of Dalits of Tamil society. His thoughts have suggestions in reproducing the Indian country and in making the new majority to rule society. It isn't workable for anyone to see Dalit pumas and Thirumaavalavan independently. As per my perspective, these two are same.

In 1988 he met Malaichamy, the Tamil Nadu state convener of the Dalit Panthers of India while he was working in Forensic Department in the southern city of Madurai. From that point, Thirumaavalavan was chosen the pioneer of the DPI after Malaichamy's passing. He outlined another banner for the association in 1990. Against the foundation of expanding Dalit decisiveness, he developed as one of the major Dalit pioneers in Tamil Nadu, with an extensive base of grassroots help, especially in the southern state of Tamil Nadu. Though Ramdas Athwale began DPI at national level in Mumbai. He was an individual from the Lok Sabha. He is the present President of the Viduthalai Chiruthaigal Katchi (Liberation Panthers Party), a political gathering in the territory of Tamil Nadu, India. He has penned some books in Tamil and made an interpretation of by the interpreters into English.

They are as per the following

1. Aththumeeru – Translated as ‘Trangress’
2. Thamizhargal Hindukkala? - Translated as ‘Are the Tamils, Hindus?’
3. Eelam Enral Puligal, Puligal Enral Eelam - Translated as ‘Eelam means Tigers, Tigers means Eelam’
4. Hindutuvathai Veraruppom – Translated as ‘Uproot Hindutva’
5. Saadhiya Sandharpavaadha Aniyai Veezhthuvom - Translated as ‘We Shall Defeat the Casteist Opportunist Alliance’
6. Amaippai Thiravom – To be translated into English

He uncovered his proficiency in acting movies separated from composing books. His first film ‘Anbu Thozhi’ (In English ‘Woman Love’). Anbu Thozhi is a film which is sanctioned in 2007. His name is Karuppu in this film. It depends on an affection triangle between a yearning artist, a settler from Sri Lanka and a Tamil Militant pioneer. Later he did the main part in ‘Kalaham’ (In English ‘Insurrection or Riot’). In this, he assumes his part as a law school teacher. He additionally showed up in Mansoor Ali Khan’s *Ennai Paar Yogam Varum*.

As indicated by Thol. Thirumavalavan, freedom developments never kick the bucket. His view on Tamils is to get their own territory to live with deference and poise. Eelam is the main arrangement. Tamils will accomplish that some time or another is the announcement of him. He voiced his most extreme help to LTTE development.

Thirumaavalavan is likewise a staunch pundit of Hindu patriotism and, specifically, Hindutva. Hindutva, to Thirumavalavan, is the pith of the severe Indian state. Hindutva, he contends, has through religion attempted to homogenize Tamil society with that of northern India. This, he says, has prompted Tamil losing its character. Ethnic Tamil patriotism, in his view, is fundamental to battle Hindutva.

Two of his books have been distributed in English. They are *Talisman: Extreme Emotions of Dalit Liberation* and *Uproot Hindutva: The Fiery Voice of the Liberation Panthers*. The book ‘Uproot Hindutva’ is the trademark given by Babasaheb Ambedkar.

Uproot Hindutva is Thirumaavalavan’s the next translated work into English. *Uproot Hindutva – the burning tone of the freedom jaguars’* is the gathered discourses of him at different events as of late. Remove Hindutva is implied for ‘others’, other than his own particular body electorate ‘Dalits’. It might have its own particular restrictions in communicating his perspectives to bigger Tamil society and had a weight of persuading them for his motivation. *Uproot Hindutva* is the Dalit puma’s equitable war against the Hindutva which are sequestered from everything for the sake of Indian patriotism. This is a Dalits scan for other option to conventional Dravidian legislative issues of the day. These discourses are pointed against winning authority of the belief system of the upper castes push to build up the social and political administration of the persecuted for an equitable social request.

Dalit scholarly needs to assume various parts as a student of history, political pioneer, and extremist, social and abstract individual and from composing verse to gluing blurbs. Dalit freedom isn’t the simple assignment. He needs to confront such a

large number of obstacles. Entire people group must be affirmed and solidified. One can see every one of these components in Thirumaavalavan regarding considering, articulation and coordinating and sorting out political gathering of Dalits.

At first, Thirumaavalavan counters Indian patriotism/Hindu patriotism with Tamil patriotism. He proceeds with; the authentic truth is that Tamilians are not Hindus. By relating to Hinduism Tamils can never obliterate rank. Tamilian staying as a Hindu couldn't overcome Hindutva.

A Dalit panchayat president and his partners are hacked to death at Melavalavu, Madurai, Tamilnadu. The merciless murder of a Dalit panchayat president and five of his partners, in Madurai town, was a stunning image of standing Hindu savagery against Dalits in Tamil Nadu. Murugesan, leader of the Melavalavu panchayat in Madurai area, and some of his partners, who were going in a transport headed for Dindigul, were faced by a pack of around twenty people, likewise going in a similar transport. At the point when every one of the travelers fled the transport and fled, the posse pursued nine people and assaulted them with sickles at a place near Melavalavu, Madurai. Murugesan and five others kicked the bucket on the spot. Murugesan's head was cut and tossed into a well.

Dalits in a few villages in Cuddalore confront rough assaults and a monetary blacklist by caste Hindus; the organization neglects to give security to the persecuted. A battle by Dalit women against unlawful alcohol and a likely 'relationship' between a Hindu youth and a Dalit young girl prompt murder of three Dalits.

Puliyangudi is a village close to Chidambaram of Cuddalore District, Tamilnadu where 150 Dalit families are dwelling. Non-Dalits likewise live there. Some of the social forces create and offer alcohol. The crude materials for alcohol creation are dumped and put away in the Dalit places of Puliyangudi. Besides Dalit women are misused sexually by the fierce powers. To free themselves from this delicate circumstance they enlisted their names with the Dalit Panthers of India Party. The Dalit individuals expelled all the crude materials for alcohol creation. This prompted outrage among Caste Hindus. The dominant caste Hindus called the Panchayat and discipline were given to the Dalits. The Dalit individuals couldn't endure this and moved to the police headquarters to enroll a case, after that a caste Hindu named Karthik endeavored to assault a Dalit young girl. This news spread among the non-Dalits. They intended to assault the Dalits. The three Dalits named Gandhi, Vellaiyan, Madhiyazhagan, was killed fiercely by cutting their throats when the three were sleeping.

Thol. Thirumaavalavan announced against the Puliyangudi episode is as per the following

'Thalai Nimira Cheri Thiralum-Andru
Thalaikoothaaai Naadu Puralum'. (In Tamil)
(The cheris will rally to hold their heads high-
That day, the country might move topsy-turvy.) (In English)

Recently honour killing is like a poisonous gas spreading everywhere in Tamilnadu, India. As this continuation, a few killings occurred in Cuddalore region. Mudikandanallur Ilavarasan was killed while he is showering by aggressors in a snare on account of a relationship amongst him and standing Hindu young girl. In Perur village a man called Ramesh was slaughtered. In Kanur village a man called Panneerselvam was murdered. Like this few Dalits are killed by non-Dalits.

Gopalakrishnan, a Dalit and a non Dalit young girl from neighbor village had relationships. They two educated in a private college near to their village. A portable discussion amongst Gopalakrishnan and the young girl affirms that they were seeing someone. The young girl's family restricted. One day evening he was missing and he was not found for a few days. Gopalakrishnan was killed severely by non Dalits. His body had cut injuries on the neck unmistakably showed that he had been killed. Gopalakrishnan's relatives organized a protest, requesting capture of the young girl's relatives.

Keezhvenmani, a dark village in the Nagapattinam taluk of past Thanjavur, Tamilnadu, shot to hugeness, 44 Dalit agriculturists have secured a cabin and consumed by the nearby Non Dalit Landowners to death. The savagery was a reaction to their interest in wage climb. The primary charged for this situation was a young in his mid-twenties called Nandan. The area court indicted the individuals who were in charge of the occurrence. Be that as it may, the Madras High Court discharged the indicted people. At exhibit Land, proprietorship designs have changed by the endeavors of peoples in general, the state and social service organizations. Numerous Dalits who were beforehand landless workers are currently little ranchers with arrive property.

In Pappapatti, Keeripatti, Nattarmangalam in Madurai district and Kottakachiyendal in Virudhunagar district, Panchayat elections could not be held for 10 years. These panchayats had been held for Dalits is the reason. The overwhelming standing powers did

not acknowledge this and keeping the Dalit hopefuls from recording their assignments; they even provoked their own men among the Dalits to document selections and later constrained them to pull back. In a race at Pappapatti, a Dalit was chosen yet those predominant standing powers constrained him to leave. The Dalit applicants, Subban (Pappapatti) and Poonkodi (Keeripatti), who made a fruitless endeavor to battle in these places, Thanikodi (Pappapatti) and Karutha Kannan (Keeripatti), hopefuls of non Dalits, are in the shred for the presidents' posts. Dalit competitors, who went to look for votes at Pappapatti and Keeripatti villages, were requested to come back to Madurai to stay away from any untoward episode at Keeripatti village. The Communist Party officials brought this issue vociferously up in the Tamilnadu State Assembly. They handled its individuals and supporters for the candidature of President in Pappapatti, Keeripatti, and Nattarmangalam Panchayats and furthermore for a significant number of Panchayat ward individuals. At that point just, races were held reasonable and Dalit pioneers were chosen as Presidents in those four Panchayats. Till this day, they have been working legitimately.

Nandanar, a holy person of Cuddalore District, Tamilnadu was conceived as untouchable and filled as a worker in the paddy (rice) fields of his landlord. Nandanar was a diligent employee and worked enthusiastically for his landlord however his landlord never responded the dedication appeared by Nandanar. Day by day the ace used to regulate crafted by Nandanar and talk about the enormity of Lord Shiva and his Miracles. Catching wind of the Compassion and Love of Lord Shiva without stopping for even a minute, Nandanar created bhakti for Lord Shiva. He used to approach his landlord frequently for consent to visit Lord Shiva at Chidambaram Temple. His landlord dependably denied.

Nandanar came to Chidambaram to visit Lord Nataraja. As an untouchable, he was not allowed to go inside. Remaining at the entryway he attempted to take darshan of the Lord inside. He couldn't see the Shiva Lingam inside as the statue of Nandi was hindering the view. Nandi is a bull and he is an awesome fan of Lord Shiva and has the help that he would dependably be remaining before the Lord in the immediate line and vision of the Lord. Seeing the wretchedness of Nandanar and his excitement for darshan, Lord Shiva requested that Nandi clear out and allow Nandanar to have darshan. Furthermore, a stone picture of Nandi cleared out and Nandanar could have darshan of the Shiva Lingam inside the sanctum sanctorum. Till this day, Nandi is in off-kilter position in this temple. Nandanar is one of the 63 Nayammars – incredible

fans of Lord Shiva who are revered in all Shiva Temples as most honored by the Lord. Nandanar shows us that what makes a difference isn't our introduction to the world status, instruction, riches or position in the public arena.

Veerabayangaram is extremely renowned for intense Veerangi Ayyanar temple situated at Villupuram District; Tamilnadu. This temple is the family divinity of the different people groups has a place with Caste Hindus. Different individuals from everywhere throughout the state will come here for this reason to get alleviation from the phantom and mental issue. For more than eighty years Dalits have not been permitted to enter the Veerabyangara Ayyanar Temple in the town of Kookaiyur close to Kallakurichi in Villupuram District. The temple appreciates enduring and high income since it is acclaimed for its dark enchantment. Dalits were not allowed into this temple by caste Hindus. With the voice of Thirumaavalvan, Dalits went into this temple. Rank separation still holds the influence in specific temples in this piece of the State.

Ambedkar transformed his gathering into the Scheduled Caste Federation accordingly specifically speaking to the Scheduled Castes to win control through solidarity. From that point onward, thinking about the significance of instruction in the freedom of Dalits, Ambedkar established the People's Education Society. At the all India level Ambedkar endeavored to instruct the Dalits in the political field. He was a pioneer of the Dalit development in India. Whereas in Tamilnadu, Thol. Thirumavalvan is a pioneer of Dalit organisations in Tamilnadu. The Dalit development in Tamilnadu has a past filled with more than a hundred years.

Works Cited

1. Thirumaavalvan, Thol. (2004) Uproot Hindutva: The Fiery Voice of the Liberation Panthers,
2. Translated from the Tamil by Meena Kandasamy, Forward by Ram Puniyani, Kolkata: Samya, 248 pages + xxvi.
3. Arunan, (1998) Venmani Neruppa Vizhigalil Enthurom, Madurai: C'Pl(M) Tamil Nadu State Council Publication.
4. Bennett M.R., (1976) The Politics of Cultural Nationalism in South India, Princeton: Princeton university press, 1976.
5. Viswanathan, S. (2005) Dalits in Dravidian Land: Frontline Reports on Anti-Dalit Violence in
6. Tamil Nadu, Forward by N. Ram, Introduction by Ravikumar, Chennai: Navayana, 318 pages + xxxviii

Subaltern Literatures as Regressive Genre

J. Charumathi

Associate Professor, of English,
Wisdom College of Arts and Science (Women), Cheyyar

This paper attempts to regard literature of all kinds as holistic and humanistic. The 20th century attempts at identifying certain works as the exposition of certain communities, castes and races seems to perpetrate what they attempt to abolish. The contention of such writers that they alone can have a better appreciation of the agonies and apprehensions of their people need not necessarily be universally true.

A poet, an imaginative writer and an artist suit their claim mainly because they rise above such divisions and see man as man, devoid of colour and caste. Writers like Shakespeare could see through the pitiable conditions of the minorities -- fringe and marginalized people -- as in his The Merchant of Venice.

Venice is basically a Christian nation, even as Shakespeare is. The Shylocks are a very small minority. When the Duke and Portia try to extinguish the fire of vengeance in Shylock against the ostracism of Christian majority they appear to be on the right side. However, keen readers will not fail to see the soft corner of Shakespeare's heart for the Jews. It is best expressed when Shylock extends a friendly hand to Antonio declining the need for a promissory note. It is Antonio who insists on writing a bond. Christians turn down the Jew's gesture of friendliness.

The speech of Shylock exhibits his wounded feelings.

He hath disgraced me, and
hindered me half a million, laughed at my losses,

mocked at my gains, scorned my nation, thwarted
my bargains, cooled my friends, heated mine enemies—
and what's his reason? I am a Jew. Hath not
a Jew eyes? hath not a Jew hands, organs, dimensions,
senses, affections, passions? Fed with the
same food, hurt with the same weapons, subject to
the same diseases, healed by the same means,
warmed and cooled by the same winter and summer
as a Christian is? If you prick us, do we not
bleed? If you tickle us, do we not laugh? If you
poison us, do we not die? And if you wrong us, shall
we not revenge? If we are like you in the rest, we will
resemble you in that. If a Jew wrong a Christian,
what is his humility? Revenge. If a Christian wrong
a Jew, what should his sufferance be by Christian
example? Why, revenge! The villainy you teach me I
will execute, and it shall go hard but I will better the
instruction.

The Merchant of Venice (3.1.53-72)

What would be the response of an audience who to this emotional outburst. Their thoughts could invariably in sympathy with the oppressed Jew. Surprisingly Shylock does not belong to poor and oppressed community but a very rich person though of minority. It is hear Shakespeare's genius, genuine humanitarian insight into the feelings and emotions of the oppressed. There is no evidence of Shakespeare's bias for Christianity.

(ii)A similar case is seen in Milton's Paradise Lost. Satan's exuberant speech truly expresses the feelings of the defeated or offended. the powerful speech even gave room to the question 'Who is the hero of Paradise Lost'? - God or Satan. Milton cannot be accused of being Satanic. The poet in him gives what is due to each character.

A mind not to be changed by place or time.
The mind is its own place, and in itself
Can make a Heaven of Hell, a Hell of Heaven. 255
What matter where, if I be still the same,
And what I should be, all but less than he
Whom thunder hath made greater? Here at least
We shall be free; the Almighty hath not built
Here for his envy, will not drive us hence:
Here we may reign secure; and, in my choice,
To reign is worth ambition, though in Hell:
Better to reign in Hell than serve in Heaven.

Paradise Lost, Book I Lines 254-264

This is proof of Milton's poetic genius and his ability to picturise the feelings of affected. The aim of this argument is to disprove the contention that only the offended, affected and oppressed community writers are the true authentic voices.

American poet W. H. Longfellow sheds tears for the black slaves returning to the homeland Africa. The slave feels his liberation lies only in death. The African landscape in his dream includes the river Niger, the hills, the rills, the palm trees, the lions, his dark eyed Queen and loving children. His kingly ride on horseback holding the golden chain of the stallion.

This is a classic example of the poet of a dominant community sympathising with the longings of the American black slave. He transcends his limits as dominant American white and voices his expansive humanitarian spirit.

The voice of the subaltern becomes the literature of resistance. The tension between the writer and the dominant society represents the feelings and the sufferings of the oppressed minority. A fitting example would be Subramaniya Bharathi in suthanthirappallu to criticize the attitude of his own community and upholds the cause and rights of the oppressed. In another poem entitled viduthalai he visualizes the social and economic freedom of the subaltern.

Major humanitarian artists with latitudinarian mindset see through the agonies, afflictions and emotional tortures experienced by the oppressed outcastes-- the fringe and marginalized people.

The pain and aches of the child cannot be verbally expressed by the child itself. The loving mother easily understands and seeks remedy. So do the great writers who transcend geographical, linguistic, cultural and socio-economic conditions of the subalterns.

To sum up, four instances were discussed to substantiate the argument, the authenticity of the artist's insight as Shakespeare's Shylock, Milton's Satan, Bharathi's criticism of his own community's attitude, and Longfellow's empathy with the dying black slave.

Critics have tried to classify literature as world literature, continental literature and national literature. These are geographically oriented. They represent works of different language groups, which means different cultures. Is it necessary to further classify literature into caste, colour, class, race and gender oriented? The present study concludes that any such classification of literature is antagonistic to the humanitarian spirit of 'Literature'.

Fading Voices and Fettered Emotions: A Scrutiny of Subaltern Way of Living and The Wait for A Breakthrough in Rabindranath Tagore's *Chandalika*

S. Selvapriya, M.Phil.,

Scholar, Department of English and Foreign Languages
Bharathiar University, Coimbatore

Dr. David Arputha Raj

Assistant Professor, Department of English and Foreign Languages
Bharathiar University, Coimbatore

Introduction

Literature is any form of writing that holds an artistic or intellectual value. Literature has been a tool for educating people since the beginning of time. As the years passed, literature and the techniques employed to create literature also evolved. The themes being dealt in literature began to change according to intellectual development and need of the reading public. Indian Writing in English has been growing strong since its birth during the British rule. Indian writers wrote on various themes and employed writing techniques which gave their works an Indian touch though they were written in English. They wrote in a language that was simple enough to be understood by their target audience. Indian writers explored and contributed to all the genres/forms of literature. They wrote about all the prevailing issues of the time. Mostly, Indian writing dealt with history and the cultural heritage. They wrote about religion and spirituality which formed the core of Indian life. Political and social satires were also given importance. Since the beginning of Indian history, the Indian way of living has been altered by caste system. The people of the higher caste enjoyed many privileges while the people belonging to the lower castes were denied even the most basic rights deserved by human beings. These people are called the subalterns. Subalterns are people who are socially, politically or economically suppressed. They are people belonging to social groups who are at the margins of the society. These people constantly get mistreated by the society and struggle to get through life and enjoy the most necessary rights.

Several Indian writers have taken up the problems of the subalterns in their works. The very ideology of this literature is to let the world know the struggles of the subalterns. The subalterns suffer to the extent where they lose their voice. Their self-respect and individuality have been damaged by the reckless ill-treatment meted out on them. The writers began giving voice to the suppressed sector of the society. Through their writings, they tried to create awareness among the people and create a better world for the subalterns. The people belonging to these suppressed classes have a feeling of inferiority and suffocate under the weight of all the ill-treatment. They are unable to voice out their predicaments as their level in the social hierarchy denies them the right to fight for what is rightfully theirs. There is a hurricane of emotions raging inside them, waiting for a vent that seems like a distant dream. Fighting against the social and political inefficiency seemed impossible as they were not in a position to question authorities. Even worse, they were treated as untouchables.

They are many famous Indian writers who had taken up the lives of subalterns as the central theme of their works. Rabindranath Tagore is one such writer who wrote about several social issues. Rabindranath Tagore (1861-1941) was the youngest son of Debendranath Tagore, a leader of the Brahmo Samaj, which was a new religious sect in nineteenth-century Bengal. From time to time he participated in the Indian nationalist movement, though in his own non-sentimental and visionary way; and Gandhi, the political father of modern India, was his devoted friend. Tagore was knighted by the ruling British Government in 1915, but within a few years he resigned the honour as a protest against British policies in India. Although Tagore wrote successfully in all literary genres, he was first of all a poet. Tagore had early success as a writer in his native, Bengal. With his translations of some of his poems, he became rapidly known in the West. In fact, his fame attained a luminous height, taking him across continents on lecture tours and tours of friendship. For the world he became the voice of India's spiritual heritage; and for India, especially for Bengal, he became a great living institution. His writings were for a social cause and wanted to help the people get a better future spiritually, politically and socially. This paper tries to understand the extent of sufferings undergone by the subalterns with reference to Rabindranath Tagore's "Chandalika".

Distorted Identity and Defiled Humanity

Social hierarchy is a social setting that has prevailed in India for a long period of time. Caste of a particular person marked his/her position on the social ladder. Hence,

casteism is not a new concept in the Indian social context. These people who lay low in the society owing to their caste undergo lot of mistreatment and unbearable emotionally trauma. These distort their identity and how they view themselves. They are suppressed and there is a plethora of emotions waiting to be unleashed. Rabindranath Tagore's "Chandalika" speaks about such problems. Based on a Buddhist tale "Chandalika" was published in the form of a dance drama in 1938 and was for the first time staged in Calcutta in the same year. The story revolves around Prakriti (chandalika), a low caste girl, who is thoroughly despised by her neighbours so much that even hawkers in the street would not sell their goods to her just because she belonged to the low caste. . She broods over her destiny and curses her mother for bringing her into the world. The theme of the play "Chandalika" is the realization of a chandal girl that she is a just as much human as the others, and that she was doing a great mistake of thinking that it was her fault in any way. She realises that she was committing a crime against herself by thinking that she was not worthy enough to be noticed by people of the higher caste. In other words, the theme of this play is the awakening of the sense of identity in a chandal girl, and her newly acquired awareness that her having been born as a chandal girl does not mean that she is a non-entity.

According to the play, Prakriti, a low caste girl, fell in love with a Buddhist monk who had asked her for some water from the well. All through her life she had blamed her mother and herself for being born into a low caste family. She blamed herself for all the ill-treatment that is thrown her way. She was never given the respect which was her right by birth. This was reason why her encounter with the monk, who had treated her with respect and taught her to never belittle herself, makes her fall in love and pine for him. The experiences of her past had distorted her idea of self and damaged her self-respect. The way the monk had treated her brought in her a realisation that she was human and she deserved the rights which are rightful to every human being. Later, during their second encounter the monk failed to recognise the chandalini girl. This enraged her and she sought the help of her mother who, with the help of her witchcraft, bound the Buddhist monk and brought him to her daughter. Ananda was saved by Buddha after he prayed to him, asking to be saved from that shame and remorse. She begged him for forgiveness and he, despite his own agonies and problems, forgave her and walked away as pure as he was in the very beginning of the play.

Prakriti's narrative is an evidence of a subaltern's protest against the Brahmanical hegemony and a fight for the redemption of her lost identity and voice. There is a clear

transformation of Prakriti from being a woman who hated herself and her existence as a chandalini, to becoming a woman who realised her worth and was not afraid to fight for what she wanted. There was a gradual self-realisation that sets in and she understands the truth about her identity in a world where she was as nothing but an untouchable. She broke all the fetters on her emotions when she decided to somehow gain the love of the Brahmin. Even though falling in love with a Buddhist monk is a sin, as he was pledged to celibacy, this incident had marked the beginning of a new face of her life. These incidents led to her new birth with an awakened consciousness of who she truly was and learnt the lesson that no one was high or low because of their social hierarchy. People have to realise that every person has the right to be treated as a human being regardless of their position in the social ladder.

Works Cited

1. "Rabindranath Tagore - Biographical." Nobelprize.org. N.p., n.d. Web. 07 Feb. 2018.
2. Rinku, Bhatiya. "RABINRANATH TAGORE'S CHANDALIKA: A THEMATIC STUDY."
3. Multi Disciplinary Edu Global Quest (MDEGQ). N.p., 01 Apr. 2013. Web. 07 Feb. 2018.
4. "Chandalika (Summary) - A Gem from Tagore." Google Groups. Google, n.d. Web. 07 Feb. 2018.
5. "CHANDALIKA - RABINDRANATH TAGORE." English Class Notes. N.p., n.d. Web. 07 Feb. 2018.

Gender Discriminational Sufferings Faced By Women in Present Scenario

V. Amrithasree M.Phil.,
Research Scholar, Department of English
Sri Ramakrishna College of Arts and Science

Gender discrimination is a typical term though gender segregation is implied just for women since females are the main casualties of gender discrimination. Gender discrimination isn't organically decided however it is dictated by socially and the segregation can be changed by the best possible and sustain endeavors. Foreswearing of fairness, rights and opportunity and supplement in any shape based on gender discrimination is gender segregation. Half of the total populace is females. They are completing two-thirds of work of the aggregate work on the planet, however, got just a single tenth of the world's aggregate salary. Almost two-thirds of the women are unskilled people and they have had just a single percent of the aggregate world's advantages. On the planet, just a single fourth of the families are going by a female. India is a male predominant society and gender discrimination is redone routinely. Women are commanded over by their male individuals in their own family. They have little power in deciding. The present paper proposes to analyze the nature and degree of gender disparity inside the family and work put. The principle targets of the investigation are to break down the power measurements of women in family and work put and to inspect their interest in basic leadership process.

Separations

From web to death females are confronting bunches of victimization them. Some of them are

Abortion of female gravida with the assistance of filtering, Not sufficiently giving and nutritious sustenance, Not permitting to go to class (Denial of training), Not giving

poor medicinal services while in sick wellbeing, Early marriage, Eve prodding, Rape, and Gender provocation, Dowry, Divorce, Destitution notwithstanding for senseless or with no reason

Reasons for Gender Discrimination

The reasons for gender discrimination are Educational backwardness, Caste, Religious convictions, Culture, On the name of family history, Customs and belief, Races, Low salary, Unemployment, Society , Family circumstance and Attitudes.

Like male or even above them female assumes the critical part in the family and national advancement. Be that as it may, her commitment isn't perceived by the male prevailing society.

1. Instruction

Instruction builds up the abilities, bestows learning, changes the state of mind and enhances the self-assurance. It gives business opportunity and builds salary. Thus instructing women is the prime factor to battle gender discrimination and for the upliftment of women. Not just the female, the general public must be instructed to give measure up to appropriate for a female.

2. Work

Work gives the salary and enhances the financial position of the women. Utilized women are given significance by the relatives. Work gives the financial freedom for the women.

3. Financial Independence

In India, for the most part, women in the youthful age – depends her dad, in the middle age-she relies on her better half and in the more established age – relies upon her child. Lady dependably relies upon someone for her occupations henceforth, free in financial angles are basic for women' improvement. Financial autonomy will free the women from the subjection position and lift the fearlessness. Monetary autonomy of women additionally helps in the national financial improvement.

4. Strengthening

Engaging women with the assistance of laws, instruction and business will influence the general public to acknowledge the women as an equivalent gender discrimination to

like the male. Female additionally has all the potential and enabling women will utilize her full ability and alleviate the financial reliance of women.

5. Fearlessness

Because of delayed suppression, Indian women, a particularly uneducated and jobless lady hasn't had the self-assurance. Women require self-assurance to battle against every one of the monstrosities against her and to live self-regarded life. Subsequently, boosting the assurance and fearlessness of the women is the way to dispense with the second rate complex of her.

6. Basic leadership

Indeed, even in the family and additionally in the general public the basic leadership energy of women is denied. Generally, guys settle on the significance choice in the family and in the general public. This makes women as voiceless and demolishes herself certainty and she feels less imperative in the family and also in the general public. In this way, to end gender segregation women must engage with basic leadership control.

Conclusion

A country or society, without the interest of women, can't accomplish improvement. In the event that we take out gender segregation, women will convey every one of the possibilities, aptitudes, learning to build up the family, the nation and the entire world.

Works Cited

1. Desai, Sonalde, 1994, "Gender Inequalities and Demographic Behaviours: India", New York, The Population Council, Inc.
2. Julie Mullin, 2008, "Gender Discrimination – Why is it still so bad and what can you do about it?" Accessed from www.childreninneed.org on 15.08.2008.
3. Berta – Esteve – Volast, 2004, "Gender discrimination and Growth: Theory and Evidence from India," London, London School of Economics and Political Sciences.
4. Anna – Maria Lind, 2006, "Struggle and Development: Approaching gender bias in Practical International Development Work", Orebro, Orebro University.
5. Kalyani Menon Sen and A.K.Shiva Kumar, 2001, "Women in India, How Free? How Equal?" New Delhi, UNDAF.

Portrayal of Black Women in *A Raisin in the Sun*

M. Kanika Priya Ph.D.,
Research Scholar in Linguistics
Pondicherry

Lorraine Vivian Hansberry's *A Raisin in the Sun* focuses on major issues such as racism between white and black communities, abortion, marriage, assimilation and finding one's true identity but in the end the play boils down to a timeless point; dreams are what make each person, white or black, push on in life in order to live each day like it was their last. *A Raisin in the Sun* is central, in the continued debate over racial and gender concerns, making this play a critical cultural document in an essential period of American history. Moreover this story embodies Hansberry's use of strong black women; she was a realistic artist, fascinated by ordinary and real people with each one clearly and vividly drawn. In this play, she depicts courageous and revolutionary women who share struggles with each other and also with their men. Her women characters have positive characteristics. She speaks loudly about the role women played in the struggle for freedom. *A Raisin in the Sun* is a masterful play. While some see it overly simplistic, Hansberry gives us the gamut of African American response to the oppression that was still occurring. Thereby this present paper attempts to explore Lorraine Hansberry's depiction of Black Women in *A Raisin in the Sun*.

Introduction

"Black" was the word handwritten on Lorraine Vivian Hansberry's birth certificate on May 19, 1930. Challenging the system was part of the Hansberry's way of life. "I was born black and female," Lorraine Hansberry said. These twin identities (race and gender) would dominate her life and her work. Rejecting the limits placed on her

race and her gender, she employed her writing and her life as a social activist to expand the meaning of what it meant to be a black woman. Her first play, *A Raisin in the Sun*, is based on her childhood experiences of desegregating a white neighbourhood. It won the New York Drama Critic's Circle Award as Best Play of the year. She was the youngest American, the fifth woman and the first black to win the award. Her success opened the floodgates for a generation of modern black actors and writers who were influenced and encouraged by her writing. Such important black leaders as Paul Robeson, W.E.B. DuBois, and Langston Hughes frequented the Hansberry home as Lorraine was growing up.

She married Robert Nemiroff, a white Jewish intellectual. She used the success of *A Raisin in the Sun* as a platform to speak out for the American Civil Rights Movement and for the African struggle to free itself from white rule. Hansberry's work was a preview of the African-American spirit that engulfed the nation in the historic changes of the Civil Rights Movement. Her writing foresaw feminism, the Gay Liberation Movement and the demise of colonialism. She was a spearhead of the future, a woman who refused to be confined by the categories of race and gender.

Her works include *A Raisin in the Sun* (1957), *A Raisin in the Sun*, screenplay (1960), *The Drinking Gourd* (1960), *The Sign in Sidney Brustein's Window* (1964), *The Movement: Documentary of a Struggle for Equality* (1964) and *To Be Young, Gifted and Black: An Informal Autobiography* (1970).

Black Drama

Black Drama has existed since the mid 19th century. The Black dramatists had to struggle to assert their own racial and cultural identity in the American society. The Black drama in America had twin goals. On the one hand, it has always had the crucial objective of presenting the Negro to himself, forced to wear the abstracting mask shaped by an implacable white hostility; on the other hand, it has set itself the task of testing American principles of exposing a gulf between spiritual and practical politics. And so, for the black dramatist, personal and cultural identities are of primary significance.

A Raisin in the Sun: a synopsis

A Raisin in the Sun was first produced in 1959 and anticipates many of the issues which were to divide American culture during the decade of the 1960's. This play

focuses on major issues such as racism between white and black communities, abortion, marriage, assimilation and finding one's true identity but in the end the play boils down to a timeless point; dreams are what make each person, white or black, push on in life in order to live each day like it was their last. *A Raisin in the Sun* is central, in the continued debate over racial and gender concerns, making this play a critical cultural document in an essential period of American history.

This play tells the story of a lower-class black family's struggle to gain middle-acceptance. When the play opens, Mama, the sixty-year-old mother of the family, is waiting for a \$10,000 insurance check from the death of her husband, and drama will focus primarily on how the \$10,000 should be spent.

The son, Walter Lee Younger, is so desperate to be a better provider for his growing family that he wants to invest the entire sum in a liquor store with two of his friends. The mother objects mainly for ethical reasons; she is vehemently opposed to the idea of selling liquor. Minor conflicts erupt over their disagreements.

When Mama decides to use part of the money as a down payment on a house in a white neighbourhood, her conflict with Walter escalates and causes her deep anguish. In an attempt to make things right between herself and her son, Mama entrusts Walter Lee with the rest of the money. He immediately invests it secretly in his liquor store scheme, believing that he will perhaps quadruple his initial investment.

One of Walter Lee's prospective business partners, however, runs off with the money, a loss which tests the spiritual and psychological mettle of each family member. After much wavering and vacillating, the Youngers decide to continue with their plans to move—in spite of their financial reversals and in spite of their having been warned by a weak representative of the white neighbourhood that blacks are not welcome.

Depiction of black women

This story embodies Hansberry's use of strong black women; she was a realistic artist, fascinated by ordinary and real people with each one clearly and vividly drawn. In this play, she depicts courageous and revolutionary women who share struggles with each other and also with their men. Her women characters have positive characteristics. She speaks loudly about the role women played in the struggle for freedom. Even her choice of the name Beneatha (beneath) which means darkness also clearly represents

this. In *A Raisin in the Sun*, Hansberry shows three major female characters in very different stages in their lives.

The play shows a wavering line in the previously clearly defined gender roles. Men no longer consistently hold power over women. There are three generations of Younger women in the play, each with a different opinion of what it means to be a woman, and a different view of who holds the power in the gender relationship.

The three main female characters in this play are Mama, Beneatha, and Ruth. Each has very different possibilities and different dreams for the future. Mama, also known as Lena Younger, is Walter and Beneatha's mother. She is definitely the matriarch of the family. She is extremely maternal, moral, and religious. Mama demands that her children are proud of their dreams and respect themselves and each other. Cleanliness is also very important to her as she likes the hoe to be sparkling, polished, and neat. Mama makes a point to stand up for herself, her family, and her beliefs. Mama believes that men should be in charge and speaks very matter-of-factly about who her husband was. It was her 'role' to accept it: "God knows there was plenty wrong with Walter Younger – hard-headed, mean, kind of wild with women – plenty with him." (Act One, Scene one)

She provides a wonderful perspective from a much older generation. Mama is openly opposed to Beneatha's un-Christian like behaviours and thoughts and is deeply disappointed in Ruth for considering abortion. So, when Walter suggests investing in a liquor store, Mama refuses to take part in something that is so un-Christian like. Mama is not as interested in money and wealth as she is in dreams and aspirations. Clearly the most nurturing of the characters which can be seen in her constant verbal remainders that she only wants to help her children be happy and to properly provide for them as their mother.

Then there is Ruth, Walter's wife and mother of Travis. Ruth does not always accept her role. She does not blindly agree with everything Walter says or does. She acts out in small ways to show Walter, he does not have ultimate power over her: when Walter responds to the question, "What kind of eggs you want" with, "Not scrambled" she immediately begins scrambling the eggs. However, Ruth is still traditional. She wants her family to behave in a traditional fashion, she wants a traditional home, and she wants Beneatha to act traditionally – "sweeter." The only time Ruth truly comes

alive is at the prospect of seeing that traditional life come to fruition. It's easy to see that if the Youngers move to their house, Ruth will revert to a very traditional gender role. Ruth acts out only in times of trouble.

Much different from her mother, is Beneatha who is a young and attractive college student who provides this family with an independent feminist perspective focused on an ambition to become a doctor. Throughout this story, Beneatha's search for her identity and many times is very unsure of her. She dates two different men, one of whom she feels more attached to because of his culture and the importance of such culture to him.

Beneatha shows the power of change in gender roles by her desire to become a doctor. "Listen, I'm going to be a doctor. I'm not worried about who I'm going to marry yet – if I ever get married." (Act One, scene one) The men in the play try and try again to exert their power over Beneatha and put her in her 'place.' "Who the hell told you you had to be a doctor? If you so crazy 'bout messing' round with sick people – then do be a nurse like other women – or get married and be quiet." (Act One, scene one)

Yet Beneatha is a feminist. When Asagai makes the statement, "For a woman it should be enough", Beneatha replies, "I know-because that's what it says in all the novels that men write. But it isn't. Go ahead and laugh-but I'm interested in being someone's little episode in America." (Act One, scene two) Hansberry was also a feminist ahead of her time to put these ideas into writing.

Even her name implies that she believes everything is beneath her. Sometimes irritating, Beneatha is a true feminist before her time. Feminist as anything else is a progression in coming into womanhood. For example, Mama speaks matter-of-factly of her husband's womanizing ways. She does not condemn him, but seems to accept that womanizing is what men do. Ruth would not put up with that from Walter although she does defer to him on a number of occasions. She also has a more gentle way of getting him to come around. Beneatha represents the "new woman" or feminist in that she would not put up with any of this. She wants to forge her own identity independent of a man. She believes that people must accept her as she is and refused to "be nice" as Mama tells her.

Beneatha expresses the cynicism that many minority intellectuals, including Lorraine Hansberry, held towards religion in light of white Christian leadership favoring segregation. Mama tells Beneatha that she will be a doctor someday, "God willing." Beneatha "drily" replies to Mama that "God hasn't got a thing to do with it," later saying, "God is just one idea that I don't accept... I get tired of Him getting credit for all the things the human race achieves through its own stubborn effort" (Act I, scene (i)). Hansberry further reveals her own attitude towards religion when Mama fouls over, begging God for strength, as she realizes that Walter has lost all of their insurance money. Beneatha tries to gain her mother's attention to help her, speaking to her "plaintively" (130). This implies that she is pleading with her mother as a parent to an emotionally immature child.

Mama represents a hardworking woman who takes control of her life and family, while Ruth is the most typical of the three in regard to women at the time. Ruth works in the home and takes her husband Walter's lead when it comes to various situations. She is clearly beneath Walter and her decisions, such as not giving Travis money, are often ignored or overruled by Walter. This is why Ruth decided to keep her pregnancy to herself and was going to make her decision on her own. Overall, all three of the characters are extremely important to the story, each of whom are extremely strong women. From a historical perspective, these women represent a difficult time for women. However, Beneatha's ambition of becoming a doctor shows advancement and hope for women to look toward making their dreams come true.

When it comes to gender power, Walter is desperate to show that he stands on top on the mountain. He wants the world to know he is a man in all senses – he gives his son an extra fifty cents (that he cannot spare) as a show of power. He has a vision of being in a position of power with a job as an executive, and a house with a gardener. To be a man is to be rich and when Walter speaks of being a man it's almost always in terms of wealth: "I am a man and I think my wife should wear some pearls in the world!" (Act Three)

As much as Walter tries, he comes across as weak against the strong women in the Younger family. And so when it comes to assigning blame for his lack of power, he blames most of his problems on the women in his family, and indeed his race: "we are one group of men tied to a race of women with small minds!" (Act One, scene one)

Walter states over and over again that he's not getting ahead because Ruth won't back him up and Mama won't trust him. It's ironic that there's nothing more Mama wants than for Walter to take his rightful place as the power in the family. Mama is the leader only by default. But Walter does not possess enough strength to be man of the family.

Black Aesthetics

Black Aesthetics is a search for a system of isolating and evaluating the works of art of the Black people that reflect the special features of Black experience. It is a search for a new program, a search for a new quality of the recapture of an old one, lost and buried deep in our past. Black Aesthetics has always been part of the lives of black people. When the writers write about themselves from a point of view that takes life seriously, that views it in scale with human dimensions, and then they are creating a Black Aesthetics. It is reflected in this play as she focuses on the Black experience and the beauty of the Black power.

This play also shows the change in black arts and intellectualism. According to Schmoop, "A Raisin in the Sun is a part of broader shift in black art towards depicting working-class, ordinary African-Africans. Previously, black intellectuals did not use literature, art, or the stage to portray working-class African-Americans for fear they would perpetuate undesirable stereotypes" (Web). Lorraine Hansberry and Langston Hughes both thought this idea ridiculous. They, in fact, felt the opposite. They felt that they could challenge these stereotypes by writing about them. Also according to Schmoop, "By focusing on the dreams and aspirations of one particular working-class black family, moreover, Hansberry was able to show audiences the universality of black aspirations while also demonstrating that their race posed a significant barrier to achieving those goals" (Web). That is precisely what Hansberry did.

A Raisin in the Sun is a masterful play. While some see it overly simplistic, Hansberry gives us the gamut of African American response to the oppression that was still occurring. Walter is just angry. Mama and Ruth are more concerned with just getting by and providing better opportunities for the next generation. Willy Harris steals from his own to get ahead, and George Murchison rejects his own upbringing. Asagai also rejects American ways, but he is African. Beneatha most represents Lorraine Hansberry as she tries to fight the system, fight society's expectations of her as a black woman, and forge her own identity. All emotions are represented in this play.

Conclusion

A Raisin in the Sun can be compared to a war. The characters are soldiers fighting endless battles. The battles are the constant problems the Younger family has to overcome. Emotions always run high when a war is going on and the characters always express their emotions strongly. Life for the Younger was hard and unpredictable, but in the end good conquered evil. Everything turns out better than planned for the family. Life is an endless battle, those who are strong survive.

Works Cited

1. A film entitled Lorraine Hansberry: The Black Experience in the creation of Drama, Princeton, N. J.: Films for the Humanities, 1976. Print.
2. Christian, Barbara. Black Women Novelists. America: greenwood Press, 1980. Print.
3. Hansberry, Lorraine. *A Raisin in the Sun*. Vintage Books: Random House, Inc.: New York, 1958. Print.

Gender Inequality In Mahesh Dattani's Tara

K. Angel Vinoliya

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

Tara is the third dramatic work of Mahesh Dattani. It is one of the Dattani's best cherished plays on the planet over, Tara tends to the topic of sexual orientation from numerous points of view, however not really through commonplace generalizations of 'predisposition against the young lady kid', in spite of the fact that that is the for the most part acknowledged elucidation of the play in India. With Dattani, it is never a circumstance that is straightforward, clearing one or decisively laying the fault on the other. What's more, that is the reason he would like to state that this play is more about the 'gendered' self, about recognizing the female side of oneself.

The play Tara is described by Chandan, the male portion of the entire of which the 'other' is Tara. Mahesh Dattani has introduced the odd reality of the lady playing second trick to man. It is about the strength and soul of an impaired young lady kid, a Siamese twin conceived in a Gujarati family. She (Tara) could have survived yet for her mom's choice to give the additional leg to her twin sibling, Chandan. Tara's mom had enabled a leg to be cut off from her conjoined twin despite the fact that there was an extraordinary likelihood of the survival of the young lady.

In the entire play Dattani spreads a severe truth of youngster man handle wins in the Indian social orders. Each young lady youngster conceived in an Indian family endures some sort of misuse. Dattani's Tara is a commonplace lady character and she has been broadly acclaimed and contrastingly deciphered in view of sex and race. Dattani intensely express the abuse of Indian ladies in his work as it is particularly obvious as the benefits are intentionally or unwittingly propounded to the child in the

Indian families. Mahesh Dattani himself said in one of his meetings with Lakshmi Subramanyam: "I see Tara as a play about the male self and female self. The male self is being preferred in all cultures .The play is about the separation of self and the resultant angst". (Tara 129)

Would ladies be ever viewed as equivalent to men, is an unavoidable issue to be replied by each person and the general public on the loose. There is separation between a male and a female tyke. All purposeful publicity about uniformity of male and female and also the cases about giving equivalent chances to ladies in every one of the fields are faked.

Dattani has revealed all the banished subjects from under the cap and putting them on the phase for people in general to audit; Dattani's Tara tests the problem of a Siamese twin. Thinking about the dramatist's prescience, commentators have watched that writers, who have had the guts to address such impactful issues frayed and furthermore conveyed them to lime-light, ought to be empowered.

The play Tara rotates around Chandan and Tara Patel, a basic operation to isolate the twins during childbirth, which leaves Tara injured forever. The play investigates and uncovered the run of the mill Indian attitude which has from time immemorial favoured a kid youngster to a young lady tyke. Separation, sexism, lip service and age-old myths are altogether analyzed; what develops is a work that invigorates and irritates.

Mee in her note on Tara observes that Dattani's preoccupation in the play are "the invisible Indian social issues". She adds: Woven into the play are issues of class and community, and the clash between traditional and modern lifestyles and values" The play dealing with the feelings of Siamese twins is also "about the gendered self, about coming to terms with the feminine side of oneself in a world that always favours [sic] what is 'male'. (56-57)

Mahesh Dattani once told in an interview Sachidanante Mohanty that:

Tara is about a boy and a girl, Siamese twins, I have taken medical liberty over here because Siamese twins are invariably of the same sex and they are surgically separated at birth. It was important for their survival and the play deals with their emotional separation. The play Tara is also a metaphor for the conjoined and separated male-female entities and the male given preference over the female. (134)

The dramatist starts with Tara to take a gander at his own particular craftsmanship, and at some point self-restraint with his arrange inquiries of sexual orientation, self ID and the family relationship. This was an impossible subject, despite the fact that a ‘freaky’ one, but then the play went ahead to end up noticeably one of Dattani’s best cherished works. In the surface ‘illusion’ of its subject, Dattani’s investigation of his milieu was skilfully worked out, similar to his meta-showy targets of the craftsman dramatis-essayist looking in his own particular workmanship. Tara is a fascinating assume that inquiries the part of a general public that treats the offspring of a similar womb in two not simply extraordinary but rather contradicting as well.

The way that the foul play is executed by the casualty’s own Mother (as the vast majority of the rustic Indian ladies does) whose inclination to the male tyke makes the play more piercing and proposes in a roundabout way that it is ladies, not men who proceed with the affix of treachery to ladies appropriate from the snapshot of their introduction to the world.

Each young lady kid conceived in an Indian family suffers some sort of abuse and is especially mindful of it as the benefits that are denied to them are deliberately or unknowingly given to the child.

The privileged brother Chandan wants to record his anguish over his sister’s childhood in a drama. One tends to feel that in Tara she bears some kind of hatred against the society throughout the play. There is a kind of aversion with the outside world for Tara’s little world consisted of only a few persons: her parents and her brother with whom she was very close. Her affection towards her brother and the internal anguish is expressed in her conversation with Chandan. She says: “May be we still are. Like we’ve always been, inseparable. The way we started life. Two lives and one body, in one comfortable womb. Till we were forced out... and separated” (Tara 325.)

Tara investigates and also uncovered the ordinary Indian attitude, which has, down the ages, all the time favoured a kid youngster to a young lady tyke. The play delineates the triumph and the disappointment of an Indian family, involving the father (Patel), the mother (Bharati), and their kids (Tara and Chandan), adapting to the injury of incapacity. This is explicitly expressed by Dattani himself in his meeting to Lakshmi Subramanyan: I concentrate on social accentuation on manliness and how every one of the characters are at strife with that. The guardians, the granddad the neighbour – they

are all in that sense in strain with their own sensibilities, instead of social sensibilities they may have intentionally or accidentally bought in to. (129)

The choice taken by Mrs. Patel's leaves Tara disabled forever and it is seen that Mrs. Patel's blame gets uncovered over and over all through the play. She tries to make up for this heartbreaking choice (about their little girl) through her unreasonable worry for her. Her feeling of disappointment is deep to the point that she consents to give her kidney to her little girl so she may survive a couple of more years. While speaking with her child, she lets him know: "I intend to give her satisfaction. I intend to give her everything the adoration and love which I can live. It's what she... merits. Love can compensate for a considerable measure". (Tara 349)

The fascinating discussion amongst Bharati and her neighbour Roopa demonstrates that Bharati is simply prepared to do anything for her unfortunate kid's (Tara's) satisfaction: "you can watch whatever you need! Simply be my Tara's companion". Bharati's inner turmoil is intense to the point that it regularly moves into the open in her association with her significant other. She is continually whining about something or the other.

Tara is nor Chandan's disaster nor is it truly of Tara's. The heartbreaking occasions portrayed in the play are the sorts experienced in everyone's life. It is Dattani's reality where the writer grabs different characters from the general public; they are for the most part manikins in the hand of their innovative craftsman.

Dattani makes the general public a setting and shows to us the red hot issues of today. In his play Tara Dattani turns into a performer and juggles with the accompanying relationship: a couple relationship, specialist and patient, child in-law and father-in-law, guardians and kids, sibling and sister. Among these different connections the uncommon concentrate in Tara is on father-little girl, mother-girl and granddad granddaughter relationship.

Mr. Patel's discussion with his youngsters, draws out the writer's motivation

A sweep demonstrated that a noteworthy piece of the blood supply to the third leg was given by the young lady... The odds were marginally better that the leg would make due... On the young lady. Your granddad and your mom had private gathering with Dr. Thakkar. I wasn't requested to come... I couldn't accept what she let me know that they would chance giving the two legs to the kid... The specialist had concurred...

It was later I came to know about his aim of expressing an expansive nursing home-the biggest in Bangalore. He had obtained three sections of land of prime land-in the core of the city from the state. Your granddad's political impact had been utilized... Chandan had two legs for two days. It didn't take them long to acknowledge what an extraordinary slip-up they have made. The leg was removed. A bit of dead fish which could have might have-been (Tara 378)

Tara, the unfortunate young lady who has not been sufficiently given open doors like her sibling, at last kicks the bucket. Chandan endeavors to curb the blame he feels over Tara's demise. His feeling of injury and anguish is intense to the point that toward the finish of the play, Dan apologizes to Tara hence: "Pardon me, Tara, Forgive me, For making it my catastrophe" (Tara 380)

Chandan investigates his mind and Tara's after his sister's demise. Tara passes on in a stun when she discovers that it is her mom Bharati [whom Tara trusts more] who is engaged with the trick of her uncalled for partition from Chandan. Despite the fact that Chandan physically survives this injury, he can never have a tranquil existence. He relocates to suburbia of London, changes his name and endeavors to make another character. He likewise tries to compose his auto true to life play, however a useless endeavor:

DAN: Give me a minute and the agony will die down. At that point I can work once more. [pause, more controlled now] Yes. The material is there. Be that as it may, the specialty is yet to come. Like the astonishing Dr. Thakkar, I should take something from Tara and give it myself. Make capital of my injury, my anguish, and make it my catastrophe. To chew them in my psyche and release the outcome to the world, in outrage. [Slowly, as though in a stupor, grabs the wrote sheets and begins tearing them as he speaks]. My advance up until now, I should concede, has been zero . . . (Tara 379)

Conclusions

Tara successfully fills its emotional need to draw out the genuineness and slant of a young lady to demonstrate her strength in the realm of male matchless quality. The name Tara legitimately proposes a star; the kid was a brilliant and a sparkling star that was a wellspring of bliss for her family. Dan couldn't have an entire life however for Tara. Tara has been limned as a female character with potential while her sibling was not ambitious by any stretch of the imagination. The father of the two, be that as it may, was bowed after securing the eventual fate of the kid. Her probability was

relinquished on the sacred place of sexual orientation. Personality emergency turns into a chain with which a female is shackled when the topic of decision amongst male and a female emerges.

Works Cited

Primary Source

1. Dattani, Mahesh. *Tara*. Collected Plays. New Delhi: Penguin Books India (P) Ltd, 2000.

Secondary Sources

1. Adhikari, Sara. "Stage of Tradition". *Literature Alive*, Vol.1, Oct 1995. 34-48.
2. Chaudhuri, Asha Kuthari. *Mahesh Dattani : An Introduction*. New Delhi: Foundation Books, 2005.
3. Jha, Amarnath. "The Plays of Mahesh Dattani: A Fine Fusion of feelings and Forms". *The Commonwealth review*, Vol.13, No.2, 104-110.
4. Singh, R.A. *Critical Studies on Common wealth Literature*, Jaipur: Book Endive, 2003.
5. Kagal, Carmen. "A Bright, Particular Star". Rev. of *Tara: A Play in two Acts*. *Indian Review of Books*. Vol.6, No.8, 1997.35,38-40.
6. Pant, Tanu. "Mahesh Dattani: The Face of Indian Drama *Tara*, Bravely Fought the Queen". *The Common Wealth Review*, Vol.13, No.2, 20-50.

Feminist Trauma within a Patriarchal Structure with reference to Manjukapur's *A Married Woman*

V. Jagadeeswari

Assistant Professor of English,
Mohamed Sathak Arts & Science College, Sholinganallur

Women are the victims in the hands of the Indian patriarch families. The status of women folk in India is presented before us as a never ending torture and their constant struggle against exploitation in the hands of male dominant environment. The woman is invariably pushed back into her expected gender roles as wife, cook, etc. Women face discrimination right from their childhood and especially girls are forced to be home – bound and shy. According to the Indian tradition a women must make the marital home pleasant for her husband and in – laws. She is abused as an unpaid laborer for cooking meals, cleaning greasy dishes, washing clothes and taking care of their children in addition to their husband and in- laws. They are never allowed to enquire about money or property and they are never included in any discussions.

India believes in traditional values and it is deep rooted in the societal values. Still today, Indian society is organized around gender bias and it gives more importance and space to male dominance. Actually in his male dominated society, she is wife, mother, sister and home maker. She is expected to serve, sacrifice, submit and tolerate each ill against her peacefully. It is a struggle of individuality with family and society through which they are pushed into a dedicated attempt to shape an identity for themselves as capable women with flawless backgrounds. The research paper explores the traumas encountered by the women characters in the male dominated patriarchal society in India, with reference to **ManjuKapur's "A Married Woman"**, her second novel. "A Married Woman" is a well balanced depiction of a country's inner development and the anguish of a woman's unrest to choose between her modern feminist awakening and the ancient family responsibilities. Manjukapur not only describes the plight of

woman in the joint family, but also her sacrifices for the family. The paper analyses the frustrations and adjustments of women in the modern arranged marriages.

Manjukapur is a renowned Indo – Anglican fiction writer born in Amritsar in 1948. She educated in India and Canada and was a professor of English at Miranda House in New Delhi and did her post graduation in English at Dalhousie University, Canada. Manjukapur started her carrier only with poetry and then shifted to drama and eventually finding her forte in novel writing, she turned into a novelist and also succeeded in that. Kapur's preoccupation with the female revolt against deep – rooted family values and the institution of marriage is brought throughout her novels. The novels manifest women's struggle for emancipation from economic, political and social bondages. Manjukapur shot into fame with her debut novel "Difficult Daughters", which won her the prestigious Commonwealth Eurasia Region Award. The women in her novels seem to be the personification of new women who have been carrying the burden of inhibition since ages and want to break that tradition of silence now. ManjuKapur's female protagonists are the representatives of that female folk who long to be free from the stale social customs and traditions but are never allowed.

"A Married Woman" is a seductive love story where the protagonist Astha in her continuous trauma and restlessness turns into a lesbian and becomes irresponsible with everything including her children and husband. The story revolves around an upper middle class working Delhiite woman, Astha who struggles to come out with her own identity in the society. Astha, coming from a middle class family, is the only daughter of her parents. She forges many relationships with different persons. Astha first had a love at first sight with Bunty, a handsome soldier whose love comes to an end by her mother's intervention. Later in her college she gets emotionally attached to Rohan with whom she even enjoys physical relationship. Her second love also ends in a few days as Rohan moves to Oxford and Astha finally marries Hemant.

Astha accepts her fate and goes for an arranged marriage where she plays the role of a typical Indian housewife. Astha feels complete in the role of an ideal wife. Her marital life is unexpectedly full of love and passion as she feels as if she is the only one who has got the best husband in the world. She has no problem as her husband loves her unconditionally and her corporal lust is satisfied everyday as she limits her world to the room where she enjoys the bliss of being confined and she waits for that throughout the day. She moulds herself to the need of her husband and family. Soon Astha gives birth to a baby girl. It is at the time of her second pregnancy which brings about a big

difference in her life. Hemant is very sure that they should have only a son this time. It becomes a great struggle for Astha as she has to follow and go through various rituals as suggested by her mother to get a boy baby. Hemant's desire to have a son and his continuous insistence that he would not stop until he has one makes Astha dissatisfied and uneasy. Astha takes care of her children and home but she is denied the loving companionship of her husband Hemath, which she longs to have.

Astha's happiness is short lived as she gets frustrated to take care of her children and in-laws continuously the whole day. After becoming a mother of two children, Astha experiences too much trauma as she is forced to do all the parental works all alone without any help from her soul mate which suddenly becomes a big shock to her. It is a burden for her longing for Hemant on the other side as he gets busy in his business that has made Astha waiting for long hours. Astha's behavioral change takes place mainly after her feeling of betrayed, when she finds her husband's infidelity. It's during this trauma she meets Ajiaz, owner of a theatre workshop. A tender feeling arouses between them leading to a deep and strong relationship. The affair between them comes to a tragic end as Ajiaz is murdered in the Babri – Masjid conflict.

Astha after the death of Ajiaz is disturbed emotionally, mentally and physically. She doesn't want to be pushed around in the name of family and responsibilities. She tries to suppress her frustration and focus on her duties as a mother, wife and daughter-in-law. She is expected to do all the duties perfectly. Hemant's dominating attitude, superiority complex exercising over Astha, and lack of interest in her achievement completely freeze the channels of her bliss of marital life. Astha being an independently earning woman gets webbed in various occasions where she faces the problem of identity. During her vacations in Goa with her family, she goes for a shopping and falls in love with a silver antique box which is highly expensive. Hemant behaves roughly and shouts at her disapproving the purchase. Out of disgust and anger, Astha claims, "I also earn. Can't I buy a box if I want, even if it is a little overpriced? You earn!" Hemant retorts, 'What you earn; now that is really something, yes, that will pay for this holiday.' (Kapur165).

This is the condition of most of the working women who earn, but have no right to sparse some for their own needs. Their education leads them to independent thinking for which their family and society become intolerable to them. It's after the tour to Goa, Astha decides to go to Ayodhya to spend some time for herself. She goes against the wishes of her family and leaves to Ayodhya for a protest. It is during this stay she

meets Pipeelika and comes to know that she is the wife of ‘deceased’ Ajiaz and starts her friendship with her. They start to enjoy each other’s companion and they start spending time together. Their companionship leads to a strong relationship as Astha starts keeping distance from her husband.

Astha’s frustration and irritation peeks up when she wants to fulfill the demands of growing-up children without the support of her in – laws and husband as they think it is only Astha’s responsibility. The silent disapproval of her in – laws even in small issues pressurizes her at home. In addition to all these troubles the attitude of Hemant who shows no self respect or love towards her but completely misunderstands her. Too much of trauma leads Astha to develop migraine and high blood pressure. In the moment of chaos, Pipeelika urges Astha to leave her family and join her. Astha cannot resist Pipeelika’s words as she finds Pipeelika as her true companion and her intimate soul mate of both emotional and physical relationship. This leads Astha on the verge of losing her family. Her anxiety, discomfort, loneliness and isolation do not resist her to give out voice to her unhappiness, over her troubled relationship, and rather it prompts her to develop a feeling of guilt, negativity and lack of self – esteem while facing these challenges of life.

Astha takes her lesbian relationship with Pipeelika only as revenge against the patriarchal society. But emotionally she is tied with traditional bond and cannot free herself from her marital home. She is worried about her husband’s health and children’s education. Even in her happy times with Pipeelika, she cannot control her thoughts over her kids and home. Restlessness drives Astha to all sorts of trauma which drives her crazy. She understands a married woman’s place in the family as that of an unpaid servant or a slave but on the other hand she cannot leave her quest for freedom. Pipeelika’s demanding passion and her past associations disillusion her. Astha is trapped in a terrible dilemma whether she should stay in the sheltered existence provided by family and tradition or she should run away for her freedom and unthinkable love with Pipeelika. She tells Pipeelika: “I love you, you know how much you mean to me, I try and prove it every moment we have together, but I can’t abandon my family, I can’t. Maybe I should not have looked for happiness, but I couldn’t help myself. I suppose you think I should not be in a relationship, but I had not foreseen” (Kapur 242). In the end, Astha is held back by the desires that are unavailable to her due to her family and social constraints. Ultimately, she comes back to her family and gets immersed herself into the ancient family traditions. Pipeelika leaves abroad to pursue her higher education

and Astha rejoin her family.

The paper depicts how in Indian patriarchal society, the tradition is so strong that a woman cannot get her out of the bond and carve an own identity for her. Both the female characters come to a decision of compromise and they part to find their own ways, knowing the society will never allow them to have a happy future together. Astha represents herself as a woman who wants to have her own space in the Indian culture who fights for her freedom and raises herself against the patriarchal male dominated society. Astha also tries to break the silence of woman and struggles to be herself, but in the end she cannot stick to her freedom and desire as she is not ready to break her family ties at any cost. Astha struggles between tradition and modernity. Astha tries to fight a new battle with the possible consequences of unfettering the chain of traditions which results only in trauma. Astha's diversion towards Aijaz or Pipeelika is mainly due to her dislike of the routine married life of a woman in the patriarchal society.

Astha brings out the physical, psychological, emotional stress syndrome and suffocation of young Indian married women in their domestic life. Astha's struggle brings out how the protagonist's rebel against the hypocrisies of her conventional middle class family dealing with themes of alienation, loneliness and craving for love. In short a clear picture of the marriage stress and its incipient outcomes in the neutral Indian family is brought down in Astha's life. Astha deals continuously with many different characters around her starting with her conservative minded mother, who is always concerned only about Astha's marriage, On the other hand, a stern parental authority or typical patriarchal force reflected father and falling last into the hands of Hemant's dominating attitude and arrogant superiority.

After her marriage Astha gets disillusioned and frustrated as she is webbed in the traditional stereotyped woman's role. Her perturbed state of mind and her sensitive nature cannot be understood by Hemant, her mother and the family members of Hemant. Astha's marriage exposes the domestic terrain where every woman needs to explore her domestic relationship. The novel is a truthful presentation of women and the challenges they face in their persona, profession, religion and social levels. In "A Married Woman", Astha becomes an enduring wife and sacrificing mother. Her temperamental incompatibility with her corporate thinking husband compels her to play the role of a mother and father to her children, which leads to the collapse of the institution of marriage which leads her much into trauma.

The displacement they suffer and the suffocation they face in the traditional limits of marriage and family is clearly brought out in the life of Astha. Thus dissatisfied in married life, Astha is unconsciously drawn towards illicit relationship in search of pure and true love. Astha webbed with her desires, aspirations, emotions, feelings and dreams is pulled back by her inner conflicts rising out of her patriarchal conventions. The story of Astha reflects fractured bond of marriages. The educated protagonist tries to assert her individuality and make an attempt to lead a liberal life which leads in trauma as we follow a tradition which implies an established method or practice, belief or custom, passed on to us by our ancestors. The difficulties faced by Astha to initiate a journey towards peace for which she has to undergo a lot of struggle because of the complexities of life which of course leave her only in a traumatic condition as she is forced to give importance to marriage and family duties.

Works Cited

1. ManjuKapur, A Married Woman. New Delhi: India (P) Ltd.
2. <https://www.researchgate.net/publication/309731108>.
3. Novels of ManjuKapur: A Feminist Study by Dr. Ashok Kumar

Gender Differentiation in One Indian Girl By Chetan Bhagat

S. Maharajalakshmi, I B.A.,
Department of English
Sri Sarada College For Women

Chetan Bhagat's Radhika Mehta is not a simpleton in terms of education and her choice of career. A student who was successful in completing her MBA in IIMA (I think even the guys would get jealous at the way she scores her marks, always the top) and works in the Goldman Sachs in New York. She works in the distressed debt department where it is always too much to handle. If I had such a daughter I would surely appreciate her but Mrs. Mehta was not like me. As a mother she was not happy for her daughter's success instead she gets worried about how will she find a suitable match if her daughter keeps reaching heights. After some relationships Radhika falls into a arranged marriage with Brijesh. She is the sponsor of her own wedding (a girl who makes crores a year will obviously spend for her wedding). But even then she had to adjust with the rooms as the grooms rooms are not sufficient at the last minute.

'They are the boy's side. Little bit also don't you understand?' [4][1]

'Beta, these are norms. You don't understand. We have to keep them comfortable. Girl's side is expected to adjust,' he said. [4][2]

I wonder who laid the rules the customs of adjustment ratio in the society as we are still struggling to get 33% reservation and I think even after the reservation we have to inform every individual that woman too need equal place in every aspect in the world. Now this is not the first time Radhika is advised in terms of adjustment. She has a sister who is fair and prettier than her. That one reason is enough to put Radhika down. No one cares if she scores the top rank in her family, all they care is that their daughters should know how to handle household chores and "adjustment". Her sister

was an average student and so she discontinued herself from studies and got married. This is what is expected in the Indian society. The boys can go anywhere and do anything but to girl there comes a deadlock to what she wants to achieve. For instance once Rahika tells her parents that she is paid forty eight lakhs around a year and guess what her mother would have said.

‘How will I find a boy for you?’ she said.

That was her prime concern. Her twenty-three-year-old daughter, who grew up in middle-class West Delhi, had cracked a job at one of the biggest investment banks in the world and all she cared about was its impact on her groom-hunt.[9][3]

If a boy earns so much as Radhika , I am sure the parents will throw a huge party celebrating her son’s success. They will give an open invitation to the parents of the girls. But if a girl earns so much too many questions arise from the society, the house and even in her work place. The assumptions could be is our daughter working in a mafia group, the neighbors of the family will start their duty of gossip. The office staff will even go to the extent of saying that she had manipulated the boss with her charm(I have put in a decent way). Every human being is not born just to obey the words of other all the time. They have a dream, a passion to achieve something. We need to give them their time to achieve their goals and not break their dreams. This goes to both the genders parents. In their entire though there are many views of the themes in the novel, I feel that no matter what height the girl child reaches she gets clinched in the hands of “how will you find a suitable boy if you keep doing this and that? Since I have talked about the parents side of reaction. Let’s go to another person’s point of view that is the girls boyfriend or life partner. Initially this novel travels around the question will Radhika find a match for her but the reminder of that she is girl child comes in every nook and corner. For instance first she is in a relationship with Debu who works in an advertisement and makes less greens than her. All go smoothly in their relationship right from the hugs and kisses and after that. The trouble began when they start to live under a same roof. He finds that Radhika is too much to handle for him as she earns more, is working(the main reason). He would call off the relationship by saying that he needs a homely girl to be his life partner. Where was his head when he started to love her and all. That is one of the stupid reasons to call off a relationship.

“Why don’t you guys ever get it? It’s never just one thing with women. It’s a long day at work, dirty looks from my boss, seeing women thinner than me in the train,

arguing with my mother, coming home to a disinterested boyfriend and then eating away greasy food for dinner that would make me even fatter than the skinny girls on the train. Oh, and add a boyfriend never having the guts to discuss our future.” [69][4]

The above quote is just the words of stress of a day in a girl's mind. Imagine what all would go on her mind when she is hurt everytime. In terms appreciation a girl would do so much for her man but when his turn comes he would most probably turn his back on her. For instance Debu gets a promotion and Radhika throws a party for her but when she invites for a party organized by her office, I think you would know what he would have done. Lets see the comparison of the support shown by the two when they achieved something.

“Thank you for making me feel so special, superwoman.”[73][5]

This was spoken by Debu when Radhika threw a party for her. But when he needs to show up for her and didn't do so this was what she had to say for her.

“It was not a stupid banker thing. It was my thing. I got a huge bonus this week. This was the celebration. I wanted you to meet my team. I wanted them to meet you. Don't you get it?”[88][6]

After all this yelling at him he asks her whether she is drunk. So what if a man doesn't appreciate her girl on her success(its not compulsory). Applause to the attitude, as a guy like Debu wouldn't appreciate a girl's success as he is of the kind that breaks a relationship just because she is financially strong.

“Why does a woman feel a man's income is more important than hers? Maybe because it is important to men, and very few men are secure enough to just let this issue be.[221][7]

Life needs to move on and so she moves from New York in order to forget her past mistake and goes to Hong Kong. There she falls for Neel, who is unhappy with his marriage and falls for Radhika. All goes well but what hurts her is that she feels the relationship is illegal and calls it off. Years go by she works in London, and now her mother takes charge. She starts her routine of boy hunting. Enters Brijesh Gulati, a bollywood fan and genius pro at Facebook. Even he assumes things but is definitely different from the above two. The wedding takes place at Goa and like an Indian masala movie enters the villains or you could call them as Neel and Debu in want for her telling that they have realized their mistake and have made all routes clear to take off.

I wonder who gave these guys the rights to take such decisions of calling and patching up a relationship.

‘Did you realize that perhaps I did not want to fool around? Perhaps equal rights means giving women the same rights, not the same things? Equal rights to get what they want, rather than equal rights to the same things men want.’[258][8]

Radhika sits in her room and wonders what needs to be done in order to free herself from past mistakes, calls all the three men one by one and tells that she doesn’t move further with any of them. She calls off the marriage and she is mocked for it.

‘This is what happens when you educate girls too much!’[262][9]

How can one come to a conclusion that when a girl is educated whatever she does is considered wrong. In fact, Radhika was able to save herself and the three men because she is educated and even pays for the expenses. This differentiation needs a change right from accepting your baby’s gender and so on.

Women and girls represent half of the world’s population and therefore also half of its potential. But, today gender inequality persists everywhere and stagnates social progress. If you are a girl, you can stay in school, help empower your female classmates to do the same and fight for your right to access sexual and reproductive health services. If you are a woman, you can address unconscious biases and implicit associations that can form an unintended and often an invisible barrier to equal opportunity. If you are a man or a boy, you can work alongside women and girls to achieve gender equality and embrace healthy, respectful relationships.

Works Cited

1. One Indian Girl by Chetan Bhagat.
2. https://en.wikipedia.org/wiki/Gender_equality
3. www.un.org/sustainabledevelopment/gender-equality/
4. www.unfpa.org/gender-equality
5. www.thehagueacademy.com/Courses/Gender-equality

|

|

|

|