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## *Editorial*

Dear readers, it is my immense pleasure to meet you through this special issue of *New Man International Journal of Interdisciplinary Studies* after the Covid-19 quarantine. All the articles published here have been presented by the authors/writers in the 7<sup>th</sup> *International E-Conference on Social Concerns in Literature* held from 01.07.2020 to 07.07.2020 conducted by the Department of English, PRIST Deemed to be University, Thanjavur, Tamilnadu. Each and every article has been dealt with different themes such as feminism, racial discrimination, post-colonialism, existentialism, empowerment, power-politics, magical realism, humanism, naturalism, identity crisis and various societal problems which will enrich the knowledge of the readers.

We feel proud of having *Dr. P. Murugesan*, the Chancellor, PRIST Deemed to be University, Thanjavur, Tamilnadu as our *Guest Editor* and the *Member of Editorial Board* of our Journal's Special Issue. We are grateful to him and the authorities – Vice-Chancellor, Registrar and Dean of Arts and Science of the renowned University – for being in the members of our Editorial Board of this Special Issue. We also thank *Prof. K. Jayapriya*, Head of the Department of English of the esteemed University for recommending our NMIJMS to publish these articles. We are also proud of being a part of the academic activities of the Department of English of the reputed University.

Once again, we hope the articles published in this issue will definitely interest all the readers.

***Kalyan Gangarde***  
Editor-in-Chief

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## 1.

**Women's Struggles in Thomas Hardy's *Tess of the D'Urbervilles***

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**Prof. M.Thamizhmani**, Research Supervisor, Department of English, PRIST Deemed to be University

**ABSTRACT**

Women also have equal rights to men. But women everyday life face on the mental and physical asserts. The hard struggle of independence and self-respect has enabled women to prove that they can control the houses and even lead the nation in the hour of need or the chance provided. Hardy's novels deals with women troubles and sufferings. This story was one of the great epic novels. The plot is concerned mainly with the unfolding of the tragic story of a single individual and the novel exposes Hardy's originality in a more deliberate realism and a closer psychology.

The plot of '*Tess of the D'Urbervilles* is very simple aspects of Wessex; that is, the manner of the rustics, their occupations, habits, dresses, customs, likes and dislikes. Tess, the most moving heroine of Hardy is one of the greatest female characters in English literature. Hardy himself has distinguished her by giving the title 'a pure woman'.

The author is considered as one of the greatest novelists in English literature. He is considered as great a tragic novelist as Shakespeare, a tragic dramatist. As Hardy found life a tall of woes and sufferings, he presents in his novels a spectacle of suffering and pain. His chief aim is truth and so he never fails to be sincere. He is one of the sternest painters of man's social life. Though Tess is a simple rustic girl by possessing a strong power of love, endurance and trust she becomes one of most living character in English fiction.

**Key Words:** *pure women, self-sacrificing, women identity, women struggle.*

As Crompton Rickett says, there is a dignity and beauty about Hardy's best work, for which all lovers of literature may be grateful. As an artist, a painter of certain concrete aspects of life, Hardy is among the greatest in English literature. It was followed by three minor novels, 'The Trumpet Major', 'A Laodicean' and 'Two on a Tower'.

Hardy became more popular in his later years. Then Hardy built a house of his own at the outskirts of Dorchester. During this period he wrote his four great novels, 'The Mayor of Casterbridge', 'The Woodlanders', 'Tess of the D'Urbervilles' and 'Jude, the Obscure', his last novel. Then Hardy switched over to poetry. 'Wessex Poems', his first volume of poetry was published in 1898. It was followed by 'Poems of the Past and the Present', 'Time's Laughing Stocks', 'Moments of Vision', 'Late Lyrics and Earlier', 'Human Shows', 'Far Phantasies' and 'Winter Words'.

Tess faces struggles at the end of the novel. Tess is an exceptionally beautiful country girl with a peony mouth and large innocent eyes. Both Angel and Alec are attracted by her physical charms. When Alec first sees Tess, he exclaims and addresses her as 'My Beauty' so also Angel who is attracted by her 'a fresh and virginal daughter of Nature'. It is the physical charm that is responsible for all the miseries of Tess. To Angel, she looks like an apostle of love and beauty.

The author considered Tess as a self-respecting girl. She is reluctant to go to the D'Urberville family, seeking job. But the economic pressure upon her family compels her to go there. So, also when she is in utter financial difficulties, her self-respect never allows her to approach Angel's parents for any financial help. She thinks that if she does so, they would despise her. Her love for him is sincere and self-sacrificing. She has a high sense of responsibility.

From the beginning to the end, the life of Tess is full of pain and suffering but she bears them with great strength. With great fortitude she bears the separation of her husband, the torture of her brutal employer and the untiring pesters of Alec. She patiently bears her endless misfortunes. Tess is full of modesty and humility regarded as a pure woman by Hardy. She embodies moral poise beyond the reach of most morality. She is a rare interesting character in literature.

But while Tess and the other female characters represent many things in the novel, Hardy ultimately celebrates the individual women over a symbolic whole. Tess is not an “*every woman*” or a symbol of fertility, passivity, or oppression but a unique individual.

The subject of this novel is the destruction of the English peasantry. More than the other 19<sup>th</sup> century *Tess of the D'urbervilles* has the quality of social document. Her social status, her accident with the horse, her row with car Darch, the forest encounter with Alec and the resulting pregnancy, the death of her father, the eviction of her family, and so on all weave her into a web from which there is no escape. At the end of the novel, he says that the president of the Immortals has ended his sport with Tess. Hardy feels that human beings are more puppets in the hands of the omnipotent power. That is why when Angel departs from Tess, the novelist makes him express the English of his heart as God is not in his heaven; all is wrong with the world.

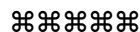
In *Tess of the D' Urbervilles*, Hardy gives the expression that human beings struggle hard for existence but their hopes are shattered by hostile powers. This is true in the case of Tess. The novelist presents her life as a chain of woes and sufferings and at the end God ends up his malicious sport with poor Tess.

This story tragic characters do not suffer meekly and silently. They fight against destiny till the end. Destiny cannot crush his character so easily because they do not give up resistance with circumstance. Though Tess faces tragedy in her life, she meets death happily saying that she has had enough of happiness. She dies with spiritual satisfaction.

His main characters are men of the country with powerful natures. His women characters are as clearly distinguished as his men. The humorous element in his novels is supplied by a group of rustic characters which serve as a sort of Greek chorus.

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## 2.

**Racial Multiplicity in Daniel Defoe's 'Robinson Crusoe'**

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**Prof. M.Thamizhmani**, Research Supervisor, Department of English, PRIST Deemed to be University.

**ABSTRACT:**

Daniel Defoe is a prolific and versatile writer in British literature and contributed to English fiction the illusion of reality. He is known for his Adventures novels especially 'The Life and Adventures of Robinson Crusoe'. It is based on the true story of Alexander Selkirk, a Scottish sailor. Defoe's imagination transforms this story into brief account with full of interest and delight. This paper deals with the racial multiplicity between Robinson Crusoe, the protagonist and Friday, the savage who has been civilized by Crusoe in the novel 'Robinson Crusoe'. It portrays the real nature of Robinson Crusoe. After the boat is capsized, he has been struck in an uninhabited island and later he has a self determination to make an island as a habited one. This paper attempts to focus on Crusoe's relationship with non- British men particularly Friday.

**Key Words:** *uninhabited island, spirit of adventure, self- determination, exploration*

'Robinson Crusoe' is an autobiography of a Scottish sailor, Alexander Selkirk. His experiences of living in an isolated island stimulate the mind of Daniel Defoe to write this novel.

Defoe's Robinson Crusoe takes very important place within the history of the English novel, as a result of it absolutely was the primary time prose narrative had been written with the particular aim of making the illusion of day-to- day living. 'Robinson Crusoe' is incredibly abundant nice product of his age, the individualistic minded in eighteenth century. This novel illustrated the attitudes of an eighteenth century British citizen.

Robinson Crusoe features a British merchandiser as the hero and therefore the novel is ready on an overseas. Caribbean island cries out for interpretation of the text within the colonial contexts. On the surface, the novel could be a powerful adventure story that deals with the fortune of a stubborn and shipwrecked man and his future struggle for survival in an exceedingly deserted island. But, on another level, the book can be often taken as an allegoric journey to imperialism. In fact, 'Robinson Crusoe' is often considered as the first colonial novel of the eighteenth century.

Robinson Crusoe, the protagonist contains cherished needs in windsurfing. Against his parent's foist he sails to London together with his friends. However a tempest wrecks the ship and saved by another ship. He goes future voyage to Guinea and acquires his fortune. In his second voyage the pirates capture the board and Crusoe is created as a slave of the Turkish captain. He believes that he would be penalized for his disobedience to his parents.

After outlay two years in slavery, Crusoe succeeds in escaping at the aspect of young Moorish fellow namely Xury. They are saved by a Portuguese ship that permits Crusoe to sell and barter his stolen

property, together with his companion Xury, for a substantial add of cash. With the assistance of his friend (that captain) he starts a sugar business in Brazil wherever he prospers in an exceedingly short span.

His quenchless need moves him to another voyage together with his Brazilian friends hatch a thought to bring some slaves from Guinea to work in their plantation. However the boat is capsized and all are submerged. Unfortunately, Crusoe is cast on the uninhabited island. He presently learns that he is the sole survivor of the expedition and seeks shelter and food for himself. He returns to the wreck's remains twelve times to salvage guns, powder, food, and different things. Onshore, he finds goats and he can graze for meat and builds himself a shelter.

Once he becomes terribly unwell and prays to God. He is finally recovered. He encompasses a cat, a dog (that he reclaimed from the ship) and a parrot that he teaches to talk to him. These animals provide him with comfort. He considers himself to be the monarch of the island. Once he finds a footprint and then loses peace for years.

However, he does not realize any person. After some years he finds out for the primary time a circle of cannibal's partake human flesh. He runs back to his hutch and extending the protection. One evening he catch on gunshots, and also the next day he is able to see a ship destroyed on his coast. It is empty whereas he arrives on the scene to analysis.

One night Crusoe dreams of rescuing a boy. His dreams return true. He rescues a boy from cannibals killing two of them. He names the boy Friday as he is rescued thereon day. He takes him as his personal servant. Crusoe states, "I likewise taught him to say Master; and then let him know that was to be my name" (Defoe 23).

Crusoe civilizes Friday in order that he will become a locality of the great land of England, however not as a brother or friend—only as a servant. "My man Friday" indicates how of subservience on Friday's half and "ownership" on Crusoe's...even though he is technically not a slave. This reflects the English's perspective towards natives of nation that they assimilate. "...my man Friday accompanying me very honestly in all these ramblings, and proving a most faithful servant upon all occasions" (Defoe 28).

Crusoe never considers Friday as associate degree equal or as a crony. Regardless, Crusoe's perspective encourages and praises the alleged subservience in Friday's behavior from the robust moment they first meet:

"I smiled at him, and looked pleasantly, and beckoned to him to come still nearer; at length he came close to me, and then he kneeled down again, kissed the ground, and laid his head upon the ground, and taking me by the foot, set my foot upon his head; *this it seems was in token of swearing to be my slave forever*; I took him up, and made much of him, and encouraged him all I could" (Defoe 25).

Here the author does not solely portray Friday as a slave however conjointly he signifies the racialized classes apart from skin color like 'Savages', 'Christian' and 'Slave' complicate an understanding of race that has been extended during this character.

With the extra labour power of Friday, Crusoe makes preparation for long voyage however all on abrupt the cannibals seems with three prisoners meant for their food. With the support of arms, Crusoe and Friday are capable to drive off the cannibals and save the two prisoners. Surprisingly, one in all those looks to be the father of Friday and therefore other man is a Spaniard. Now Crusoe's life within the island

is comfy with the arrival of three guests and has enough food to eat however he nurtures a need to return home.

Once Crusoe and his companions notice an English ship on the Island from three that prisoners alongside their captors begin. Crusoe facilitates the prisoners to liberate and facilitate them defeat the rebellious men. He makes a variety of these (who rebelled and later accepted their defeat) to remain on the island as a penalty. Crusoe along side Friday and Captain and his companions depart for England. On the way, that they need to travel by land. The way proves to be terribly dangerous.

Their guide is charged and wounded by wolves. However, they reach England from there Crusoe goes to starboard where he learns that his sugar business in Brazil has been tending to do every day gain and in addition he has acquired Brobdingnagian money. He marries and begets three children. He afresh makes a voyage to the archipelago and on the way; he goes to the island inhabited by him. Later on, he goes to Brazil and sends some women for the folks on the island to serve them as wives or slaves.

However, the distinction between the Englishman Crusoe and therefore the others with whom he comes up-to-date looks clear cut in terms of creating the prevalence of enslaver to enslaved: the Africans he trades in, the Xury who he sells as a slave, and therefore the Caribbean Friday whom he relegates to perpetual slavery.

Daniel Defoe succeeds in exposing the racial variations and multiplicity in contact on his ‘Robinson Crusoe’ by prevailing in the least state of affairs through his characters.

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## 3.

**The Place of Women in Girish Karnad's *Naga-Mandala***

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**Prof. M.Thamizhmani**, Research Supervisor, Department of English, PRIST Deemed to be University.

**Abstract :** The present research intends to evaluate the place of women in a mythological play *Naga-Mandala* by Girish Karnad in a symbolical and wide perspective. Girish Karnad enthralls the minds of human beings with his poetic sense.

**Key Words:** women, gender, desire, love, play

*Naga-Mandala* opens in village campus where temple is the base of the story. The prologue sets up the mood of the play. The almost ruined temple and the shattered idol of the deity talks about a mystical theme. The play has a dream like structure where a reader is compelled to suspend his disbelief like typical folk story. In *Naga-Mandala*, Girish Karnad places females in central part of the story. As the play open the audience comes to know about the men trying to be awoken. It combines with a subplot where women are projected with the story of Rani and Appanna. This subplot constitutes the story that has been surviving in Kannada folk lore for the long time and has become the part of their culture. Females are projected in the story as great receptors of pleasure that need completeness from male. Women in this play are projected as flames of desire that have insatiable desire for sexuality, sensuality and other carnal desire and other intellectual yearnings. Karnad makes use of this female myth and gives us a glimpse of the female world through the flame throwing light on the fact that no men can escape the periphery of female desire. Girish Karnad breaks the myth that sexual is a taboo for female folk. They also enjoy nocturnal pleasure with no contempt towards anyone. As soon as delight in the village vanishes the flames in the ruined temple where the hero is taking rest for the night. At this time the flames discuss among themselves the issue of their physical desire as well as their household responsibility. The play combines the problems and the status of women in male dominant society. In the folk lore of their home women are hardly allowed to speak their minds. They are occupied with chores. They have only duty to perform and no right to demand. In this play the place symbolizes women who flee their houses to be among other women to do all kind of slander-mongering. Like flames women should do their jobs as other need them. After male needs are over female are rejected like flames. Women have a central role in this play and they have symbolic meaning. Women are represented as demanding free minded and outspoken sex.

In this plot of the play males do not intrude into the world of female much. Females enjoy high voltage and unlimited freedom in Girish Karnad's *Naga-Mandala*. This is the reason why Girish Karnad picks up the story of Rani and Appanna which then sheds light on the conflict between both genders (male and female). The plot revolves around Rani who is completely devoted to her husband and is thoroughly pious and virtuous woman. Her husband pays no attention to her or her needs. Though she is completely honest yet she is badly deceived by her husband who carries out extra-marital relations with other women after locking Rani in her room. One day Rani's servant tells her to seduce her husband so that he doesn't become dishonest. To serve this purpose she gives a root to the Rani and asks her to mix it with food. Rani does the same and a strange creature appears. After being terrified Rani throws the mixture which accidentally falls upon Naga (Black Cobra). Fascinated by the mixture the NAGA falls in love with Rani. The cobra

is blessed with the skill of acquiring anybody and there upon adopts the physical shape of Rani's husband Appanna. The Naga assumes the form of Appanna and talks her out and consoles her and sleeps her on his lap and wins over her affection which not only satisfies her carnal desires but also gives her emotional enrichment. Rani eventually feels fulfilled in all walks of life and starts living happily. She soon encounters double bladed nature of her husband. During day Appanna discards her in his actual being but during night time the NAGA makes love to her in the form of Appanna. When Rani comes to know about the reality she is caught between body and soul. On one hand she loves the NAGA and pines for his century while on the other hand she feels like a cheat. The NAGA ultimately sacrifices himself and in order to reunite Rani and Appanna by committing suicide by strangling himself in the lock of her hair.

Girish Karnad in his play, treats Rani as a representative of Indian womanhood and Indian mythology is replete with examples of women who had to prove their, devotion to husband in front of a patriarchic society. In *Ramayana* Sita had to undergo the fire-ordeal to prove her innocence. She had been accused of sleeping in another man's house. When she returns unharmed she is received by Rama and the society. The same happens to Rani. She had to risk a snake ordeal to prove her purity; such an individual is elevated into the level of Goddess as the society had not expected her to survive in the first place. Indian mythology also contributes to the superstitions that prevail in Indian psyche. In the final confrontation with Rani Cobra says in desperation: I can't help it: Rani. That is how it has always been. That is how it will always be. Cobra's words show a society with rules and customs blended with its mythology crush an individual.

Thus the play talks about the place of women in traditional as well as modern sense. Through Rani the writer depicts female folk in incomplete sense whether it be physical, emotional, spiritual and ethnical sense. The play dramatizes man's attitude to woman in a patriarchal society, mistrust, infidelity and lack of communication, breaking family life and the institution of marriage, and it reaffirms the significance of motherhood as the cementing factor in the family and the society. The play upholds the significance of family, marriage and society.

*Naga-Mandala* throws light on the effect that the gender politics was prominent in mythology as well as social circuit of modern life. Rani achieves a respectable position in the end. The audience shall be worse than the blind Kurudava if they fail to give women their due place in their society and worse than Cobra if they fail to appreciate their potentiality. Rani's and Naga's ultimate act of reconciling with the situation is edifying. The play tries to understand the role of females from the perspective of male psychology. The Naga in the story represents males mind and soul towards females. On one hand, the hypocrisy of males toward females is symbolically shown through the character of Appanna who himself indulges in all kinds of vanity and lingers attitude while expects great honesty from his wife, on the other hand, Naga understands Rani agony and tries to sacrifice his own life in order to keep her happy. Another shade of females has been shown through the fact that the females are highly vulnerable and can be affected by momentary pleasure. Rani represents the place of females in the male dominant society. Women's place in the society has always been under scrutiny right from the days of scriptures to the present day of scientific temper. This shuffle of power between both the genders is clearly visible in the play. The main interest of the leader lies in finding out that Rani's journey from body to soul will be completed or not. Though the play becomes tragic in the end it leaves the hope those females will be protected and secured in their own sense. The play also gives hope that male sacrifice secures their place even more.

Simone de Beauvoir, the twentieth-century feminist critic, agrees with the view that in patriarchy the young girl does not accept the destiny assigned to her by nature but; by society yet she does repudiate it

completely. Thus, she is divided against herself. The distress of a woman in a patriarchal society in which a man enjoys privileges is contrasted with that of a woman who has to be content, with only a few left for her. The husband is the one who torments and deserts his wife for another woman. When Rani becomes pregnant, Appanna suspects her of committing adultery and beats her. Smash into dust right now. Karnad expresses the Indian mind set of a husband in the patriarchal society, wherein an Indian husband can enjoy any liberty but his wife has no right to cross the threshold of her house. Rani knows that Appanna goes to the concubine's house, but she dares not to pose questions on him because of fear and the tradition of respecting the husband. Rani is a typical Indian woman who complies with the desires and needs of her husband, adjusting his tyranny without any objection, nonplussed or perplexed by his strange behavior; on the whole she is a bird without wings and has been caged in her house. This play showcases the agony and anguish experienced by Rani which stands as paradox for the predicament of a young girl trapped in the net of the male dominated society. Karnad makes an extensive use of myths to frame the plots in his play and also skillfully weaves the Psychological, Social and Cultural understanding afforded by them. *Naga-Mandala* combines male-chauvinism, oppression of women with the great injustice done to them by patriarchal hegemony. Karnad also depicts the real life situation prevalent in a village and Rani's life is a metaphor for Indian women who face their husband as a stranger during day and as a lover during night. Myths and folk tales used not only frame the plot but also focus on the human psychology and the relationship that exists between them. The analysis of man-woman relationship in Karnad's drama serves as the best illustration of woman's place in the society. Marriage is ever unfastened and an acknowledgment of the approvals and good will of the foreigner for conveying together the hubby and married woman". This is clearly seen in the drama where snake-lover is seen as a hero in the drama by showing his true love to his beloved.

Appanna has failed in his relationship with his married woman and the destiny makes him to accept Naga's boy as his aim. The two work forces with different characters serve the turn in the drama and they are direct contrast between each other. In a happy household the hubby should ever compromise with the married woman and the married woman should compromise with hubby. Thus, after the decease of Naga, Appanna starts a new life with his married woman, Rani.

*Naga-Mandala* is not only an excellent example of Girish Karnad's great craft work but also a living tool to estimate the attitude of society towards women. The story deals with the dilemma of women and her true place in the society. The symbol of lamps and flames sheds conclusive light on the fact that females have great sense of desire which is insatiable and cannot parallel by their male partners. According to Indian mythology males are givers and females are receivers. But this typical myth has been beautifully manipulated by Girish Karnad. In *Naga-Mandala*, man and women keep on interchanging their positions for the sake of each other. Females have always been subjugated by males and other social forces. But the fact is that whatever is suppressed bounces more when the suppression is released. The story of Rani manifests the fact that males and females are not opposite but complimentary. Females have long been denied equal place and honour by males all across the globe. One cannot imagine the world without women. They are indispensable for the human existence and durability. The place of women in society generally and usually estimated by their male counter parts who themselves are not completely pure and reliable. Girish Karnad has typically depicted the place and plight of women through all ages. We are surprised after reading the play because it gives a strong moral lesson and advocates female rights through mythology. Women symbolically have been given the form of lamps and flames. This symbol not only serves for a symbolic purpose but also widens the scope of the narrative. In modern world all human rights crave for the equality of both genders. But in the heart of hearts the fact remains that females are still

treated as a second sex.

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## 4.

## Correlation between the Aravind Adiga's *The White Tiger* and *Last Man in Tower*

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### ABSTRACT:

The Booker prize-winning Arvind Adiga is an Indo-Australian writer who is a well-known person and he has written popular novels. Most of his novels deal with poverty, injustice and also social evil things in the society. When we see that the economic growth of India has been increasing constantly and it is now equal with America. But if you observe the situations of poor people of India, you will find that they remain in the same position. The wages of the workers has increased a little bit. Here the two famous novels of Adiga's *The White Tiger* and *Last Man in Tower* have been compared about post-colonialism, New India, imperialism and so on. The narrator expresses the lives of poor people of India in a realistic and understanding manner in the two above novels.

**KEYWORDS:** *culture, reality, issues, justice, freedom, enslavement.*

### INTRODUCTION

Literature represents the culture and tradition of language or people. Literature is mostly in the form of poetry, drama, fiction, nonfiction and novel. The first three decades of the 19th century have marked the beginning of English writing in India. Indian Writing in English is one of those voices in which India speaks of their own culture, heritage and modernization of values and systems. Despite the fact, English is not their mother tongue and many Indians writers in English are able to realize their creative effort through the medium of English. The Indian English novel of before independence period deals directly with national experience as the central theme. If the pre-independent authors dealt with nationalism and patriotism, the post-independent writers faced the challenge of handling the new-found political freedom. Notable among them in the post-independent India are Salman Rushdie, Arundhati Roy, Amitav Ghosh, Shashi Tharoor, Shashi Deshpande, Manju Kapur, and Chetan Baghat. But the post-modern writers like Rushdie and Ghosh had to delve deep into the impact of freedom on the Indians.

The Indian English Literature provides an opportunity to make a deep dive in Indian consciousness and sensibility. In addition to Rapid growth, increasing popularity, justify the truth. Among them Aravind Adiga also one of the best writers. His articles on politics, business and the arts have appeared in many publications. It is a book that empathized every angle of the downtrodden and the helpless servants. He has also written literary review, the famous one about "Oscar and Lucinda", written by the previous Booker Prize winner Peter Carey.

Aravind Adiga is best known for his *The White Tiger* that tells about the captivating economic scenario in India and has changed the perspective of people about the Indian Economy, with the birth of

the character Balram and his life in the city of Delhi. He has begun writing *The White Tiger* in 2005, but given up midway. Through the character Balram Halwai, Adiga has brought out the corruption, the freedom that every servant longs in the basement of a gigantic apartment of the city, the dowry, and all the themes that make the poor people powerless. His wizardry of metaphorical characterization is so compelling to pick this book. He always kept his eyes open to the world around and derived inspiration from the facts he comes across in daily life. His award winning book *The White Tiger* was a critical view towards portrait of India of Light and India of Darkness. *The White Tiger* is the story of Balram Halwai's life as a self-declared "self-made entrepreneur": a rickshaw driver's son who skilfully climbs India's social ladder to become a chauffeur and later a successful businessman.

He often elaborates on the high and low points of the Indian economy and the possible effects that it has on middle class men. The novel exhibits the lives of servants who serve businessmen in India and how a village illiterate goes on to become an entrepreneur. Aravind Adiga has written many online literary pieces and articles for *The Financial Times*. His reviews have been published in *The Second Circle*. *The White Tiger* is the story of the new India created by this globalization. *The White Tiger* has earned him recognition and Adiga is now a well-known person in the literary world, not only in India but overseas too. *The White Tiger* does not strictly conform to a linear, chronological format, as Balram's narration jumps constantly between different periods of his life. However, the novel is loosely structured around Balram's murder of his master, Mr. Ashok. His decision to record his life story is in part an attempt to explain the series of events that led to the crime, and to describe life in its aftermath.

While Balram's master, Ashok may be his most obvious antagonist, Balram perceives many characters in the novel to be his enemies. These characters include his own family members, particularly his grandmother Kusum, as well as Ashok's family: the Stork, Mukesh Sir, and Pinky Madam. Finally, his fellow servants in the Stork's household, Ram Bahadur and Ram Persad, are also briefly his antagonists. *The White Tiger* is the first-person narrative of Balram Halwai's life.

His latest *Last Man in Tower* describes about the life and soul of India's biggest city Mumbai where he discovers that the city and its people are obsessed with real estate. He derives this from the common man who often discusses about square feet in their conversations in suburban train. It gives a different picture of the city which is always described as the Mafia city. When he returned to India in December 2006, he rewrote the book entirely and completed the book in early January. *Last Man in Tower* is a novel that sets two men against each other over the ownership of a small flat in Mumbai, India. The plot is filled with devious schemes and heart-felt pleading as neighbour turns against neighbour in pursuit of the things that are most important to them.

A tale of one man refuses to leave his home in the face of property development. Tower A is a relic from a co-operative housing society established in the 1950s. When a property developer offers to buy out the residents, the principled yet arrogant teacher is the only one to refuse the offer, determined not to surrender his sentimental attachment to his home and his right to live in it, in the name of greed. His neighbours gradually relinquish any similar qualms they might have and, in a typically blunt satirical premise take matters into their own hands, determined to seize their slice of the new Mumbai as it transforms from stinky slum to silvery skyscrapers at dizzying, almost gravity-defying speed.

Aravind Adiga's *Last Man in Tower*, set in the maximum city of Mumbai, is not only the fight of one man against his times but also the collective agony of an ancient civilization fragmented by a post-truth era of indiscriminate urbanization. A close reading of the novel raises disturbing questions about contemporary ideas of national development and identifies survival strategies adopted by citizens in a

morally ambivalent India. The most patriotic thing a creative artist can do is challenging people to see their country as it is.

In an era of indiscriminate capitalist globalization and uncontrolled urbanization, when India strives to join the league of the global superpowers, a generation of Indian English novelists is engaged in exploring the bitter truths underlying India's journey to success. Amid the glitter of smart cities, ultramodern corporate hubs, and vast industrial zones, some stories remain to be told those of the native colonizers who appropriate common national resources, of farmers and tribal mercilessly plucked out of their lands, of the injustices heaped upon the middle classes, of the destruction of vital ecosystems to satiate capitalist greed.

In this context, this essay analyzes Aravind Adiga's *Last Man in Tower*, focussing on the survival strategies adopted by ordinary men and women amid the ambivalence and emptiness in modern India that are the mainstay of the text. Adiga presents a multidimensional view of the crisis at the heart of India. In the first face-off between Masterji and Shah, Adiga proves that amid all the ambiguity, India still has people who would not compromise their values for all the riches or terrors of this world. On the other hand stands Shah, the ambassador of a new India that moves on unbridled ambition and is fuelled by limitless human greed:

What do you want? In the continuous market that runs right through southern Mumbai . . . one question is repeated, to tourists and locals, in Hindi or in English: What do you want? . . . Only a man must want something; for everyone who lives here knows that islands will shake, and the mortar of the city will dissolve, and Bombay will turn again into seven small stones glistening in the Arabian Sea, if it ever forgets to ask the question: What do you want? (230, 231)

Today's society lacks patience and humanity. These two novels show humankind moving towards its destruction. Modern generation doesn't want to extend their helping hand to the needy, they fail to show mutual love and understanding towards their fellow mankind. The poison of casteism, communalism, regionalism, and discrimination on social and economic basis, etc., is the obstacle in the way of progress. The obstacles need to be overcome with determination and strength by every Indian.

A changing picture of rural and urban India is projected. It can be said that the prevalent corruption, decline of caste system, rise of materialism, advancement of technology, modernization, social mobility, law and legislator, cinema media, sense of cut throat competition, disloyalty, change in the norms of social institutions, alienation, extent of urbanization, globalization, consumerism and such are the same characteristics which constitute the mode of the new generation and cause the change in the psyche of the man of the new generation. Both *The White Tiger* and *Last Man in Tower* shower the light on the ignorance of the Indian counterpart and the mere acceptance of the western culture without asking the question concerning the validity and adaptation. *The White Tiger* and *Last Man in Tower* serve as the eye openers for Indian masses for their frenzied outlook towards the western societies. The novels highlight the issues pertaining to the reasons behind the slag down of the Indian culture in the face of the West. It exposes how foreign cultures dominate the minds of the easterners. Influence of Western languages, sense of dressing and western life style are most concerning issues related to the cultural degradation of Indian society.

The new generation does not want to follow the trodden path of the previous generations, but it knows how to make its own path. The psyche of this generation has undergone radical changes. The rich has to

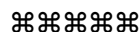
change their outlook towards the masses, because this century is the second renaissance of the new generation without which they would be wiped out. Here, it would not be beside the point to pause a little and consider the possible reason behind such callousness and insensitivity towards servants as exhibited by the upper middle classes. Pavan Kumar points to the very nature of Hindu spiritual practices where the emphasis on the self as the centre piece of the spiritual endeavour tends to stunt the growth of a sense of involvement in and concern for the community as a whole [including servants]. This insensitivity to the external milieu, conterminous often, with the most overt preoccupation with spiritual pursuits has become so much a part of life that it is mostly not even noticeable to the educated Hindu. Even Indians those who honestly advocate radical egalitarian reforms reveal themselves as harsh, and sometimes thoughtlessly cruel when they deal with members of the lower strata as individuals and not as a group to be cajoled.

### Conclusion

This topic has attempted to work on the marginalization of servants in the literary field, particularly in Indian fiction in English. But we have found that the marginalization of servants in real life is mirrored to some extent in the literary texts, though it would be wrong to argue that there is one-to-one correspondence between the two. Servants have been also used to convey ideas about societal norms and values as well as aspects of social change. It is a period in which people want to go behind money, they don't want to care about their paths and footprints towards money, people just want to obtain money. Not only have the rich, but also poor people wanted to grab money even by killing someone.

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## 5.

**Complexities of Psychopath in Patrick McCabe's *The Butcher Boy***

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**Abstract :**

Sensible Parenting might observe their young ones into legends whereas unhealthy parenting offers neurotic and criminals to the current world on different facet. This will solely happen to kids with terribly fragile psyche like (Francie), people who susceptible thereto. Not all kids change into psychopathologic lunatics. Poor Francie is that the protagonist of *The Butcher Boy* by Apostle McCabe associated with the Irish author. Poor Francie yearns for love. But, his father required to wise up, mother to be brave and versatile to seem when Francie. Mrs. Nugent who blames Francie and his family was killed by Francie within the finish. And very weird however he wrote "PIG" on the walls in her blood. This novel underlines what will happen once kids' square measure blessed, labled and stigmatized. And conjointly states dynamics of temperament of a society which might create and destroy new generations.

**Key Words:** *trauma, mental disease, unhealthy parenting, psychopath, friendship, society and butcher category*

The Irish author Patrick McCabe explained well about psychological defects along with fantasy in his third novel. Apostle McCabe's *The Butcher Boy* work having a lot of genres in it. I in person found a trauma of being neurotic solely thanks to unhealthy parenting. This work contains two elements: one is unhealthy parenting and psychotherapy read conjointly stream of consciousness. Here I stressed the reason behind unhealthy parenting. *The Butcher Boy* (1992) is that the third novel of Irish author, Apostle McCabe. It tells the story of a young boy, Francie Brady, whose father Benny could be a bitter alcoholic and whose mother, Annie, oftentimes abuses each verbally and physically by her husband, usually considers suicide, and is committed for a time to a mental home.

*The Butcher Boy* is narrated by Francie himself and descriptions the everyday life of his dysfunctional family, thus outlined as a result of it doesn't perform ordinarily and has numerous members who behave or act outside social norms. The boy usually retreats into a phantasy and his imagination is fuelled by TV – aliens, communists and also the atomic age – that permits him to flee the fact of his abnormal family. When his mother's death, Francie finds employment at the native building, wherever he shows an aptitude for killing pigs.

The end of the novel reveals however Francie's sense of identity has shifted, plagued by his fantasies and therefore the daily, oft violent, experiences in his dysfunctional family: he has drifted from being a frenzied creator to a outlaw UN agency kills his neighbour, Mrs Nugent as if she were another pig in his abattoir. *The Butcher Boy* is about during a barely hid version of the tiny city of Clones; McCabe's home

city in western County Monaghan, within the early 1960's. The enormous body of literature on childhood socialization has powerfully stressed the role of foegys. This stress incorporates a long and deep tradition.

The thought that “as the twig is bent, thus grows the tree” will be copied a minimum of as way back as Greek and Biblical times—(probably earlier), and in most societies oldsters are those appointed primary responsibility for “bending” the kids in fascinating directions, by oversight, teaching, and disciplining them as they get older. Time of life specifically has long been thought to be an amount within the life cycle once humans are particularly plastic—a time once youngsters are particularly hospitable social influences on characteristics. They'll carry with them long when they need left their family of origin. Things thought to be particularly liable to influence within the 1st 5–7 years of children's lives embody the language they speak, their food preferences, their spiritual beliefs, and sure enduring temperament traits. Here Francie got spoiled by his alcoholic Father and Francie became rugged when seeing their oldsters quarrel and fights persistently.

To my mind, all this political, social and economic turmoil are the direct reason behind the apparently post-traumatic disorders conferred by the most characters of McCabe's novel, poignant their condition and identity in terribly negative terms. The subsequent study of *The Butcher Boy* focusses on however McCabe presents the results of traumatic childhood through formal literary devices characteristic of each trauma fiction and satiric rhetoric, and on the aspects of Irish society so criticized. Here is associate example of the ways in which during which the aforesaid post-traumatic effects are formally translated into the novel:

Something else poor dishware or one thing so ma was crying: Don't blame American state as a result of you [Francie's father] can't face the reality regarding yourself, any probabilities you had you drank them away! ... however it wasn't everywhere and once I [Francie] stopped taking note of the cars I'd hear him: God's curse the fucking day I ever set eyes on you! ensuing day ... her face was red and uneven and hot like she'd been sitting bent over hearth, the hearth the fireplace} solely there was no fire.' (McCabe; TBB, 1992, 6-7)

Here, McCabe's novel mirrors the daily lives of this dysfunctional family at a proper level by mistreatment third- and first-person narrative and stream of consciousness with very little punctuation and no separation of dialogue and thought. Relating to satiric rhetoric, *The Butcher Boy* emerged within the early Nineties, a decade that witnessed a definite shift in Ireland's temperament to face its past. Though historically silent once confronted with moot social issues, began to “speak out” within the Nineties with a replacement openness that was most evident in controversies given broad coverage within the media – significantly those focusing attention on the suffering of youngsters and alternative marginalized voters.

Mrs Nugent ... pitch into ma regarding the comics and therefore the great deal and that I may hear ma voice communication affirmative do know i will be able to of course! and that I was looking ahead to her to return flying up the steps, get American state by the ear and throw American state on the step ahead of Nugent and that's what she would have done if Nugent hadn't started on regarding the pigs.(McCabe ;TBB, 1992, 4)

Francie and Joe provide to come the comics they need taken from Mrs. Nugent's son, Philip, however she doesn't listen. She interferes perpetually in her child's affairs. From that moment on, Francie sets himself at war with Philip's mother. I began to shake and kicked her I don't knowledge persistently. She groaned and aforementioned I didn't care if she groaned or aforementioned please or what she aforementioned. I caught her around the neck and that I said: you probably did 2 unhealthy things, Mrs

Nugent. She didn't answer I didn't wish to listen to any answer. I smacked her against the wall many times there was a smear of blood at the corner of her mouth and her hand was reaching out attempting to the touch American state once I cocked the captive bolt.

"I upraised her off the ground with one hand and shot the bolt right into her head was the sound it created, sort of a *Carassius auratus* dropping into a bowl. If you raise anyone however you kill a pig they'll tell you chop its throat across however you are not doing you do it long ways in which. Then she simply lay there together with her chin protrusive up and that I opened her then I stuck my hand in her abdomen and wrote PIGS everywhere the walls of the upstairs space." (McCabe;TBB, 1992, 195)

In this harsh description of Francie's assassination of Mrs Nugent, shows however she created himanger by complex. And it reveals his mental case behavior, the butcher boy forces himself to interrupt along with his past life. The psychological science literature shows that someone suffering a post-traumatic disorder must be valued by his community so as to recover and, thus, gain a positive read of life and others. Francie doesn't receive support either from his oldsters or his neighbours. He's the whipping boy of his community.

When he becomes Associate in nursing orphan, he tells his father's doctor regarding the days he was assaulted in a very youth home, however the doctor ignores his emotions and desires. Once Francie goes to Joe's private school in County Donegal, he conducts himself in a very grotesque manner as a method to draw attention to his lack of self-worth and vanity; nonetheless he's rejected there too. Francie is in desperate want of sympathy from his community and from Joe, however of these characters rate their own want "to survive" during this spiritual academic surroundings. Joe's own "survival" is so a lot of vital than his sense of commonness along with his friend.

"Francie receives no support from his community, WHO flip their backs on him, and his psychological state worsens significantly, and apace, till he commits murder. She had a prayer beads entwined round her pearly white hands and he or she same that it exhilarated her that I had chosen to be sensible. I same no drawback, Our Lady." (McCabe;TBB, 1992, 75-77)

Here, Francie sets up a dialogue with Mary. That's respectful towards her, however mocking towards the priest WHO molests him. The last two quotations examined reveal that Francie ridicules not solely English gaze, however conjointly the Irish Catholic gaze. He's a baby hero who spends his time considering, fiddling with the few objects he possesses (knives, a bolt gun, a cart, etc.), and builds up a phantasy as a butcher boy. His double-voiced discourse and also the verbal absurdity of the dialogues during which he engages the opposite characters undermine his post-traumatic disorder that relies on a set position during this Irish setting. Once his oldsters die, Francie makes of his job the centre of his life. However, the traumatic experiences he has suffered for thus long have already affected the values that encourage his patterns of conduct and social interactions with the opposite members of his community.

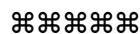
A direct consequence of those experiences is that Francie confuses the context of apply, and now not is aware of wherever his skilled skills as a butcher square measure applicable. He so finishes up butchery Mrs Nugent as if she were a pig in her front room, the place wherever the Irish family historically gathers. Childhood trauma hovers over Irish consciousness, a good tragedy that has been suppressed and remains surprisingly unacknowledged whereas alternative researchers felt Stream of consciousness, modern victimisation and scientific discipline alone during this fellow work. I feel am the one who analysed very little depth and revealing the importance of fine parenting. As Eleanor Maccoby same, "A word ought to

be same, too, regarding however giant a correlation between some side of parenting and a baby outcome is needed for the connection to be thought-about vital or meaning.”(maccobyleonar; PAEC ; p.7)

To my mind, well being of oldsters and Societies won't enable a baby to become sick person like Francie. There's clear proof that oldsters will and do influence youngsters. There's equally clear proof that children's genetic makeup affects their own activity characteristics, and conjointly influences the method they're treated by their oldsters. This text reveals two rival components: one is acquainted (i.e) psychoanalytic theory another one is small depth part that reveals the explanation for dangerous PARENTING (together with watching of society). Here Francie was brought by his mentally challenged Mother and alcoholic father whereas his society conjointly assaulted him and blaming him for his social class created him to show against folks. The nice things in his life was virgin female parent and his friendly relationship with Joe that was long lasted. That deliberately shows that sowing treats are remains sensible even if he was a psychoneurotic. Oldsters and Society is felt permanently growth of recent generations.

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## 6.

**Existentialism in Franz Kafka's *The Trial***

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**Abstract :** Existentialism, a twentieth century movement was developed by French Philosopher Jean Paul Sartre. It dealt with the existence, alienation, and absurdity of human life. *The Trial* speaks about an invisible law of a democracy that perturbs an individual who is innocent and it shows how it offends him and turns his life into a tragedy. Protagonist of this novel is trapped by bureaucracy for an offence. But the reason for his arrest is not revealed to him till his death. Kafka's works exposed his own experiences. Thus, the term *Kafkaesque* was created. His writings suggest meanings which are accessible only after several readings. Josef K. the protagonist is arrested but he is not restricted to do anything. But the so-called freedom under the surveillance is painful to him. He loses the hope on the law and he is accepted himself as a criminal. But still there is no idea about the offence. At his thirty-first birthday he is executed by two policemen. This article focuses on the problem of existence, alienation, trauma, labyrinth of bureaucracy in this novel.

**Keywords:** *Kafka, Existentialism, Absurdity*

Kafka is a remarkable personality of twentieth century literature in Europe whose works propelled some significant authors of that time. Most of his works were published after his death by his friend, Max Brod. He asked to destroy his works after his death in his will. Max ignored it and published them. His notorious work is *Metamorphosis*, in which the protagonist transformed as an insect when he wakes up in a morning. Kafka speaks only his existence and not concentrated on how it happened. That is his way of narration. To narrate a story we must have some fantastic things like in our folk tales which our grandparents tell us. There can be a symbolism or metaphor identified in *Metamorphosis*. But the plot is more significant. Thus, in *The Trial* also Kafka gives us a riddle which is not solved across the novel. That is the protagonist of *The Trial* is arrested at his thirtieth birthday before he wakes up from his bed. He has not committed any crime as per his conscience. Also, the officials too didn't state the explanation however they simply capture him. Then the trial is going on in a strange way. With those things Kafka shows us the absurdity of human life, problem of individual's existence, and chaos in thought.

Sartre explains absurdity that is meaningless. Human existence is totally absurd due to his uncertainty. So there is no fixed purpose behind his existence. Man has the choices of values from which he can identify it for his living. But there is no certain authorization in it. The uncertain meaning of life leads man towards the authenticity on his own will. So its values are variable to an individual to another. Sartre says that humans have instinctive knowledge which guides them rather than objectivity. Albert Camus also emphasized the absurdity that is a meaningless existence of mankind and the universe. He said that man is in need of an order, clarity of life because he lacks the reasons for living. But the life is not offering him anything.

Existentialism fundamentally talks the absurd state of human life. It was in peak in 1940's because it was applicable to the post war society where an individual lost his hope on everything. Though it has the

roots from some ancient philosophers like Kierkegaard, Heidegger and Nietzsche, it is influenced by Sartre. So thus, he became the master of existentialism. His theory is differed from his ancestors. He was an atheist and followed Nietzsche who announced the death of god. Existentialism required human goodness. But this goodness is differed from reformation era. Man has reached this meaningless world as a stranger, the world gives frustration, and tension to him. Due to the life's uncertainty and absurdity man get vomiting sensation. Before Sartre 'existence' meant being living. But after him it varied for living things 'existing in it' and for non living things 'existing for itself'. And the concept of essence is derived which agrees the essence of every object except man. Because essence of man has to be created by his own. Humans are abandoned. They are thrown into this universe .That is the reason for Sartre said that man is condemned to be free.

In *The Trial*, readers as well as the protagonist are never told why Josef K. was arrested. Mystified advocates, judges, and witnesses are coming in this novel. But nobody's actions make any sense. It is a perfect presentation of absurdity. There is a term called Kafkaesque used to explain the modern traumas like alienation, insecurity in bureaucratic state, abuse of totalitarian power, etc. This term is derived from the writings of Kafka which are hard to understand within a single reading but required more readings. His writings have autobiographical elements and highly influenced from his own experiences. He has dealt the problems of human in modern life through his writings. The changes in human relationships, his solitude, the conflict between individual and structure are his subjects.

Through his stories like *Metamorphosis* and *the Trial*, he spoke the dangers of the working culture which healthily and peacefully imprisoned humans as domestic animals. His fiction universe is full of darkness, anxiety and problems. In his life he was dominated by his father. He felt it as fascism. He expressed it in various aspects in his writings. The father in *Metamorphosis* is the actual portrait of his father. In *the Trial* he is arrested by unknown systems' employers, with no reason, even before he wakes up from his bed. It was his thirtieth birthday. At the beginning Josef K. struggles to get rid of the offence. He was ready to face the trial and wanted to correct the messes of judicial system with it. He wanted to fight against it. Then rapidly he became hopeless like the countless people who already wait for the justice. So he got some superstitious believes on it.

Despite the fact that he is captured nothing is denied to him. He is permitted to cherish, eat and walk. Nothing is abducted from him but it gave him the pain of being under surveillance and being chased. At the end he is led towards the execution. It is important to analyze that whether Kafka's works are reasonable to comprehend the current society or not. He has analyzed the chaos and absurdity of democratic, administrative and judicial system of his time. The democratic government and administrative system of the present time's power is not visible like in the past days. It is deviated from its only reason of existence which is to serve people and maintain their welfare. It began to administrate its power and influence with new systems. In this state there are number of systems are getting rights and authority on individuals and groups. So to understand this environment's reality and to criticize Kafka's works are more suitable. Whenever an invisible system's authoritative hands extend on an individual, whenever a man struggles to find the reason for the attacks on him and gets suffered, those scenarios are close to Kafka. One who is affected by injustices, labours, sexually abused women, is not only getting affected but also have to collect the evidences themselves and get justice. This is called a Kafkaesque.

Kafka has made an imaginative universe in his stories where he reflects the absurd, sick and faulty procedures which made the modern man trapped and tired. These landscapes, buildings, room's appearances, incidents, dialogues seem realistic. But in a serious stage they ironically mock the outside

reality of the fiction. If we see it via Josef K's consciousness we can realize the imaginative universe hiding in our reality. When Kafka's mocking will become a pain. *The Trial's* narrative style is similar to a nightmare. The atmospheres along the novel like K's room, streets, offices, court room, lawyer's room, painter's room are despotic, confined and suffocating. There can be no privacy in them. There are some references along the story about entrances and windows. Most of the windows are closed and the entrances are open. But those are not to be approached by all. Rooms are dark. Kafka's longing for the windows and doors can be a liberty thought.

A story told by a priest shows the total ludicrousness of the administration and the battles of human culture. There is a safety officer at the passage of the law. A man from town requests that him consent go into the law. In any case, he denied it. He said that it is beyond the realm of imagination however might be later. The entryway is consistently open. The man sees what's going on inside. The watchman said that in the event that it is pulled in truly, he can attempt to enter without authorization. What's more, he additionally cautioned him that there are watches for each progression who are more grounded than the past men. The man had felt that he law is open by anybody at whenever. So he didn't anticipate these blockades of power. At that point he chose to sit tight for the consent. It has become numerous years. Right now before the demise he asks the watchman for what valid reason no one else is asking authorization. At the point when he uncovered this is for him. Also, because of his demise he is going to close it. It shows the blamelessness of the man and furthermore the gatekeeper who is under the authority has no opportunity. Subsequently the cops who captured Josef K. are later rebuffed for taking his properties are honest people just as him. They are in the low degree of the chain of importance. In any case, the genuine fierce hands are in significant level of the chain of command which is undetectable.

Though it is unspecific, the guilt is an innate part of the human condition. There are some contradictory advisors who give him doubtful guidance like the uncle, the advocate, the painter, the priest; but he hopes the fleeting female characters like Fraulein Burstner, the washerwoman at the court, Leni. Josef K. has no clear feelings and he looks for judges to justify his existence. He struggles between sociality and isolation. His conflicting choices are the reason for that. Anguish disturbs him especially his sleep. In Albert Camus's *The Stranger*, the protagonist Meursault knows his crime and he knows the reason for his summons. At the end of his trials he is punished for his 'lack of emotions' after his mother's death rather than for the murder he has actually committed. But, Josef K. totally in control of his emotions thoughts and actions, is finally executed.

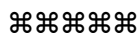
After completing his legal studies, first two years Kafka worked in an Italian insurance company. Then he worked as insurance lawyer in Bohemian labour Insurance Corporation. There itself he understood the modern sociology. Though he had not worked in judicial system his logics on laws in his stories are correct. The things happen in judicial systems inside and outside are sharply described in a conscious state. His eyes penetrate everything. He lays the endless possibilities of an incident and futility in an amazing way. The quarry at the end is related to his job in which he faced many obstacles to get insurance money for the labours after long formalities. They affected him personally which are exposed in his writings.

Josef K. doubts that it may be a prank from the beginning moments of his arrest. He is waiting for its end. He doesn't want to reveal the prank and collapse the fun. After the final judgment to execute him, he thinks the two policemen who bring him to the quarry as bad actors. He enquires them about which group they come from. They bring him to a quarry and let him lie on a stone and kill him with a knife brutally. At his execution he said "like a dog" which was the last sentence he spoke. That is the death of modern

man's lost possibilities that lost the freedom to be secure. As Albert Camus said still man is searching for a meaning, an order, an explanation or a God in his life. But the irrational modern life's multi layers of chaos absurdity have never given an answer, justice or at least an explanation. Thus, the shame of Josef K. will be continued.

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## 7.

**Oppressive Regime in Chimamanda Ngozi Adichie's *Americanah***

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**ABSTRACT:** Oppressive regime is a term used to refer the social maltreatment and unfair manipulation of a set of particular people. Oppression is commonly considered as a negative elements of a person who overruled and undervalued others. People are suffered by brutal and cruel behaviour of the autocratic rule in oppressive regime. Most of the prominent writers of Nigeria were handled the theme of oppression in their works. Chinua Achebe, Wole Soyinka, Helon Habilo and Ben Okri are the contemporary writers who explored the deplorable conditions of Nigerian people. Especially Chimamanda Ngozi Adichie is called as a 'feminist icon' of Nigerian literature who excellently portrayed the oppressive regime in her works to explore the pathetic conditions of the colonized black people. The Nigerian lifestyle is widely known for oppression, tyranny, injustice, enslavement, torment and hardships of the people. They do not have any ability to govern their country due to their slavery on the totalitarian government. Adichie's third novel *Americanah* deliberately voiced for the suppressed people through the story of two Nigerians, Ifemelu and Obinze who confront the difficulties of oppression in their life. Both of them were desirous to seek self-identity but they experienced many humiliations and oppression by the categorization and racism in their own country. This paper attempts to elucidate the sufferings of the Black people and how they tried to tackle the race issues in the view point of social concern.

**Key words:** *oppression, maltreatment, humiliation, sufferings, racism.*

The word "oppress" comes from the Latin word 'oppressus' which means 'to press against', 'to squeeze' and 'to suffocate' of violence. The term 'Oppressive Regime' is defined as the social maltreatment and unfair manipulation of a group of individuals who are causing people to feel worried and uncomfortable in their society. It is a term normally used to the countries where the people are treated as unfair through cruel laws, customs and practices.

Oppressive Regime is a theme which systematically produce inequalities to the people who oppressed by the unique organisation or particular government inside a society.

In social concern, it is considered as a negative elements of a person who underrate and downgrade others. It depends on social or political reasons, especially for the intention of restricting or forbidding their ability to take part in the life. People suffer by violence, brutal behaviour of the authoritarian rule. They are also treated as an unequal creature who forbidden for the power position with the various forms of oppression that used to maintain those power imbalances.

Nigeria has produced a number of significant writers. Those prominent writers of Nigeria have handled the theme of oppression in their works. Chinua Achebe, Wole Soyinka, Helon Habilo, Semi Osofisan and Ben Okri are the contemporary writers who explored the deplorable conditions of Nigerian people. The literary output of the Nigeria is discovered by these legends through their works. All are struggled for the freedom of their country and they voiced for the political regime of the totalitarian government. Through their writings, they explore the basic problems of colonialism, Neo colonialism

and profound the values of Nigerian to the entire world. The writers fought against to the superiors by their revolutionary works. So, it generally affected the Nigeria's literary scene. Most of the contemporary writers of Nigeria presented the same oppression through the literary scene about the Civil War and its consequences. They poured out their anger, frustration, suffering and pain to show the oppression in considerable quantities and qualities.

Chinua Achebe, a first Nigerian literary person who begin to explore the societal destruction and arise voice against to the oppressive regime. Especially, women oppression in the Igbo community were mainly focussed by his famous work *Things Fall Apart*. It shows the inequality, inheritance and deprivation for women. These aspects are also considered as the oppressive regime in his novel.

Wole Soyinka, the first Nigerian writer received the prestigious Nobel Prize award for literature in the year of 1986 and his works are accurately matching the language of Igbo to display the pitiable condition of Yoruba culture. His characters were exposed the social position and ethical qualities of their own community which mainly against to the Civil war and the Biafra war. His legendary poem *Telephonic Conversation* excellently survey the dreadful condition of black and it clearly pictured their standard in the subjugated society. It presented the oppressive regime through the race complexity of human identity among the controlled world. He highlighted the impact of discrimination and he clearly reveal the race inequality. It expressed the theme oppression towards his community.

Helon Habilo is a novelist who reflects the state of Nigeria in his works. His novels are all received numerous honours and awards such as Caine prize, Booker price etc..., especially, his *Waiting for an Angel* published in the year of 2002 which picturized the military oppression of political power in Nigeria. Through this novel, Habilo explored the exploitation of his region.

Ben Okri, another literary figure who joined hands together with his contemporaries to explore the political violence and he witnessed for the oppressive regime. He made sense of the disintegration and chaos happening in both family and country through his great novel *The Landscapes*. His another work *The Famished Road* also represents the story of dangerous quest and struggle in an unstable land.

Chimamanda Ngozi Adichie is also deliberately voiced for the oppression, religious hypocrisy, and dictatorial fanaticism in her works. She moulded her characters as an optimist to find pessimistic way to hope on future. Her characters were struggled to find their unique way in the world to attain personal freedom.

*Purple Hibiscus* is a maiden novel that published in 2003 by Adichie. She used this novel to give voice to Nigeria by the characters. Kambili Achike is the protagonist of the novel struggled a lot in her life. Eugene Achike is also called as Papa who reflected as a danger of fundamentalism in his family. He failed to be a good caregiver and act as a harmful person to his own children. Adichie took this novel as a demanding material which examined the life of Kambili Achike and her brother Jaja who are the children of an arrogant and overbearing father. On the other hand, Nigeria is also suffered and oppressed by the colonialism by the coup government. Because Nigeria has a long history of colonialism and oppression. The dictatorial government also subjugated the people and act oppressively.

Adichie managed to present the domestic oppression and the political oppression of her country.

Chimamanda's second novel, *Half of a Yellow Sun* is an evoking tale which published in the year of 2006. The novel conveyed the events of Biafra war and it influenced by corruption. She wanted to give an account of the war to show oppression of the coup government. She featured the struggle of a people who is trying to survive with dual nature and culture. It focused on a young thirteen years old Igbo boy, Ugwa who is going to work in the rich professor's home.

Her third novel, *Americanah* was published in the year of 2013. It was an exploration of young

Nigerian Ifemelu who encountered the race issues in America. It is a main story of the particular characters who dealt with racism, self-identity, oppression, separation, migration and cultural criticism. In America, they suffered a lot as a Nigerian and tried to get their unique place as a Nigerian. But the reward they get is only humiliation, self-hatredness and the name 'Americanah' where the only earnings of their migration to America. These elements are purely presented the pathetic condition of black who thrust for self-identity.

Chimamanda Ngozi Adichie's other works like *The Thing around Your Neck*, *Ceiling*, *In Sheer Beauty*, *We Dream* and *Visiting Nigeria* were dealt with her country and give the clear picture of oppression. Many of Adichie's works were based on Nigeria and she contrasted her works to explain oppressive regime in Nigeria. Especially, she offered an opportunity to hear the voice of black people rather than telling the stories of them.

This paper attempts to examine the theme oppressive regime through *Americanah* by Chimamanda Ngozi Adichie. It flows in a deep-seated forum of race in such disparity level. Adichie assumed to expose the Nigeria but presently she dwelling in both her motherland and in the United States. She is an exceptionally self-aware philosopher and novelist who acquiring the proficiency to chastise civilization without snickering or condescending. For her, it came across with no tremendous effort to counteract the high- literary intents with widespread social exposition.

*Americanah* examines the blackness in America, Nigeria and Britain and also it examines the progress of dissection of the extensive benevolent ordeal in society. It is a banality which give rise to delicate by the accurateness of Adichie's social remarks on her community and it voiced for the suffered people who hope for their future. As a third- generation writer, she raised voice for her country through the tale of two Nigerians Ifemelu and Obinze. Both of them were desirous to seek self-identity, but they got the bitter experiences and embarrassments by racism in America. They wanted to pretend as an 'Americanah'.

'Americanah' is a name given to a Nigerian who just immigrated to the United States from Nigeria. Because Nigerians were longing to get their own identity like American people, but they oppressed in their own country by the upheaval government. In this context, how they can get their recognition in other countries is the only question asked by the author through this novel. In her aboriginal nation, Adichie does not feel that she was ebony and she did not experienced the humiliation as black in Nigeria. Because she matches that portrayal only after she docked in America. Americanah is a name that occur as an ebony of individual with extended generational which streaks in the United States and it is most apt with slave forebear. She might jot down the lyrics about "Mother Africa," but she is delighted to be from a kingdom that bestows transnational relief that fairly than from one that adopts it. So she is in the academy, the African-American unites the Black Student Union where the American-African indications up with the African Students Association. These elements are considered as an oppressive regime by the novelist Adichie.

In *Americanah*, people are unwilling to let out the term 'racist' as 'racially charged' and the term 'beautiful woman' when articulated in the novel, it actually complexions about the Black. It glimpses about some specific haughty white women and certainly suggested the black woman as 'ordinary-looking ebony woman'. They are also called as 'sable' or 'gingerbread' or 'caramel' instead of black. Some of the times their surface is so shady and black were mentioned as 'an undertone of blueberries'. It clearly present the hatred aspects of the white towards the black in America. Through this elements, Adichie identified the place of Nigerian people in American society as well as she exposed the oppressive regime of Black people among the White people.

The novel also examines how Africans and Americans view the people by colour instead of their character, history and social status. Black people are also considered the white people are only superior and they decided to get their skin tone. Toni Morrison's eminent novel *The Bluest Eye* is the perfect example for the colour discrimination. The protagonist Pecola Breedlove is longing to get the bluest eye like white people because she thought that white colour is the royal and rich colour. As well as white people are also considered the black people as an inferior creature and treated them like their slaves.

Usually women are also confronted many troubles to survive in the male centric society. Particularly black women have to suffer the ill effects of triple oppression as poor, black and female. They were lead their life as a captive of a slave. Indeed, even in the white commanded society Chimamanda depicted the characters as an intense and bold. It tells the manuscript of a smart, strong-willed Nigerian woman named Ifemelu who, after she escapes from Nigeria to America and she suffered varied harrowing years of imminent deprivation before succeeding from college. One day, the American school student expressed her anger by bringing up a historical betrayal by recalling the past of Nigerian who lived as a slave. These incidents proved that American and Nigerian have various histories that have offered them different opportunities.

Due to these kind of oppression, She was initiating a blog authorized 'Raceteenth' or 'Various Attention about American Blacks' (Those Formerly known as Negroes) by a Non- American Black and reaping a fraternity at Princeton. Adichie has conceded that multiple of Ifemelu's actions are her own. She projected herself as a character of Ifemelu. Because she raised voice through the blog named 'Raceteenth' and she gave some frank ideas for the black people who lived in America. It is an action which compared to Adichie's ideas and how she voiced for the Black people's oppression through her writings.

The novel opens in the railway station at Princeton where the protagonist Ifemelu who awaited for the train. She has to go to Trenton to get her hair braided because Princeton is considered as a white city and no hair braided saloons are there for Nigerian people. This scene presented the racial effect against the black people in America. Even the title of the novel is also explores the dictatorial ship of white people to suppress black people.

As black women, the protagonist Ifemelu and her Aunt Uju were oppressed by the American people. Ifemelu came to America for her studies, but she treated as an inferior creature among the white people. She went to many job employee meetings to find a new job for her rent instalment, but she got an offer from a tennis trainer who pays for her body. She had no way out to deny him for her essential needs. So she acknowledged his proposal as a call girl. Ifemelu's disgrace that drives her to cut herself off from Obinze's life partially from a conviction that she cannot attain success in America without spoiling herself. Her edginess for cash has just constrained her to expect another woman's lawful perSonality, implying that she cannot in any way, shape or form in America as her true self.

Ifemelu comprehended that coach had nefarious intentions, but when she shows up and she understands the status to which her franticness for cash and unstable movement status has undermined her own security. In addition to feeling like she betrayed Obinze as his girlfriend, this harsh reality contradicts with Obinze's naive insistence that America is a land of the hope and future of opportunity and success. Her feeling of individual disappointment clarifies why reading Nigerian news reminds her of Obinze. Obinze, and everyone else who adores her in Nigeria, expect accomplishment from Ifemelu in this place where there is new chances at life, and Ifemelu cannot satisfy their narrative. It obviously traces the oppressive regime of U.S towards the Nigerian people.

Aunt Uju, an educated woman and medical doctor who passing her life through many hardships

as Nigerian. She crossed her life with bitter experiences and lost her unique way to manage her life. So she withdrawn her honesty to become the mistress of powerful general. She migrated to America and brought up her son Dike as Black American. She wrenches herself to envelope in brave new world which showed by Ifemelu through her blog. It stretches the truth that black people are struggled to survive in the oppressive regime.

Another most important character is Obinze who is her boyfriend perpetually balanced Ifemelu's thoughts at her high school days. He is an equally gifted person who gentle, more self-effacing Nigerian. After leaving his country Nigeria, he faced lot of problems through oppressive regime in his working place. He has to commit some unfair jobs in London due to permit issues which created by some black hatred people. When Obinze excursions and plummets to the ground, a co-worker shrieks, "His knee is bad because he's a knee-grow!" These incidents clearly highlights the oppression of a man who wanted to get good fame to attain American's lifestyle through his success in his work.

Likewise some dreadful incident vacates Ifemelu to twisting in her life. Few years overdue when she goes back to Nigeria but she is tormented by it. Ifemelu's determination to go back to her Nigerian country marks a milestone in her improvement. Because she dwelling in an edge on how much she is eager to alter herself to attain victory. She review her struggle to be American instead of Nigerian and perplexing the faith that her capability to match American abilities. It is something that she would feel full of pride about herself for her change. Meanwhile many years rear in Lagos, Obinze is well prosperity as a commodity innovator. Though the book endangers to morph into a modest tale of their reunited, it spreads into a scalding appraisal of Nigeria, a country too delighted to have the sufferance for "Americans" who is considered as a big alternatives return from abroad to discredit their countrymen.

*Americanah* prevails dismissively trench and immensely sympathetic. Ifemelu is better than her true self. Since the time Ifemelu moved to America, others have urged her to modify herself to endure, evidenced most solidly by Ngozi's social protection card. Before the end of this novel, Ifemelu has the certainty to stand firm in her identity with unshaken originality. She no longer wants to pretend to be someone she is not in order to get ahead.

This novel is both sophisticated and motherland precise which clenches the awkward sensibilities of the moments and most courageous tale that focused on Adichie's voice for oppressive regime.

Adichie appreciates that awfully fine developed differentiation did not permeate the sanities of several Americans. This exists in plenty of white people who are there when the attention of race and class instinctively noted only the blacks and some impoverished whites not poor blacks but miserable whites. Adichie assorted the gloomy way of compliances about the black through her nuances of language. After go through the pitiful process of oppressive regime, Adichie talks about the racial politics and discrimination towards her people. It creates the opportunity to express herself without holding anything back. This novel empowers her narrow minded people who are struggling with similar issues and ensure the hope of future for Nigerians.

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## 8.

### **Female Reality in Jaishree Misra's *Afterwards***

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#### **ABSTRACT:**

Domestic violence is portrayed very well in this Jaishree Misra's novel *Afterwards* (2004). Male dominance takes a tragic turn in Maya's life. Her husband is over possessive and loves her so much but doesn't give her freedom to talk or not meet with other men. She is not allowed to be social. There is a scene is a very clear example and shows that now women face domestic violence in normal everyday life. In this novel main focus on women struggles of family and society.

This is happening not only in the life of Maya but also in every woman's life. Women after marriage face many untold miseries and sorrows. It is most common problem that Indian wives face with their husbands throughout their lifetime. Indian wives give much importance to culture. Women live in this society despite overwhelming opposition. All these aspects in the life of Maya depict the domestic violence faced by her in daily life. Now I explain the domestic violence to the character of Maya in Jaishree Misra's novel.

**Keywords:** *feminism, domestic violence, patriarchy.*

#### **INTRODUCTION**

Feminism has brought about the sympathetic in women. It has made female understand that sexual characteristics are a social concept that requirements to be analysed. As a result, women protested against their misuse and relgation. Feminism and postfeminism, Misra explores the term 'postfeminism' intrinsically the 'post' in 'postfeminism' implies a process of ongoing transformation and alter instead of assuming that patriarchal discourses and frames of reference have been replaced or superseded. Avoiding the standards of womanhood set by men for men, they required to redefine themselves by their own values. Written with a postmodern attitude the novel triggers the search for identity and openly shows bereavement of women. Domestic violence gets a clear depicts in the 'female reality'. This title explores on the 'Female Reality' of women characters in the novel *Afterwards* by Jaishree Misra.

Misra is an Indian author, she was born in 1961 to a Malayali family in New Delhi. She started her writing career in 2000. Mishra's life is as dramatic as her books. Misra is a Keralite growing up in an army family in Delhi, Misra lived an apparently modern lifestyle. She managed to get an MA degree in Kerala University and two post-graduate diplomas from the University of London, the primary in education and therefore the second in Broadcast Journalism.

Jaishree Misra's extraordinary success get an important new meaning when read in the perspective of crisscross dogmas of cultural critical thinking. In term of her main, works include *Ancient Promises* (2000), *Accidents Like Love and Marriage* (2001), *Afterwards* (2004), *Rani* (2007), *Secrets and Lies* (2009), *Secrets and Sins* (2010), *A Scandalous Secret* (2011), along with *A Love Story for My Sister* (2015).

Jaishree Misra an Indian author has joined the growing number of women writers from India, on whom the image of the suffering woman eventually breaking the normal borders has had big impact. The author's main focus is on the struggles of female. She projects herself because the representative and excellent spokesperson of the women folk of this time. Women's in her novels seem to be a personification of modern women who are often ready to face the burden of inhibition they need carried from generation to generation.

In this title Female Reality focus on survival of women characters in the novel *Afterwards* written by Jaishree Misra in the year 2004. Misra speaks about the varied instances that lead ruptures in relationships. She pictures the complexity of relationships, when the weather of affection and loyalty are missing. She believes within the follow the self, which merge within the psyche of the Indian women. She takes efforts to form her readers understand the entire spectrum of emotions, from the heights of total delight to the depths of grief, like the various stages in life. She brings about the prediction and problems, faced by women in the intricate web of relationships.

The novel '*Afterwards*' is a story in a two parts, the first part opens with the death rites of Maya performed by her parents while she was still alive, because she had eloped with Rahul bringing shame and dishonour to both the families. 'Confident that their love for her would surpass everything else' (*Afterwards*, 1). When we take the novel '*Afterwards*' it is mainly around the characters Maya, Rahul Tiwari and Govind warrior and Anjali.

It is vivid that family setup of all heroines of Misra's is purely patriarchal. Women are totally under the dominance of male especially within the marriage life. Not only Maya in *Afterwards* but also Neena in *Accident like love and marriage*, Bubbles in *Secret and lies*, Janu in *Ancient Promises* cannot look forward to any peace or solace as they lack the liberty to place their ideas of an activated and fruitful life into action. Their husbands feel themselves superior by subjugating and suppressing their women physically and mentally.

In this title "*Afterwards*" it is mainly around the characters Maya, Govind Warrior, Rahul Tiwari and Anjali. This novel a few beautiful and young women Maya, wife of Govind, lives during a luxurious house, with none happiness. Her house contains "three bedrooms, three attached bathrooms and stainless sink during a fully tiled kitchen" (*Afterwards*, 56). But there is not even one percent happiness in his mind and heart. Heroine, Maya gets wont to the loveless life and she or he declares that she had easily given up her title to be loved. Though she has tried to be the simplest wife and expects Govind to treat her properly with none suspicion, her efforts do not yield fruit Govind treats his wife more like an option. Maya isn't allowed to interface in her husband's business matters. When she enquires anything about his job, he starts odd terms he does this very often in order that Maya isn't ready to comprehend anything. Maya keeps her month shut and avoids further questions. She is kept from all his business dealing and he never discusses hid day at the office together with his wife. He feels his sharing wouldn't help much or it might be in no way useful to Maya.

The second important character is Rahul Tiwari. He's Maya's neighbor who exchanges food and daily chats together with her within the beginning. Slowly, the connection takes a special turn. Maya creates

situation and voluntarily talks to Rahul. Rahul senses that Maya is unusually happy and feels shy once they have a conversation. He also determines that Maya's husbands, Govind is uncaring and suspicious.

When Maya parents know her sufferings, they are doing not wish to understand about it fully. All that makes them happy is that their daughter is lives during a pleasant house features a nice car and a husband who gives everything so Maya involves the simplest conclusion that Rahul Tiwari an NRI who comes Triruvandrum to find out mirudhangum and hires out the house nearby of her may be a take of her freedom because Rahul's stunned at her beauty at the very first. Sight and she or he also involves know through her servant that Rahul was a really kind hearted follow so she continues her friendship with him and through the proper time she pleads him to into taking her and her daughter Anjali with him to U.K Rahul also gets a transparent picture of Maya's situation because he understands that Maya is dominated by Govind. In spite of small understanding of Malayalam, he studies the circumstances of Maya. He wonders at the state of marriage during which Maya is trapped and says, "What was going on there? It was obviously an unhappy marriage and something. But why? She looked so pretty and she had that cute kid...for the tenth time I could hear that voice in my head reminding me that I wanted no part of it" (*Afterwards*, 27). Rahul judges her in the right manners as, "The door was shut and she was indoors, closed in with her secrets again" (*Afterwards*, 45).

Rahul accepted her and her daughter and took them to Delhi first where his parents lived and then to UK, there they lived three years, unfortunately on at some point Maya died in a car Accident. Anjali is given for faster care. The novel exposes the battle between love and lust.

Govind, as a perSonality, makes his physical, within the novel only after the death of his wife. His reaches England to get back he daughter, Anjali. When he meets Rahul, he's reminded of what Rahul and ex-wife did to him. Govind is essentially very traditional and follows old beliefs. To such a husband, Maya is unbearable. Govind fears that Anjali would choose a like her mother. So, he is clear and stubborn that Anjali must be mentioned only with him. This is able to enable the baby to understand the values and traditions of India. Govind, as Anjali's biological father, would also check if she follows the traditions properly without going astray like she mother. Here, Govind gives very importance to the cultural identity of his daughter.

Maya, the protagonist is a victim of emotional alienation. Govind and Maya lead a loveless life with no liberty in Marital relationship she has all the luxurious and essentialities of the life but does not have the emotional bonding required to lead a harmonious life. Misra's heroines are educated middle class women. Who have the courage to lead an independent life? They value tradition but the agony faced by them pares way in deciding to lead an independent life.

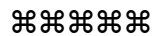
This denotes that their daughter was dead and there's no more in their life. Her authors beautifully describe how the women were disappointed both by the blood relationship, Marriage and by the society. Maya wants nothing that real love and affection but it's not given by her parents directly, her husband's over possessiveness and love results in suspicious nature and therefore the love given by Rahul was not accepted within the traditional and culture based Indian society where this society shows interest in what in what happens to the happens to the lives of others, instead of themselves.

## CONCLISION

This title *afterwards*, Maya's life represents conflict that arises when women try to struggle for independence and self-determination. Misra has tried to highlight that struggles of an Indian new women who breaks the traditional norms and rebels against the general mindset of the patriarchal society. Her protagonist represents the large group of women who results not for equality but for the right to be knowledge at home social sphere.

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**9.**

**Feminine Aspects in the Select Novels of Nayantarasahgal**

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**ABSTRACT:** NAYANTARASAHGAL is an Indian writer in English. She is one of the great Indian novelists in English. She began writing when she was very young and become a professional writer in the post – Independence year. She emerged as one of the most significant voices among writers in Indian writing in English. She is a writer who has eight in novels, two biographies, two political commentaries and a large number of articles in various newspaper and magazines. Her novels deal with men and women especially women struggling against oppression and injustice heaped upon them in the name of tradition and culture. She portrays the inalienable right of freedom for women in many of the characters in her novels. Such as ‘Simrit’ in ‘The Day in Shadow’ [1971] ‘Saroj’ in ‘Storm in Chandigarh’ and ‘Rashmi’ in ‘This Time of Morning’, Maya in ‘A Time to be Happy’ [1958] and ‘Storm in Chandigarh’ [1969] are classed as her political novels. ‘This Time of Morning’ [1965], Storm of Chandigarh [1969], and ‘The Day in Shadow’ [1971] are autobiographical as far as they build on her own emotional experience published between 1985 and 1988 are markedly different from her immediate political events to the early decades of the 20<sup>th</sup> century. As a writer with feminist concerns. She is a progeny of the tradition where in power itself is defined as goddess ‘SAKTHI’, a female symbol. Her fictional world is occupied by political leaders, business tycoons, journalists and highly qualified persons like ambassadors and ministers. Various dimensions of human relationships, Man – Woman particularly are the main thesis, we do find in all her novels. Man – Woman relationship and the novelist deals with this dimension of relationship with full concern and broad Aspects. Her novels ‘The Day in Shadow’ gives a sensitive account of the sufferings of a woman in Indian society. When she opts to dissolve a seventeen year old marriage. A divorced woman is stigmatized forever and she is curiously watched by others as if divorce were ‘a disease that left pock marks’. In A Time to be Happy NAYANTARA’S main concern is with self expression with in marriage. She describes marriage as a ‘life – long damage’ if the other partner is not sensitive enough to communicate. Marriage is the unwritten law of most societies and very few do not subscribe to it. NAYANTARA presents couples from three generations and details their antithetical relationships. Thus she depicts the predicament of her women characters in both the novels. This paper titled FEMININE ASPECTS in the two novels of NAYANTARASAHGAL. ‘A Time to be Happy’ and ‘The Day in Shadow’. The next deals with ‘Antithetical Relationship’ in ‘A Time to be Happy’.

**KEYWORDS:** *Indian English Fiction, Feministic perspective, Women in Society.*

## INTRODUCTION :

NAYANTARASAHGAL is one of the great Indian novelists in English. She has published eight novels, six books of non – fiction and some short stories. She spent much of her childhood at Anand Bhawan, the ancestral home of the Nehru's in Allahabad. One could say that politics is in her blood .Jawaharlal Nehru, India's First Prime minister was her mother's brother, while her father, a Sanskrit scholar, died of an illness contracted when he was jailed for participating in the struggle for freedom . The novelist's mother , Vijayalakshmi pandit , was an active member of the Indian National Congress ,and went to jail several times .Her novels deals with human relationship especially for women . As a writer with feminist concerns , Nayantarasahgal progeny of the tradition where in power itself is defined as goddess . 'SAKI ' , a female symbol .

In ' The Day In Shadow ' Simrit was not happy with Som . She was no longer able to follow the goals Som had set for herself and the inability seemed to be spreading through her veins affecting very womb of her desires .There is no understanding between Som and Simirit . So they want divorce , but divorce is not easy . It was painful how the connection continued like a detached heartbeat . The issue of marriage could be dissolved by human acts , but its anatomy went on and on .After all

,Simrit and Som are divorced their divorce doesn't prove that marriage is not social failure . It is an understanding between men and women . They both are responsible for its success . If they understand each other and pay equal attention to each other then divorce is an impossible matter . Marriage is not a bond or slavery for anyone it may be Man and Woman .It is just a mutual understanding .If there is an understand between husband and wife then this is a bond made from heaven .In our male dominating society there is very least position in female , male thought women an adjusting object but in woman . As man and woman have same emotion , feeling and sensitivity . She is same and more than a male .As she is a centre point of a family , things start from her . So she has written to demand full attention from the society i.e her relatives .In every case in Nayantara 's novel when she is neglected , it may be home or society , she raised her head for against her husband , her relatives and her sorroundings .On the other hand in 'The Dayi Shadow' Raj and Simrit loves each other and they have a good understanding , so they want to marry . They thought that a permanent place and happiness comes just after marriage .In our society , men can be as unhappy as women but women suffers much because women cannot express herself , her feelings , her emotions are buried in this man dominating society .

In ' A Time to be Happy ' , her first novel , it is set during the first days of India's Independence from Great Britian . In this novel , the character Sanad swings between these opposite pulls .This novel that covers the period from 1932 to 1948 is the story of Sanad , a young energetic and educated man against the backdrop of India's struggle for freedom . The Sanad the main character , and his search for identity . The narrator's idealism and integrity are the source of strength for Sanad during all crucial moments .The narrator , Sanad , a middle aged man narrates the story from his recollection .

Sanad's marriage is with Kusum . Kusum feels uncertain about her martial relationship with Sanad , because she feels that he is living in an unreal and make believe world of Anglo-Indians . Through the consciousness of her characters , Sahgal has successfully captured the fragmentation of Indian Psyche at the time . The eradication of Zamindari system disturbs father, Govind Narayan . 'A Time to be Happy'

begins with the revelation of Sanad's wish to resign his job from the British firm. From the moment he wears Kadhi, he decides to follow Gandhi and his principles. His experiences lead him to realize the importance of real individual freedom and real powers rests in serving the society and in upholding human values and human relationships with courage.

The narrator introduces the family of Shivpal along with other family members; Ammaji, Govind Narayan, The father of Sanad, his wife Maya. Govind has been an advocate of British Raj and he doesn't encourage. He is even worried about his son's resignation. But his modern brother Harish feels at home in pair. He seeks pleasure in visiting foreign countries. Maya, his devoted wife, her husband's attitude nor rejects it. She calmly allows him to decide. Nayantarasahgal has been influenced by the principles and ideals of Gandhi and the pursuit and policies of Nehru. Life without freedom is like the body without soul. Non – violence or Ahimsa includes dialogue and compromise to solve problems of any kind. The novel takes off from Sanad's life. The relationship between the narrator and Sanad is deeply personal because Sanad absolutely regards him as an idealist whose integrity is extraordinary. The novel presents that because of immense differences in the levels of living and thinking of its people.

### CONCLUSION :

Nyantarasahgal successfully presents in her novels the dilemma which modern women are facing in recent times. Women in her novels are conscious of their emotional needs and strive for self – fulfillment and reject the existing traditions and social set – up and long for a more liberal and unconventional way of life. Her novels portray women trapped and oppressed because of their dependence upon men and the harrowing experience they have to face in their struggle to come out of the bondage and stand in their own feet. The hardships and sufferings involved in fighting against an established order, is very well portrayed in her novels, Sahgal's women characters are individuals who can remain independent within the frame work of society into which they were born. Sahgal believes that women should try to understand and realize herself as a human being and not just as an appendage to some male life with the efforts of Nayantarasahgal and other feminist writers the women has now attained a respectable position in family and the society but the war is not over. We need to fight strongly and continuously till the women is treated like a women and it is women who can help the most in this war to be won.

Nyantarasahgal's women character Simrit of 'The Day in Shadow' makes every possible effort to compromise and strength their relationship with her husband. Simrit like all Indian women loves her husband and wants her husband to have emotional connection with her, instead of only physical connection. She respect has become meaningless in her husband (Som's) business world full of materialistic ambitions. She needs something more than mere material property. Since this relationship is not all emotional, she feels lonely and cold in her physical relationship with her husband. The male ego of Som is badly hurt when Simrit fails to involve in the physical act. Simrit being a women longing for self fulfillment and independence walks out from Som's life. Simrit had to be very courageous to free herself from the bonds of marriage and divorce settlement, take decisions and regard herself as a person.

In Nayantarasahgal's another woman character suffer because they refuse to submerge their individuality and to their personal identity at all costs. In 'A Time to be Happy'. Maya and Ammaji suffer because they refuse to lose their identity. Ammaji is representative of older generation where as Maya belongs to the transition period. In the novels of Sahgal women are no more goddess,

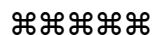
they are human beings and move from bondage to freedom , from indecision to self – assertion from weakness to strength Sahgal’s women character in this novels like Simrit and Maya leave her husband or adjust her husband , which doesn’t allow them to be free and live life in their own way.

Nayantarasahgal shows her women in society not only a woman who had unsatisfying experience of marriage but also as a perspective and sensitive .Observer of the social scene , she realizes that their status in India is like that of the confining role of marriage as an institution for women .Her sympathetic portrayal of women like Maya in ‘ A Time to be Happy ‘ . ‘ .Simrit in ‘The Day In Shadow’ leads one to the conclusion that she would rather have marriage as a contract where in both the parties have duties and responsibilities rather than as a ‘ sacred ‘ institution in which fore – determined roles have to believed out . Of course, the novelist is not blind to the other aspect of the problem .

Nayantarasahgal’s intentionally delineated the man – woman relationships with various dimensions .In her novels sahgal’s reveals the changes in relations with women before and after marriage .In short , Nayantarasahgal’s women are the view that they should move with the time and they should not compromise with the issue of their individual freedom in our male –dominated society .

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## 10.

**A Generation Gap in Preeti Shenoy's *A Hundred Little Flames***

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**Abstract:** A generation gap is a difference opinion between one and another generation. Generation gap refers distance between younger people and their parents and grandparents. Nowadays, our growth is unstoppable. We have new inventions and technologies but our previous generation's life was surrounded by work and people. They spend many times with their families. That generation's life is different and adorable. They were living different in life they don't get anything that days but they were live a smooth life. Now their life is change. They can't tolerate many things in the world. And their voice is unworthy now. *A Preeti shenoy* is one of those authors talk about a sensitive topic and touch the soul of readers.

**Key Words:** *relationship, nature, loneliness, love.*

Preeti Shenoy, is highest selling authors in India, is focused by most influential celebrities in India. Her works are top selling in India. Her works has been translated to many languages. India Today has named her as being unique for being the only woman in the best-selling league. She has been awarded the Indian of the Year award for 2017 by Brands Academy for her contribution to Literature. About this book, another master piece from the author where it speaks about what life has in store for them. Speaks about love its purest form. *A Hundred Little Flames* is an enthralling story on family relationship and friendship in the context of India.

The story takes in a village called Poongavanam, situated in Kerala where a young man Ayan unravels mysteries surrounding the life of his grandfather Gopal Shanker. The story revolves around relationship between father and a son across two generations. First the story start with a line, There were two unrelated incidents that happened on Sunday. (*A Hundred little flames; 1*) So, Ayan loses his job in Pune and is sent to the village by his father Jairaj Shanker to look after his lonely grandfather. During his stay, Ayan finds out the sad truth about Gopal Shanker's past life. So he changed his thoughts and emotions to his grandfather.

The story has quite a few interesting characters but there are four main characters which constitute the main plot of the novel. Gopal Shanker, an elderly person, is a retired bank employee who suffers from schizophrenia. He lives with Velu, who is the housekeeper of Thekke Madom. Ayan is a young man who is on the pursuit of finding himself. Rohini is passionate about conducting cultural camps around the country. She is also Gopal's friend when they were growing up together in Poongavanam. Jairaj Shanker is Ayan's father, whose sole purpose in life is wealth accumulation. He is quite adamant about selling the house in Thekke Madom and admitting Gopal Shanker to a mental asylum.

The author described the places well. She brought the charming scenes of nature. The story teaches of lessons about friendship and pure love. It reveals sad reality of many old people who are left to stay in old-age homes and asylums. This book is a great pick if you have not read many Indian authors. It would

definitely encourage you to pay a visit to your ancestral homes and re-unite with old friends. An 18 year old Ayan visits his grandfather in Kerala and how they develop a bond eventually. This work will completely change our perspectives on old people's life. Anyway, this book is really emotional and filled with the greenery of Kerala. Everybody has grandparents like him to whom we can share everything.

*A Hundred Little Flames* is a story of intense relationships, delivered with an elegant narration. Ayan dreams for the future. In the beginning, the author described Ayan, His father never failed to remind Ayan, how much he had to help him with every step he had, His father also constantly commented that Ayan had no focus, no goals. Ayan had not wanted to do mechanical engineering in the first place, but it was his father who had pushed him towards it. Ayan had failed two subjects in his class twelve and had then given the supplementary exams and cleared them. When he said he wanted to go to fine arts college, his father had scoffed. (*The Hundred little flames*; 5)

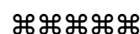
It all is cut when an incident sees him being fired from his job. In this situation, he is forced by his domineering father, to spend time with his old grandfather. This wasn't what he really wanted to do, spending time in a village, without entertainment and internet connectivity. To make matters worse, his father insists on him taking up a job on his friend's company that deals with the export of sea food to Ayan's dislike. But, Ayan finds himself, drawn to his grandfather and his simplicity. There is a past his grandfather has. Ayan learns of this, he comes in terms with the realities of life, and understands what true love actually is.

Preeti Shenoy gives a beautiful account of relationships— across generations, of parents and children, of grandchildren, and what is true love. It has covered which communicates in its own sweet way, the story the book holds within it. Characters from our daily lives, with a display of happiness, sadness, loneliness, and anger. The care taker of Gopal Shanker, whose unconditional love and can never be questioned. And there is Jairaj, Gopal Shanker's son, who seldom appreciates with the emotions of the old man. *A hundred little flames* is not a romantic genre.

It is a story of a relationship between a grandfather and grandson. Calm and soothing story. When we are try to understand the grandparents. Then only we find what they want actually. Their life like a battle. They try to run with this life and about original past memories. This story is based what happened in regular life and places of old people. The story blends contrasting characters with ease. The author described beautifully about landscape of Kerala. She said great men keep diaries. That shows to his past life and many experiences to his grandparents. That is like a chest for us. When Ayan read his grandfather diary makes enthusiastic feelings. Generation gap is look like normal thing happened in day to day life. But old people in the world sacrificed everything. They get harsh words from us. When we are give a more importance to the phones and rich life. It makes to feel like, ready to sacrifice the people. Especially old generation people.

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## 11.

**Prodigious Bonding of Unrequited Love in Thomas Hardy's  
*Far from the Madding Crowd***

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**ABSTRACT:**

Thomas Hardy is not only a conspicuous novelist and poet, he also an age full of great social changes and ideological dichotomies. He stood for women's downtrodden rights in the nineteenth century limitation of femininity. This paper is a study of most interesting characters how they have unrequited love in Thomas Hardy's *Far Form the Madding Crowd*. He is taken the title from the lines of Gray's *Elegy* written in a country churchyard. In "Cornhill Magazine" this novel was first serialized from January to December of 1874. In his novel 'Far from the Madding Crowd' Bathsheba troth to marry Boldwood but shortly she realized that Sergeant Troy was a suitor for her and disaffirm Boldwoods proffer and agreeable with Sergeant Troy. Later she realise her wrong decision and accept Gabriel's first proposal, conventional happy reunion of unrequited love.

**Key Words:** *dichotomies, downtrodden, unrequited, disaffirm, conventional*

In the nineteenth century Thomas Hardy, one of the accomplished novelists of the Victorian Period had presented human life in a seamless style, where man has presented battle upon the forces of nature, sodality and with his/her emotions. All his novels are based on his real life experiences and he include some spices to it. The triple-struggle of a particular for the excellence of the universe is a story of blunder throughout life. His novels are commonly known as the novel of coincide of characters and nature. Novelist likes Hardy in that Victorian England almost not imaginable presumably.

The title of the novel is *Far from the Madding Crowd* is taken from the lines of Gray's *Elegy* written in a country churchyard. In this novel the title is conferred ironically. The plot of the novel allude not a sober and demure life far from the madding crowd. The plot outspread ardor, avarice and agony which anew reminds us of the madding crowd of urban class. In the novel Hardy initial use the notional landscape of wesex. Hardy's Wesex is part notional and party supported the earth science on south west European country.

Hardy was one of the imaginative figures whose fiction was the product of his creative spirit in both art and literature. Thomas Hardy as a reexplore of role particularly within the edges of trait in the paternal society through his works. Hardy touches the coincident Victorian sensibilities about marriage, and religion.

In corollary, his direct stances are strongly felt in his fictional prose whereof he admonish the Victorian close-amenable about femininity and the sequels affiliated to them. He was flat-out onrush opposition the

substantiate norms of the Victorian society in which there were dissimilar yards ticks for both males and females.

The unrequited love subsists in uttermost of the romantic affinity in *Far from the Madding Crowd*, the hero of the novel is Gabriel Oak is a farmer, shepherd, and bailiff, catchy by his demure and veracious ways, Gabriel Oak's premier proposal of marriage to Bathsheba Everdene, she is beautiful and an echo of the biblical Bathsheba whom King David enticed and matrimonial.

Bathsheba in this novel attracts three very disparate swains thus forming a love triangle between frequent site man of the soil Gabriel Oak, the venturesome youthful soldier Sergeant Troy and the reputable, medium aged farmer Boldwood. She is greeted with nonacceptance to Gabriel. When she declines, he reacts with, "I shall do one thing in this life—one thing certain—that is, love you, and long for you, and keep wanting you till I die." (Pg.26, FFMC).

Gabriel maintains this promise. Disdain her decline, he becomes her shepherd. He returns after she fires him, and he endeavors his amity, guidance, and endorses to her. Gabriel forbids her when others speak ill of her, works constantly to endorse her farm and her well-being, and she is aspiring, self-reliant, uncontrollable, adjudicate, and free-spirited. In preliminary, she could never become any man's property.

Bathsheba's gender brings on mistrust and absence of faith amid the farm labourer. For them, any change is astray, yet across time as Bathsheba commences to adjust their verdict on Bathsheba as a woman farmer modified 'she lightens up the old place. Throughout her devotedness and hard work, she rapidly receives the regard of her jobholders. Her hard work shows flourishing when her farm turns a fiscal smash. Gabriel does thus contempt her maltreatment of him. His love compared to others, is bounty ultimately later Bathsheba returns his love.

William Boldwood the owner of a nearby farm, his love for Bathsheba is in vain, and its precipitate are woeful. His first proposal to Bathsheba is denied summarily, "I can't marry you, much as I respect you. You are too dignified for me to suit you, sir." (Pg.109, FFMC).

He endeavors to persuade her, and all of the logical reasons to marry him, but she is rejected. After Sergeant Troy is dead, Boldwood again pursues Bathsheba. His unrequited love for Bathsheba leads him to fetish and even murder, and later, Boldwood mislays his freedom and nearly mislays his life.

Fanny Robin a young orphaned servant girl at the farm, she also experiences unrequited love. Sergeant Troy has handled her badly. She is left without resources, poor, alone and after her death comes to know she is an unwed mother. Her letter to Gabriel denotes that she awaits for her love will lead to gladness. She writes, "All has ended well, and I am happy to say I am going to be married to the young man who has courted me for some time." (Pg.93, FFMC).

However, there's no wedding. Troy's fondness for her will lead him to travel when he has to supply her cash once he sees her on the road, however it's too late. He has ferried a curl of her hair with him, and he disburse the cash and purchase a grave marker for Fanny. That stone eventually becomes his marker similarly, once Bathsheba has him inhumed with Fanny. The love between Troy and Bathsheba might not be unrequited, however it's harmful. Fanny's love for Troy ends up in her destruction; his after-the-fact love for her results in his marital status discord and departure.

Around the novel, Gabriel as virtuous center, and Bathsheba as each man's worst nightmare, a woman who strings on the men in her life. Bathsheba attempting to grasp what kind of man is deserving her love to. Each of her suitors represents a unique quite love. Boldwood offers a love that is exquisite, impulsive, and functions sort of an ownership, he makes an effort to buy her love with luxurious product and guarantees of sharing in his prosperity.

Troy offers her an ardent, sexually charged love that is terribly enjoyable within the short term however quickly fades away, and is not verified with semipermanent passion or amicability. Gabriel who endeavours her a quiet, unassuming, however devout and reliable love which will sustain through issues and dispute. As Bathsheba matures, she involves notice what real love is, that Gabriel is the best better half for her.

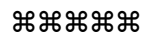
Gabriel takes a patient approach to his work, not being frightened of beginning over and gradually progressing through his career. He conjointly deduce that doing farm duties slowly and carefully ensures they will be done well, and to help the success of the farm within the long-term. He takes constant approach to his sentiments for Bathsheba, remaining firmly loyal to her despite the fact that she typically takes him for granted and looks to possess fallen loving with another man. Bathsheba does not naturally show the maximum amount patience since she likes to follow her incentives, however she gradually learns to understand a slower and additional circumspect approach to life.

Bathsheba makes unnumerable mistakes, refuse him many times, rants at him, tries to deport him from her farm, and comes crawl to him once she desires help and he is perpetually there for her, able to facilitate, typically judgmental over her poor selections however never unkind. She runs from him because he is too safe, too secure, and she yearns for excitement; however he is what she has required right along.

The story reverberate with me due to the foolish selections we have a tendency to create when we push away what is smart for ourselves in favor of ardent caprice. Sometimes, women chase venturous sergeants rather than quiet, temperate farmers as a result of they are a lot of exciting, and that they build our blood pulse however the person who saves the barn and covers the wheat during a storm is price quite the best combatant. Our hearts yearn for something our minds do not, and gradual maturity helps us acknowledge the greater prize. ( FFMC : Far From The Madding Crowd )

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## 12.

**Empowerment of Women in Jane Austen's *Pride and Prejudice***

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**ABSTRACT:** The term 'Empowerment' is a word from Old French which means ability, strength, to give power or authority. It is the process that evokes the power in individuals in their own lives, society and their surroundings. In social concern, it mainly focusses the action of raising the status of women through equipping their life skills to lead and face the difficulties in society. Empowerment of women means the ability to do something to express the needs, wants, opinions, feelings and beliefs of a woman to increase the degree of self-determination. Many writers like Emily Bronte, Suzanne Collins, J. K. Rowling, and Elizabeth Gaskell dealt with the theme of Empowerment through their women characters. Especially, the prominent writer Jane Austen excellently presented the empowerment through her female protagonists in all her works. She presented her characters on their unique intellectual equality. Notably, *Pride and Prejudice* highlighted the independence of women on marriage to secure social standing and seek authority to empower the society. She depicted that equal rights, social status and need of education were the most significant tools to empower the society of women through this novel. The protagonist Elizabeth Bennett is an unrestrained, independent young women with wicked sense of humour. This paper attempts to draw the attention of female identity in the social aspects which reflected the empowerment of women in the society.

**Key words:** *Empowerment, authority, independence, social concern, equality.*

Literature is a mirror of social metamorphosis. In it, we find a living catalogue of the advanced emergence of originality in history. It portrays the advancement of political liberties, social equivalence and psychological disposition as several stages in a widespread revolutionary movement.

The well-loved English novelist, Jane Austen, was a 20th-century woman endured 150 years forward of her job, a precursor contemporary individual living in an age when female companionable harmony was demanded, initial thinking scowled upon and imaginativeness staved off among women. Jane Austen dwelled and wrote at a time when the upper-class woman of 18th century England was governed by a strict code of conduct that broadened to all saunters of life. Women were anticipated to be conscientious, fearful, modest, disguising to their cleverness and proficiency and evacuating consequences of science, ideology, politics and enterprise to more creative and better-informed fellas. As a distinguished English writer authorized his daughters in the 1770s: "Wit is the most hazardous mastery you can possibly be: it must be screened with tremendous diplomacy and good essence. Be ever sensible in exhibiting your reasonable sense... if you transpire to have any wisdom, keep it a profound mystery, specifically from the men.[1]" English law at the moment forbade divorce and contemplated matrimonial women much like the possession of her companion.

Jane Austen crashed the conventional mould of feminine agreement. In very unfeminine form, she disseminated six tales under a pen name. It was an age in which it was universally speculated that every girl must marry and marry inexperienced to secure a mate for monetary protection and social significance, in utter apathy of ridiculous, utopian notions of love and fantasy. Yet Austen opposed one very admirable proposition and abstained to marry at all because she could not give away for love.

Her manuscript was as individualistic as she was and her own temperament was evaluated in that of her heroines. In *Pride and Prejudice*, she characterizes Elizabeth Bennet's crusade to affirm her nature in a civilization that solicited rigorous social consonance, a circumstance distant afield for largest Western women today, but virtually resembling the anxieties felt by a woman in many Asian regions even now. Elizabeth has a central vitality. She doesn't integrity species and stuff just because civilization respects them. She magistrates according to her own virtues. She is not socially self-conscious or flamboyant. She has a raw spontaneity. She has social skill and breadth, but she is not suppressed by unnatural social traditions. Nor is she a hostage of her own ego. She possesses the seriousness to evaluate her own behaviour and the capability to remake. She has the way, as well as the courage, to overcome social oppression. Elizabeth is not contentious, revolutionary or insane, hurting the feelings of society, benchmarks and infringement rules for mockery. She gives birth to high human integrity and imposes her good connotation and dominant will as she glimpses fit, speculating alone of her nation, companions and neighbours.

Dissimilar many concurrent beliefs about female attitude, Elizabeth is able to communicate her brightness, autonomy and powerful identity without in any kind jeopardizing on her womanhood. She is eligible to stand up for her privileges, speak her mind willingly and neglect sociable dignity, yet she never strives to be a prosperous man in a man's kingdom. She attempts only to affirm her own extraordinary feminine temperament. With her cheerfulness and tenderheartedness, she is feminine as adequately as individualistic.

Elizabeth pertains to a family of five daughters, their papa a gentleman farmer of acceptable accomplishment. With no male successor, the family property is to pass along to a cousin after her father's time. With no partner in sensation and no dowry to applaud her in case one came out, marriage and monetary protection seem like solitary nightmares. But Elizabeth is not frightened. Marriage, to her, is not a standard in itself. Her mother's one aim in life is to marry five daughters. Her youthful sisters cannot wait for their turn to marry. Her best companion goads her to do all she can to conserve a prosperous husband, be he a fool or a scoundrel. But Elizabeth tastes converse, and worry of neither spinsterhood nor deprivation can diminish her qualities. At a time in England were giving away for love scarcely ever transpired, like her creator Jane Austen, Elizabeth is assumed to marry a man she loves and admirations, or not marry at all.

Her blundering cousin Collins visits the Bennets and declares openly his expectation of marrying Elizabeth. Collins is a generous man with a college education, exemplary job and outstanding income. More considerably, he is the heir to the Bennet mansion. Mrs Bennet who has intensely felt the distress of having five unattached daughters and dreaded the thought of their coming to be underprivileged old maids commemorates this demise to all their difficulties. There is a burden on Elizabeth to receive luck at the undertaking. But she is not influenced. She cannot recognize her ill-mannered cousin just for the satisfaction he can stock. She does not love him, cannot conceivably regard him, and glimpsing no praiseworthy integrity in him, twists him down. Her friend Charlotte invades the alternative and safeguards him for herself, and is delighted with the attainment, as is the rest of her family and neighbourhood. Nevertheless, to Elizabeth, the idea of nuptials with such a man is shameful. When those around her see his social reputation, heightened rapport and monetary benefits, she sees right through it all, at his substance, folly and bragging.

Bingley, a prosperous nominal man walks to the neighbourhood, with his trendy sister Caroline and even wealthier friend, Mr Darcy. Bingley is a fascinating type, but his attendants act proudly and haughty hastily. The unbroken borough appreciates Caroline's contemporary frock and delicacy lace, stunning

walk and exceptional atmospheres. The townspeople climb to Darcy for the ownership of auctioning a word with him, and some feel appreciative reasonable to obtain gruff unfriendliness from the noble. They value only fortune and prominence. But Elizabeth Bennet is not misinformed by the packaging. She recognizes rude, uncultivated, insensitive humanity where others see classy, polished, prosperous clubs.

Extensively to his own astonishment as well as hers, Darcy jumps in devotion with Elizabeth passionately and formulates to her. All that he had to request would have persuaded any other girl in Elizabeth's position to announce yes before he finalized speaking. Regardless Elizabeth swerves him down without a succeeding impression. She could not abide by a man with no uneasiness and honesty, as she mistakenly assumes him to be, in malice of his delicious mansion, enormous earnings, prestigious family and preferable relationships. She does not impose her prices based on societies or give rise to consequences with sight on society's authorization.

Darcy's aunt Lady Catherine is the emperor of her province. Her imperialism, organized on the integrity of her prosperity and dignity, is gratefully enjoyed or quietly abode but nevertheless disputed. Here furthermore, Elizabeth guesses for herself. The lady, Elizabeth assumes, does not have the right to be cherished because she amasses an enormous fortune. She need not be relinquished for the sake of her elite. Elizabeth could not relinquish her adequate knowledge or self-respect to gratify another. She scandalizes all by confronting the lady, while all around the world dumb their approval or safely nods and smile. The lady calls on Elizabeth and invectives, threatens and coaxes in bends to dissuade her from marrying Darcy. Elizabeth overcomes the hurricane that would have plummeted numerous an energetic vessel and defiantly sails past the woman right up to the alternate with Darcy.

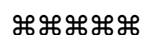
A formulated sense, good qualities and dominant identity are the citations of Elizabeth's stability. Nonentity from the exterior can sanction to her how to understand, believe or operate, and if her hopes are unfavourable to those superficial mouthpieces, she gallantly eavesdrops to her fundamental vocalist. She has elegant psychological potency that lets her countenance that indistinguishable, yet burdensome adversary of social objection and rewrite laws that interpret the culture.

The nation comes throughout. It learns from her and cites her for renovating it. It puts forward her sky-high. Elizabeth Bennet who had a translucent £50 a year, a family to be annoyed nearly and no outstanding communions becomes the paramour of one of the wonderful mansions in the country, a husband with an income of £10,000 a year who cherishes and loves her passionately, abundance to bestow every convenience she could desire for and federation that bucks up to her in deliberation.

Jane Austen breathed a pioneering soul who demonstrated that perSonality is not breaking off from femininity but reinforcing it to give rise to a more glamorous, important quality. As she notifies us through her heroine Elizabeth Bennet, temperament is not about playing against men or pleasing masculine. It is not about bringing rid of womanhood. It prevails about grasping the refinement, vitality and integrity within oneself, cultivating them, and succeeding an interrelated romance with the men and women in one's spirit.

The accumulating amounts of bios, magazines and educated nations dedicated to Austen, film and television transformations of her endeavours, online skimming factions, fan areas and mailing lists are an ode to the increasing coolness and pertinence of Jane Austen and the feminine identity she manifested.

It occurs delightful to describe in relation and unlikeness the idiosyncrasy of complexion that occur in Jane Austen's and Elizabeth Bennet's individuality with the supplementary conventional masculine sentiment of jagged aspect.



## 13.

**Sensitivity in Anitha Nair's *Ladies Coupe***

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**ABSTRACT:** Sensibility is, particularly, capacity to respond to aesthetic and emotional stimuli. The stories written or read inadvertently make us perceive the psyche of both the writer and the characters created by the writer. Portraying the story of a woman's search for strength and independence; Anitha Nair's *Ladies Coupe* focusses on the latent strengths which every individual has. Though ladies do not disclose their life stories to each other in journeys, the protagonist, Akhila gets to know her fellow travelers in the intimate atmosphere of the ladies coupé which she shares with five other women, Janaki, Margaret Shanti, Prabha Devi, Sheela, and Marikolanthu in her long train journey to Kanyakumari. This paper makes an effort in asserting the very nature of Indian Women; sharing experiences by emphasizing the Indian sensibility of women in identifying themselves part of the Indian tradition and culture. The characters in *Ladies Coupe* have their own pain and sorrow but they eventually in their overcome their entire struggle and have their own life in their society. This paper deals with Anitha Nair's *Ladies Coupe*' presents half a dozen ladies travelling by train to various places. They describe their struggle and experiences to one another. Akila is the central figure in the novel.

**KEY WORDS:** Feeling, women sensibility, Emotions, Awareness, Struggle of women.

This is a story of Akhilandeswari, Akhila - forty-five and single, an income-tax clerk, and a woman who has never been permitted to live her own life. She has always been a provider – as a daughter, as a sister and as an aunt. Once she gets herself a one-way ticket to the seaside town of Kanya kumari; surprisingly alone for the first time in her life. She determines to liberate herself of all that her customary Tamil Brahmin life has bound her to. In the convivial company of five other women in the ladies coupé, Akhila gets to know her fellow travelers. In the process she tries to find out an answer to the basic question which hasin pursuit throughout her life – ‘Can a woman stay single and be happy, or does a woman need a man to feel complete?’

Akhila, the protagonist gives up her education to take up the responsibility of the family; after her father's death. Though she performs the role of a provider perfectly, she is not allowed to live her own life. Tired of their self-indulgence, she makes a decision to takevacation so that she can have time to think of herself and her life ahead. And on the way, herlonely trip to Kanya kumari she meets different people. Through their experiences she tries toanalyze her own quest for a better life.

“Akhila was not a creature of impulse. She took time over every decision. She pondered, deliberated, slept over it and only when she examined every single nuance and point of view did she make up her mind” (ANLC2).

Her Indian sensibility is clearly shown in her tensed moments – trying to do something contrary to her Brahmin family background; from the simple thing of tasting a boiled egg to a strange thing of responding to a man's touch in a crowded bus. Like any other common Indian woman she gets back to the same life and tries to accomplish her life with her young lover whom she rejects in the beginning for fear of the refusal from the society.

*Janaki*, is portrayed a happy woman, been taken care of by her father and brother in her parents' house and in her marital life - a pampered wife who prefers to live only for husband. She is significant - being a confused mother treating her children selfish; comparing them to her husband.

Margaret Shanti, is chemistry teacher who is married to Paulraj, the principal of the school she works in. In the beginning she feels that she is been neglected and her love transforms into hatred and indulges herself in putting cheap tricks into practice, making her husband depend on her.

“Starved saris need orderly minds and Akhila prided herself on being an organized person”. (ANLC 2).

Prabha Devi, is a proud daughter to her parents – being perfect in everything. She enjoys her marital life also, being a good wife and good daughter – in-law. She is also privileged to create her own cherished life with her husband besides fulfilling the usual family responsibilities.

Sheela, is a fourteen year girl. She is a delicate girl who remembers her relationship with her grandmother who has died just then. She is portrayed as a capable girl who can think beyond the ordinary social settings. She dresses up her dead grand mother's body as per her wish. Marikalonthu, is utterly ill treated by everyone but withholds the strength to stand for what she believes in. She never enjoys her childhood; her poverty becomes an obstacle to choose the best in her life. Despite her innocence, she faces the difficulty of being a maid in the merchant's house and becomes a mother to an illegitimate. Her determination in facing the problems in a challenging way is highly appreciable.

It is very common in India - on long train journeys, travellers share food besides being curious about the personal issues of others. Akhila, though unwilling in the beginning, listens to others, shares her own opinions and in the process learns to appreciate others with their experiences. She seeks their help in making her decisions. Akhila questions them of her eternal dilemma - whether a woman needs a man to complete her or whether she can stay single and happy? But they advise her that she must decide for herself. Though disappointed, she later comprehends this suggestion. While listening to the other women, Akhila realizes that her feelings are not strange.

“Happiness is being allowed to choose one's own life, to live it the way one wants. Happiness is to know one is loved and having someone to love. Happiness is being able to hope for tomorrow” (ANLC 200).

Every story makes Akhila recollect an incident from her life which makes her compare to their lives. Akhila's father, a common man keeps up his moral values at his job though being mocked at and cornered. He lives through his discontented job to earn a living. Akhila's traditional mother has always taught her that a perfect woman is the one who mingles with everyone and adapts to the family setup, saying, “A woman is not meant to take on the man's role or the Gods would have made her so. So what is all this about two equals in a marriage”.

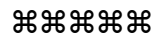
But the same woman; on becoming a widow expected her daughter, Akhila to play the man of the house. She justifies her affair with Hari, a younger man – considering him the contentment. She doesn't feel bad to eat eggs, a food her devoted Hindu family considers unclean. Her agony is seen in her disillusioned status - to live alone after her mother's death. She is shocked to hear her sister's view – expecting Akhila to contribute her salary even after her marriage.

The dilemma that she goes through at every point of her life comes to an end. She learns that there was a time when a woman needed a man for protection but now she needs a man for companionship, a partner who would share her ups and downs. This realization makes Akhila get back in touch with the guy

she fell in love with, someone whom she could not accept for the fear of the society. She learns from everyone's experience and as the journey an end, Akhila is ready to act, act according to her wish. She comes back to her place with renewed energy, with the courage of organizing her life.

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## 14.

**Contemporary Politics in Rohinton Mistry's *Such a Long Journey***

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**ABSTRACT:** The present paper attempts to highlight the horrible political conditions existing in India at the time of the reign of Mrs. Indira Gandhi. Representation of contemporary politics has been a major theme of contemporary Indian Writing in English. A number of eminent novelists such as Rohinton Mistry, Salman Rushdie, Vikram Seth, Shashi Tharoor, Amitav Ghosh, Khuswant Singh, Nayantara Sahgal and Kiran Desai have tried to bring the hidden truth and facts on the surface by the representation of contemporary politics. In their writing, the novelists blend facts and fiction to recreate and re-examine the earlier happenings, events, views and assumptions. The main objective of Rohinton Mistry is to show how politics is used to manipulate the common masses to just safeguard their vested interests to remain in power. *Such a Long Journey* mainly dealt with contemporary political scenario on social communal faith of Parsi people and how they are victimized by political uncertainties of authorities.

**Key words:** *horrible political, representation, blend facts, manipulate, safeguard, victimized*

Rohinton Mistry, a Parsi was born in Bombay, India in 1952 and migrated to Toronto, Canada in 1975. He worked in a bank for ten years and studied English and philosophy in part time at the University of Toronto. He started to writing short stories in 1983. This 'imaginary homeland' something of a literary capital within south Asian diasporic writing today has inevitably led to comparison with Salman Rushdie, another Bombay – born author now based abroad. However, the distinguish between the two men are perhaps as compelling as their similarities take Rushdie's *Midnight Children* and Mistry's *A Fine Balance* both of which are set in Bombay during administration of Indira Gandhi and the state of Emergency. Mistry's fiction centralized in Parsi community alone will record the history of the Parsi for the ages to come.

*Such a Long Journey*, Rohinton Mistry's first novel is moving domestic tragic comedy that introduces readers to Gustad Noble, a devout Parsi and dedicated family man, who becomes enmeshed in the political turmoil during period of Indira Gandhi. It is a gripping account of Parsi and Indian culture.

*Such a Long Journey*, which was published in 1991, is the first novel heralds Rohinton Mistry's arrival as a gifted writer. It is an important contribution to the corpus of Parsi novel in English. More than six months have passed since the release of Rohinton Mistry's *Such a Long Journey* is a Faber and Faber hand back imprint. During this period, it has received a number of reviews mostly favourable both in England and in India.

When we come cross Major Billimoria is arrested on charge of corruption is published in the paper. Gustad's horizon is completely darkened with fear and uncertainly that his complicity. In the meantime Ghulam Mohammed asks Gustad in semi-threatening tone to return the whole amount in one month's time to save Billimoria's life.

Shortly after the Gustad makes a trip to Delhi to meet major Billimoria who wants to tell him all that had happened. Seated in the train, Gustad wonders, "Would the long journey be worth it was any journey ever worth the trouble?" It is a big fraud of sixty lakh rupees in which Prime Minister gets directly involved Billimoria is asked to get the money from the SBI director on an Emergency basis to finance the guerrilla training pending official sanction by impersonating Prime Minister's voice on Telephone.

The Indo-China war is an excruciating experience for Gustad as so much happens that year. He meets with an accident. And social level, there is a riot in the city- curfew and lathi-charge burning buses everywhere what a dreadful year 1962 has been thinks Gustad.

"To top it all, it was year beacle and betrayal for India as a nation" (SALJ-9)

The young generation also voice its angry against vicious corruption prevailing in the government. This world of 'wickedness' in habituated by the heartless people. Dr Paymaster, however, has his typical physicians versions is sub continental problem.

Dinshawji never the less consider himself that he belongs to the minority community in a nation of Hindus. Gustad noble loses all his dearest friends one by one in Quick succession, Dinshawji and Billimoria faces the prospect of emptiness in a shrunken world around him. They comes the collapse of the all right out the Khodadad building where he lives, causing him much dismay. The wall that surrounds Khodadad buildings is an important symbol. The wall both includes and excludes. It is protects as well as reductive. It protects the Parsi's minority community from the ingress of the engulfing Indian world. However it also makes this world Isolationist.

The war as a major preoccupation resurfaces in the form of Indo pak war of 1971. The days of blackout during preceding war still haunt the inhabitants of Khodadad, the Gustad's in particular. Gustad has put out the blackout paper u in 1962 and the family God accustomed to live in less light frustration to Dilnawaz but the subsequence wars of 1965 and 1971 proved it utility.

Gustad at the end, tears off the black paper, which has restricted the ingress of all forms of light, early and celestial. And a month, a symbol of past, flies out, and a sign of new beginning a new birth that emerges from death. For Gustad the hard times are over, no matter how badly he has been battered.

At this significant moment, Gustad comes out of himself to be one with death and one with life. He prays for all, cries for him, for limy for Dinshawji, for Tehmul, for his papa and mama and for his grandpa and grandma, all who had to wait for so long. Gustad is always guided by altruistic motifs in his life. At the church of Mt. Mary, he does not pray for himself. He prays for the mercy, of God on all souls, for the end is come, may be to start again from the beginning.

Sohrab as usual pays his visit to his mother during the office hours of his father. Mr. Dilnawaz informs him about the death of Billimoria. She implores Sohrab to stay and talk to his father nicely, who would be coming in a short while from the funeral of major Billimoria. Sohrab foresees a fight between him and his father's unhappiness. He reacts it is on use of spoilt all his dreams, he is not interested in me any more but the mother rules out anything untoward would happen. So much has happened since you left. Daddy has changed it will be difference now.

One of the significant of this narrative is Rohinton uses as images and symbols; Jimmy's tragic death marks the regeneration of Gustad symbolizing his rebirth. Likewise the demolition of the wall by the municipal workers is suggestive of Gustad's shattered dreams since it is h who transforms the Maladorous wall into a scared wall of miracles. It is also symbolic of the indifference of the world to the suffering of individuals.

This novel starts with some political religious and political advertisements, Gustad closed his windows by black paper of his that which claim his uninterest against the proposal of bank nationalization the thought this is unwanted idea of new born India. Gustad worried on unlawful government imbalance against his own Parsi community.

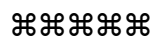
One of Gustad's friends states that "We are the minorities in the nation of Hindus". (SLJ 23) Khodadad building used here as wall religious symbol. Showing the unity of Parsi community. The journey of the artist start to meet mistrust. The wall maiden restless and developed the bind. Mistry tries to establish the superstition beliefs of zoroastrians rites.

The man who leads a hard journey belongs this Parsi community in the new born country. All the obstacles and problems lead Gustad as a strong in mind. He ready to face anything similarly we are living in the world of unbalancing. There is no matter what are sources create obstacles and problems taught us something to upgrade ourselves by pulling of indigent, confident distract even in helplessness around so we prepare ourselves to change the obstacles as our steps to lead the life. Journey smoothly against the problems came from family, friend's death and social-political elements.

Such a Long Journey is written against the background of the unfortunate political incidents. It becomes an important force in the lives of the characters and hierarchical displacement of narrative patterns in the novel makes the war the fore ground. The fictional narratives of the novel are woven around these events viz., Partition and the 1947-48 Pakistan aggression on Kashmir, the 1962 Indo-China war, the 1965 Indo Pakistan war and the 1971 Indo Pakistan war and the birth of Bangladesh. To conclude, in 'Such a Long Journey' Rohinton mistry comes out as a critical realist so far as the treatment of social and political reality is concern. Mistry pictures the follies the prevailed in the society. It is not only pertained to his times, but also continuous in the digital age. As a realist, Mistry clearly depicts the social political crisis of his time.

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## 15.

**Life and Death in John Green's *The Fault in Our Stars***

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**ABSTRACT:** Death is the meaning of life. Life is motivated in two ways by death, on one hand that life wants to continue and on the other hand that life will inevitably end. There is a beginning and an end to our birth and death, but in between is an infinite universe of moments, memories, thoughts and emotions. There is no meaning for life without death. John Green's work mostly focuses on Young Adult Fiction. In Green's *The Fault in Our Stars*, though life and death of the protagonist Hazel Grace Lancaster is a 16 year old girl, who has been suffering from thyroid cancer since her age of 13. Her lungs are badly damage caused by cancer; she is connected to an oxygen tank in order to be able to breathe. Later she joins the cancer support group where she meets a young, handsome boy named Augustus Waters, who is affected by the cancer Osteosarcoma. Green focusses on this young adult novel *The Fault in Our Stars*, sad love story of two teenagers with terminal cancer. Teenagers who have cancer and they become dying. What it might be like to die. How people think about death that can take an emotional toll on everyone.

**Keywords:** *Mortality, Darkness and Despair, Cancer, Isolation, Depression.*

Hazel is been nothing but a terminal case ever since her diagnosis. The doctors are simply finding ways of keeping her alive rather than removing the cancer ridden lungs and replacing it with a new one, because let's face it, her chances of surviving such an operation are like next to nothing and why waste a good pair of lungs on a given, bound-to-fail body?.

John Green's *The Fault in Our Stars* (2012) Hazel Grace Lancaster is a 16 year old girl, who has had to deal with a fatal thyroid cancer since she had been 13. First trip of this support group Hazel met a young boy named Augustus Waters, a charming handsome cancer survivor. Both create a relationship together where they fight the struggles that are presented to them and share the obsession over a book named *An Imperial Affliction* by the fictional author Peter Van Houten. The courage that it takes for a person to take cancer as a part of their lives by making it seems as something that they have known forever and explain what is really to live with it.

Towards the end of the book (*An Imperial Affliction*) the readers is left in suspense, half hoping that the suffering ends soon and the other half not wanting it to end. The sub-plot of the novel is Issac, a supporting characters', coming to terms with his cancer ridden life. He loses his long time girl friend, who named Anna, who also has cancer. They are so hung up on it and frustrated about it that they have read it humorous times, just to try and figure out the end. Because in order to beat out his eye cancer he must undergo a sight stealing surgery.

Hazel is especially fascinated with this book because it relates to herself. In her own life, she is Anna and she wants to know what will happen to the people around her after she dies, she wants to make sure they are all right and they go on and move on with their lives. Much like Hazel, he loses his best friend, and he too must learn to cope with life post-Augustus. Then they go to Amsterdam to meet the book (*An Imperial Affliction*) author Peter Van Houtan. While they met Van Houtan in Amsterdam he doesn't give any answer to Hazel. She become upset for doesn't know the conclusion of the book. Hazel explaining that by having cancer, people know that they will not be able to live long enough and that their body can

fail at any moment, but in some way they still fight.

Hazel mentions, “What am I at war with? And what is my cancer? My cancer is me. The tumours are made of me” (T 216). She becomes the disease and she is scared of infecting the people around her. She is scared that when she is dead the people around her will not be able to move along with their lives. As for Augustus he fears oblivion. He fears that after his nobody will remember him and be just someone who fought for cancer. He is scared of not making something important for the world. Green shows how depressing and hurtful cancer can be, he also shows what’s love and the power it has. Green does not talk about any kind of teenage couple relationship where they are struggles, there is kindness and caring between the couple Augustus tries everything to accomplish the dream of Hazel which is find out what happens to the characters of the book she obsessed on. Augustus is very concerned with the impact he will have on the world when he dies; he wants his life to be remembered by everyone and he wants his death to be famous and heroic and tragic. He wants everyone to come to his funeral and wants everyone to talk about him.

They portrays how with love it can overcome the hard times and that during those hard times the couple can stick together to matter what will happen during future. It shows how love will cause them not to hurt them or prevent it. When Hazel knows that she has fallen in love with Augustus she mentioned before, often refers to herself as a grenade this is a defensive mechanism of sorts when she feels that she has made a lasting impression on someone so as to remained herself and the person in question that she was not made to last, bit afraid of commitments she is. Video games oddly enough, play a huge symbolic role in this novel. During a video game, “*the price of dawn*” (T 41), he sacrifices himself by jumping on a grenade in order to save the innocent children. Hazel tells to Augustus “I’m grenade and at some point I’m going to blow up and I would like to minimize the causalities” (T 103).

She cares for him what he doesn’t want to hurt him. When Augustus is confirmed that has cancer for a second time he promises Hazel that he will fight and during that fight Hazel never let’s go. But the novel doesn’t just span love; it spans the meaning of life, death, philosophy, acceptance, aspirations, friendship, and support. Hazel and Augustus come to terms with their impermanence through their relationship. Augustus is able to realize his one act of heroism by sacrificing his wish from The Genie Foundation to take Hazel to Amsterdam. In a meta-textual sense, allows him to survive after death, as his story is told in the novel and will continue being accessed by readers of *The Fault in Our Stars*. Within the text, however, his legacy lives on with Hazel and her parents.

Hazel also develops new understandings of life and death through her relationship with Augustus. Through their relationship, she is able to step out of her isolation and live her life for the first time, even in the face of her impending death. When Augustus’ cancer comes out of remission and he passes away, she is able to experience what it is like to lose someone you love and work through it, which allows her to come to terms with the fact that her family will be able to make it through her own death. Hazel also comes to understand that death is an event that allows us to value life. She demonstrates this understanding during Augustus’ eulogy when she says, “Without pain, we would not know joy” (T 272), she understands that death is an event that allows us to live and love to the fullest. In the end, it becomes clear that life is defined by our relationships with others, and the importance and meaning of these relationships is demonstrated through the pain felt when a loved one dies. His well-meaning parents refuse to acknowledge the genuinely tragic elements of life. This false optimism seems shallow and hollow. In talking about heaven they merely raise more questions than they answer. Augustus respected the work of churches. He did not believe in a heaven where you ride unicorns, play harps and live in a mansion made of clouds.

Most of us have experienced this. Well-meaning people in hospitals say, “Everything happens for a

reason,” or “God has a plan for you,” (T 57) and it just makes matters worse. In our hearts we cannot help but ask what kind of plan and what kind of God dictates that a child die of thyroid cancer. Hazel, who has read authors like Sam Harris, and Richard Dawkins will recognize the second more cynical attitude exemplified by Green’s character Peter Van Houtan. At first Hazel feels attracted to Van Houtan nihilism. She reads his novel over and over recommending it to Augustus while longing to speak with its author who seems to understand her situation so well. At their first meeting Van Houtan summarizes his view saying to Hazel, “you are a side effect of an evolutionary process that cares little for individual live” (T 69).

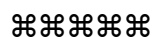
Most people in their beliefs find themselves somewhere between Augustus’ parents and Van Houtan. At their best they are humble about their faith and generous to those who hold different views. They value love and kindness over belief. We have different beliefs but a great deal of love for each other. It shows how much he wants to live with Hazel in the universe. But Augustus’ condition becomes worse. He finally stops his fight with cancer. Hazel devastated even if his passing was not a shock. Reading that letter, Hazel makes piece with Augustus’, as well her own, inevitable fate. The mystery in this story in as soon as you open it up you is met with Hazel’s unfortunate set of circumstances.

Though Augustus’s character, who was always looking for the deeper meaning, it would have some people being to do the same in their own life, wondering if that balloon the little kid let go was let go on purpose so the balloon would be free to explore the world or if it was let go in some psychotic balloon release plan. Green portrays how people become depress and forgets about hope. As for Augustus he fears oblivion. There really must be a fault in our stars. Green shows the true love of Hazel and Augustus then how to overcome from the obstacles in the best way of possibilities. While read this book can be cry, laugh, think, pray and hope for the characters all at the same time. The title itself alludes to the fact that the stars are working against their relationship.

It shows how people need a lot of courage to live and overcome their biggest enemy, and how love can change everything. Green tells a sweet, painful love story about pain, miracle, adoration and inspiration about how to overcome obstacles in life. In *The Fault in Our Stars* by John Green, he builds a story out of darkness and despair of life and death. Their love is unpredictable, true, tragic, beautiful, and encouraging by others. Hazel finally gets the answers that she wanted from the stubborn author through him telling her about his real life experiences. Hazel and Issac go on to continue their normal lives. Hurt in this world is unavoidable, but we do get to choose whom we allow to hurt us, and that Augustus is happy with his choice, and hopes she likes her too. The novel closes with Hazel stating that she is happy with her choice.

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## 16.

**HUMOUR IN R.K. NARAYAN'S SELECTED SHORT STORIES**

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**Abstract:**

A study on R.K. Narayan's humour in the stories "*Lawley Road*" and "*Under the Banyan Tree*". Narayan's language is for common people, for children as well as adults. Humour means something funny and enjoyable. It is the tendency of particular cognitive experiences to provide laughter and amusement. Wit and humour denotes species of comic. Wit is the mental faculty of intelligence or inventiveness. R.K. Narayan uses his wit to produce humour in his short stories. He writes for all class. In his his make-believe village there was no castes, no politics, no quarrelling. The people live a plain and simple life at the place. An attempt is made to discuss the humour seen in the situations, descriptions, narrations and dialogues resulting in psychological evolution in the selected short stories written by R.K. Narayan leading to the improvement of thought on human life. Narayan is considered the first and foremost an artist in his presentation of Indian life, culture and tradition.

**Introduction**

Rasipuram Krishnaswami Narayan is one of the founding pillars of Indian Writing in English. On October 10, 1906 R.K. Narayan was born to the couple, Rasipuram Venkatarama Krishnaswami Iyer and Ganambal in Chennai, India. He was brought up by his grandmother, Parvathi who also took care of his early education. He was interested in reading English literature, but he struggled with formal education.

Narayan received his B.A. degree from Maharaja's College (later the University of Mysore) in 1930. After completing his graduation, Narayan took a job as a school teacher in a local school. Soon after, he realized that the only career for him was in writing, and he decided to stay at home and write novels. He was supported in every way by his family. In 1933 Narayan married Rajam whom he loved, against the Indian custom of arranged marriage. They had only child, a daughter named Hema in 1938. Narayan's domestic happiness was short lived. Unfortunately, his wife, Rajam died of typhoid in 1939. He never remarried. He created a number of female characters in his writings based on Rajm.

Narayan is credited with bringing Indian literature in English to the rest of the world, and is regarded as one of novelists. Narayan broke Indian's greatest English language through with the help of his mentor and friend, Graham Greene, who was instrumental in getting publishers for Narayan's first four books, including the semi-autobiographical trilogy of *Swami and friends*, *The Bachelor of Arts* and *The English Teacher*. Narayan's works also include *The Financial Expert*, hailed as one of the most original works of 1951, and Sahitya Akademi Award winner the guide, which was adapted for films in Hindi and English languages.

R.K. Narayan may not be a philosopher, but his subject matter related to the basic philosophy of Hinduism, i.e. the stories, myths, legends and incidents from the Vedas, the puranas, the Upanishads, the Ramayana, the Mahabharata and the Bhagawad Gita. One can find Indian culture and tradition, ideologies and views of Indian philosophy and thought in Narayan's writings.

Narayan's themes in his stories and novels find a vivid life from historical observation of common place incidents and humdrum life. It presents the basic theme of Narayan's stories and novels as the place of man in this universe and its predicament and Narayan as the first and foremost an artist in his presentation of Indian life, culture and tradition. It highlights Narayan's stories as quite attractive. He covers the wide gamut of human experience from the innocent pranks of children to serious communal riots, misery of common man to filial relationship, superstitions and orthodox social traditions to the supernatural elements. He is actually a sensible novelist and short story writer who deeply loves his courtymen. His criticism can never be violent, even when it is bitter and far-reaching. What one gets in his novels perfectly illustrates the gentleness and humanity of his country.

Narayan's stories begin with realistic settings and everyday happenings in the lives of a cross section of Indian society, with characters of all classes. Gradually fate or chance, oversight or blunder, transforms mundane events to preposterous happenings. Unexpected disasters befall the hero as easily as unforeseen good fortune. The characters accept their fates with an equanimity that suggests the faith that things will somehow turn out happily, whatever their own motivations or actions.

Malgudi is a fictional town of R.K. Narayan, where his literary works take origin. It is like a landscape as alive and active as a personified character. The fictitious region is woven in such a smooth thread that it creates a fine fabric of inseparable part of Narayan's realistic art. It is as remarkable a place in literature as Border Countries of Sir Walter Scott, Lake District of Wordsworth and The Wessex of Thomas Hardy or The five Towns of Arnold Bennet. It is a town created from Narayan's own experiences, his childhood and his upbringing. The people in Malgudi are the people he meets every day. He thus creates a place which every Indian could relate to. A place where you could go "into those loved and shabby streets and see with excitement and a certainty of pleasure, a stranger approaching past the bank, the cinema, the hair cutting saloon, a stranger who will greet you, we know, with some unexpected and revealing phrase that will open the door to yet another human existence."

Most of Narayan's stories are set in Malgudi. Critics have attempted to find out the origin of this Mythical town. K.R.S. Iyengar speculates that it might be Lalgudi on the Kavery or Yadavagiri in Mysore. Uma Parameswaran believes that the city of Coimbatore largely satisfies the local colour portrayed in Malgudi. However, one is not likely to arrive at any definite answer as to its geographical location even if one refers to all the references to the town in his novels and stories. The simple reason is that Narayan has not drawn any map or framework of reference for his Malgudi, as Faulker, for example, did for his Yoknapatawpha or Hardy had set for his Wassex novels. Iyengar devotes three pages of careful descriptions of Malgudi and its environs. That Malgudi is not Narayan's perversion of Lalgudi (as suggested by Iyengar) has been ruled out by Narayan himself both in his autobiography *My Days* and in an interview with Ved Mehta. All the same, Narayan has given it an entity of its own and made it a convincing town with its local and regional trappings.

R.K. Narayan's stories reveal a variety of human life. One can find the artistic zeal, integrity, craftsman and imaginative power in his work. The assessment that "Narayan is a story teller, nothing less and seldom more" points out to the source of R.K. Narayan's strength rather than that of his weakness. Narayan state: I'd quite happy if no more is claimed from me than being just a story teller, only the story matter, that's all.

### **Humour in "Lawley Road"**

In this collection of short stories *Lawley Road* one of the stories by R.K. Narayan. The municipality of Malgudi decides to rename the town's streets and institutions to reflect nationhood. And thus the

previous Kabir Lane was changed to Lawley Road. The name of the story book reflects the story of that part and truly unfolds the fact.

His description of changing the name of the 'Coronation Park' to 'Hamara Hindustan Park' is really enchanting. Many changes took place in the story and Narayan explained all of them in a vivid manner. His descriptions were so clear that anyone could see the scenes as films. He will be remembered through generations though he left the world in 2001. Narayan is trying to say that change brings complication, which sometimes leads to a chaotic situation. As more places are renamed all its landmarks are gone haywire. The chairman of the municipality makes a statue of Sir Frederick Lawley.

The enormous, stubbornly solid statue is hacked away at great cost and effort, and ultimately removed with the aid of dynamite, only for the chairman to realize that Frederick Lawley had in fact been a virtuous governor who had advocated for India's independence and died in the attempt to save villagers from drowning in a flood. The statue is restored in a new location, the name of which is being decided by the municipal council.

The new place is Lawley Road, earlier name of which was the Kabir Lane. The story points comically to the way a political transition can alter not only a nation's identity but also an individual's sense of order. Like any other books of Narayan, this Lawley Road also captivates imagination, making people smile about little wonders of life. This is an interesting book with a lucid and transparent writing style, which is the specialty of the author. The author Narayan manages to describe a simple person, his personality and his life in a small Indian town named Malgudi. After this book containing 32 short stories anyone can really identify oneself in some situations, which are both comic and retrospective.

### **Humour in "Under the Banyan Tree"**

It was published in 1985. The stories in this book demonstrate the warmth, humor and simplicity that made him so beloved. All these characters are Narayan's trademarks. The tales are set in and around fictional Malgudi and include a number of stories featuring the Talkative Man. This talkative man used to sit under the banyan tree and give suggestions to the villagers. The title of the book aptly depicts the scenario of the stories and the village as well.

He set the identity for himself. His characters live in a fictitious village, which was entirely his creation. He was a story writer. Some of those short stories are very easy to understand while some are very deep. Narayan used the experience of his own life tremendously in his novels and all of them are the symbol of his one or other mood.

'*Under the Banyan Tree*' is an enchanting collection of Narayan. The collection of stories include warmly observed characters from every walk of Indian life. For example, merchants, a beggar, herdsman, and rogues live as one family and they are known to each other. The character from the title story 'Nambi' is a unique one created by Narayan. He has the mesmeric ability to fascinate his audience. This, he achieves with a masterful combination of reality and folklore. Some stories, like the title story & 'Dodu' are pure treasures. The characters, the situations are so real that one wonders whether the author picked them out of his own experiences.

William Heinemann, Viking press, Penguin Books Ltd., etc published the book 'Under the Banyan Tree'. All the 28 stories of *Under the Banyan Tree* is a clear depiction of the realistic life style as well as very practical thoughts. The stories are really refreshing and delightful to the readers. And this collection is not an exception as a whole. *The Reluctant Guru* is none other than the celebrated author himself, exposed to the funny native of American campus crowds. On tour as a D.V.P. (Distinguished Visiting Professor), Narayan meets in shock but amused silence, a throng of people who think of India as the fabulous land of snake charmers, yoga, mysticism, philosophy, poetry and fakirs. Narayan himself

becomes a guru who visits and professes on everything that is demanded off him, of the land of Kama-Sutra. What comes out in this refreshing essay is the blinkered view the west has the Eastern sub-continent, especially India.

In their shallow search of mysticism, a meaning for life and a glorified faith in orientalism, the American campus demand of Narayan, to live up to the mystical standards he has been raised to. The campus encounter, related with innocent humour in matchless prose, opens the pace of the book of essays which clearly see Narayan at his best. The episodes following and the observations are equally witty, often hilarious. The Bharat brand of English, the defense of the habitual late-comers, the world of culture mongers, and a plea for a ministry of worry brings out of the best of Narayan's pungent and sparking humour and his capacity to laugh in any situation.

Indian audiences would adore seeing this deluded view of the west as it evaluates the land of Maharaj has, it becomes especially funny because the Indians too foster some prejudices and mind sets against or for the Americans and in the counter beliefs, are able to laugh at themselves. And even as Narayan probes the American system for its blinded vision, he also exposes us to systems of education and administration that would put many among us to shame. In the guise of his trade mark humour, Narayan manages to give a comparative study of two different cultures and the interaction between them.

A true picture of India can be got from this story. The language is very transparent and it has been easily able to gather the interest of teens. Many of his works got awards and acclamation from different societies in India and abroad.

### Conclusion

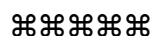
Narayan's main concern is not with any social ideas, but with the depiction of the comic side of life he has to provide an authentic locale in which he has to treat men and women in their various manners and moods. The device of employing the topography of as a venue for a series of stories gives Narayan the necessary fixity of background against which he sets a 'comedy of deviation'.

Therefore, he chisels out his characters in terms of their particular individualization. The Malgudi experience is brought home to the reader through the individualization of its character and the detailed presentation of their environment. These contribute to the 'feel', and 'the atmosphere' of the stories. Narayan's sensibility operates on various levels of human experiences. His stories call up to the readers, mind the varied experiences derived from the common place incidents of life.

Narayan stories are rich in situations and incidents. There are occasional flashes of ingenious farcical situations, as well as rare touches of satire too, imparting to his comic genius wide spectrum. We are struck by the novelty in his treatment of everyday situations and actions. Above all, the genial quality of his humour sustains our interest in the stories. This urbanity emanates from a compassionate comic sensibility. It is one of the most remarkable achievements of Narayan.

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## 17.

**Role of Power in Girish Karnad's *Tughlaq***

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**Abstract:** Power can be understood as a position of control especially over the running of a country. It is the condition of being dominant. It is the ability to make the people in authority to have an effect on vulnerable people. The mighty people suppress the weak in order to establish their will and wish. The role of power in Girish Karnad's *Tughlaq* is perfectly handled. Karnad's *Tughlaq* is the best example to expose how the role of power is played by the Sultan. Power is expertly handled by the crafty ruler Muhammad-bin-Tughlaq, who ruled Delhi in 1327. Though he possesses various good qualities, he becomes a tyrant and causes many loss and death in his territorial region. He uses religion for his political gain. His only religion is 'power'. *Tughlaq* reveals how Muhammad uses religion as his power to have control over his subject in order to retain his throne.

**Keywords:** *Power, Religion, Muhammad, Secularism, Alienation*

In all kinds of literature, the term 'power' is used in various aspects. This term can be understood as using political, religion power or to express caste and gender discrimination. In the past male-dominating society, power was used only by men in order to suppress women. In English literature, authors like Thomas More, George Orwell, Aldous Huxley, Salman Rushdie and William Shakespeare handled the concept of power carefully in their works. Even in the Holy Bible, we can find the use of power through many characters like Adam, King David, Noah, Queen Esther, etc. The important thing is that Adam and King David misused their power and the latter used it in a right path in order to do good to the people around them. Shakespeare, in *Macbeth*, expressed the desire for power through the character Lady Macbeth.

Girish Karnad's *Tughlaq* is about the failure ruler Muhammad-bin-Tughlaq who ascended the throne by murdering his father and brother. Karnad has made use of the concept of power in this play. The play deals with Muhammad's decision to move his capital from Delhi to Daulatabad and from Daulatabad to Delhi. Muhammad has been presented as an idealist aiming at Hindu Muslim unity, at secularism and also at building a new future for India.

Muhammad is respected by his people. But it is rumoured that he has come to the throne by killing his father and brother. Due to his secularism, Muslims criticize him. But he does not mind people's criticism. Due to his declaration of the shifting of the capital from Delhi to Daulatabad, both the Hindus and Muslims become against the king. Muhammad is a cunning fellow who commits many murders in order to retain his power. At the end of the play, Muhammad is found disappointed and dejected. In fact, his unusual nature brought him dishonourable situation.

Throughout the play, Muhammad does not have a peace of mind. He always suspects the people around him since he has come to the power by doing some deceitful tricks. In the beginning of the play, he decides to move his kingdom's capital from Delhi to Daulatabad in order to unite Hindus and Muslims. He convinces his subjects to follow his order and makes them accompany him to Daulatabad. His subjects who refuse to follow his rule are tortured. With power in his hands, he makes his subjects as his puppets

with whom he can do whatever he likes.

Power plays an essential role. One can interpret whether Muhammad has used his power in a right or wrong path. The play begins with a conflict idea between young and old generation. The young supports the king who, by his ruling power, has made Muslims pray five times a day as per the law of Koran. It gives a positive remark on the sultan.

On the other hand, Muhammad makes Hindus not to pay the jiziya tax. Through this action, he wants to show that he treats Hindus and Muslims as equal. But the Hindu is not ready to be treated as equal. It is revealed in a Hindu's speech: "Pay up, Hindu dog, I'm happy. I know I'm safe" (T 2).

Muhammad never lets anything or anybody who come in his way of the pursuit of power. His idea of changing the capital from Delhi to Daulatabad and making copper coins the acceptable currency brings near him many foes. He is aware of how to handle his foes. His desire for power has made him commit patricide and fratricide during prayer time. To retain power for a long period, he silences his enemies one by one. He considers Shihab-ud-din, Sheik imam-ud- din and his step-mother as his competent and weeds them ruthlessly.

Muhammad plays a trick with Sheik Imam-ud-din. He invites him to address a meeting of the people. Before assembling the meeting, there is a riot in Kanpur. Tughlaq has made not even a single person to turn up for the meeting. Sheik Imam-ud-din accuses Tughlaq of this act. He warns him not to try to become God by using his power. "You are trying to become another God". (T 21).

Muhammad's crafty mind yet works towards utilizing his power in order to weed his enemies. He convinces Sheikh Sahib to go as his messenger to dissuade Ain-ul-Mulk from marching to Delhi to wage a war against Muhammad. His master plan reveals when he sends Sheikh sahib in his resemblance. The foe troop considers Sheikh Sahib as Muhammad and killed him. If Muhammad is not in the power, Sheikh would have not obeyed his order and gone there. In this way, Muhammad misuses his power so as to retain his throne.

In the case of Shiban-ud-din and Amirs of Delhi, Muhammad uses his power to do politics. He hosts a meeting with them. He makes them take an oath on Koran to support him at all circumstances. But Muhammad stabs Shiban-ud-din and converts his death as a sacrifice that has saved his life. On seeing this, Barani is wondered and states: "Aren't even the dead free from your politics?" (T 44). This incident shows how cruel Muhammad is. He is ready to utilize even a dead body to establish his power. With power in his hands, he does politics even with the death of a person

Muhammad, for attaining power, is ready to do anything in his kingdom. In the beginning of the play, he is appreciated by the young people for making prayer five times a day. The same king, with his power, has made an announcement that prayers are banned throughout the kingdom till Ghiyas-ud-din, the descendent of Khalif, would visit the kingdom. It shows how he befools his subjects with power in his hands.

The other character who wants to gain wealth and position is Aziz, a Muslim Dhobi. He disguises as Vishnu Prasad to get position in the court. He is the replica of Muhammad's character. Karnad expressed the evil mind of Muhammad through the character of Aziz.

When his step-mother points him about his futile deaths, Muhammad believes that the futile deaths give him power. He smells his step-mother's plan and orders his soldiers to stone her to death publicly. It shows how he longs to retain power. As a result, he loses peace of mind: "My skin drips with blood" (T 67).

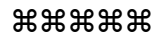
After losing many lives, Muhammad decides to shift the capital back to Delhi. He thinks that this decision would bring him peace of mind. It reveals that he is in a dilemma. The play ends with Muhammad

looking around dazed and frightened as though he is unable to grasp where he is.

Throughout the play, Muhammad imposes his power and authority on others. He uses religion as his trump card to persuade people. Though the power gives him pleasure and all he wants, he loses his peace of mind. He is put under the state of alienation. Karnad beautifully handles the role of power through the character of Muhammad-bin-Tughlaq. The play is a highlight on how people in power can make or mar the life of the public as well as his or her own personal life.

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## 18.

**Self- Reflection in Kazuo Ishiguro's *Never Let Me Go***

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**Abstract:**

This article, investigate the feminist approaches of self-reflection in Kazuo Ishiguro's *Never let me go* (2005). Through the feministic approach, feminist approach is helpful in outstanding the nature of Self-reflection, clone, identity and their gender conflict. The purpose of this study is to find out the self-reflection view of the novel, KathyH is a protagonist and narrator of the novel. She is thirty-one-years old carer who wants to make sense of her memories before become a donor at the end of the year. Kathy's reminiscence express her self-reflection longing for the past memories, and also her strong desire to hold on to the memory of her childhood friends Ruth and Tommy. The different types of characters in the novel reflect the concept of self-reflection. It is based on Feminist analysis and also address the potentially dark future of medical ethics. Finally, this article conclude about the human cloning and also jealousy of human cloning and how clones greeted given false hope.

**Keywords:** *Identity, Feminism, Clone and Gender conflict.*

**INTRODUCTION:**

Self-reflection is the capacity of humans to practice contemplation and to try to learn more about their fundamental nature and essence. The earliest historical records demonstrate the good interest that humanity has had in itself. Quite 3,000 years ago, "Know thyself", an ancient maxim by the temple of Apollo, Pythia, was inscribed on the forecourt of the Temple of Apollo when it had been built over one among the oldest known religious sites in Ancient Greece. The scientific literature on usually refers to self-reflection concerning the personal life and mainly studied the effects of self-reflection introduced during the studies. These recollection of one's past are usually important events, people one cares about and places where one has spend time. Music and whether can also be strong triggers of self-reflection. It is the main aspect of the novel *Never Let Me Go* by British author Kazuo Ishiguro.

Kazuo Ishiguro is one among the well-known Japanese born British novelist, screen writer and short-story writer. Ishiguro is most famous celebrated contemporary fiction author within the English speaking world. In term of his main works, there are *A Pale view of Hills* (1982), *The Remains of the Day* (1988), *When We Were Orphans* (2000), and *Never Let Me Go* (2005). Ishiguro has won the Booker prize and Winfred Holt Award, Many works are nominated for the Booker prize repeatedly.

His last novel *Never Let Me Go* was also shortlisted for Man Booker Prize for Fiction in 2005 and the novel has been translated into more than a dozen language and has been adopted. They has been awarded, the order of the British Empire and the order of the Knight of French Arts and Literature. They are regarded as the most popular and one of the respected writers in England. In addition, Kazuo Ishiguro, V.S.Naipaul and Salman Rushdie are also known as "Three Giants of Immigrants" in British literary world. Ishiguro successfully won the Nobel Prize in Literature in 2017.

In *Never Let Me Go* is a 2005 Dystopian Science fiction novel by Ishiguro. It had been short listed for the 2005 Booker Prized, 2005 National Book Critics Circle Award and 2006 Arthur C. Clarke Award.

The film adaptation of *Never Let Me Go* was directed by Mark Romanek and it was released in 2010. It received a favorable response from film critics praising the excellent performance of up-and-coming young Hollywood actors. The novel was also made into a television drama and play in Japan.

Generally the themes present in every Ishiguro's novels concerns memory, loss, social expectation and the carefully crafted tone of every Ishiguro sentence are as Inherlenting part of his legacy as the unrelenting weirdness of his stories. In his novel Ishiguro has chosen to look at many issues, the foremost important one being identity. However, throughout *Never Let Me Go* he also explores the theme of self-reflection. It's going be a sentimentally of the past typically for a place or period with happy personal association. Self-reflection is accompany a looking for the past, its perSonalities and events especially the "Good old Days "or" A warm child hood".

This title explores *Never Let Me Go*, a dystopian novel with the perfect Annex of both Visionary and Self-reflection edges. Identity and self-reflection is the major theme of the novel. Ishiguro's *Never Let Me Go* shows the theme of self-reflection through the character, KathyH is a protagonist and narrator of the novel. Kathy spends a great deal of her time reminiscing about her past. Kathy narrates the novel, from the very moment to introduce about her identity. The first sentence of this novel being "My name is Kathy. I'm thirty-one years old and I've been a carer now for over eleven years" (Ishiguro, 3). Kathy also mentions at the very beginning that she may be a carer and her age. As she only gives some important things about her. She suggest being a carer vital to her and perhaps big part of life, also as key events like art and donations that helping to shape her identity.

Kathy feels Nostalgia about the time she spends in Hailsham and on the whole he has been only fond of memories of the years she lived there, "When you come across old students from Hailsham, you always find them, sooner or later, getting nostalgic about their collections" (Ishiguro,38). Kathy has left her memories, looking back nostalgically to the past is all Kathy can neutralize in order to comfort herself. Her memories are only past and are extremely precious to her. Even, when she is describing her life because it is presently she is quickly remembered her past memories.

When she is a career and gets to speak to many donors and the specific theme complains to her about their memories longing rather than quickly. Kathy however disagrees with this, commenting, "The memories I value most, I don't see them ever fading. I lost Ruth, then I lost Tommy, but I won't lose my memories of them" (Ishiguro, 280). This is the reason why Kathy's memories of the past are so important to her and why the majority of the novel is told in flashback.

Kathy looks back on her final months at the cottages with self- reflection. Again, she refuses her own role in making things turn out as they did explaining, "The fact was, I suppose, there were powerful tides tugging us apart by then, and it only needed something like that to finish the task. If we'd understood that back then-who knows? -maybe we'd have kept a tighter hold of one another" (Ishiguro, 194). Kathy sees herself as completely powerless to change her future or her present life, opting instead for non-action like leaving the cottages that do not actually address her problems.

*Never Let Me Go* is telling about the gender conflict and feminist approaches. The author is also concerned within the feminist that shown on gender conflict. But it's not shown too much there be only a touch little bit of gender conflicts during this novel. The primary gender conflict happened when there are triangle love between Kathy, Tommy and Ruth. Subsequent gender conflict is between Kathy and Miss Emily when the deferral about truth love that Miss Emily said isn't true. In beginning Ruth and Tommy made a relationship and hurting Kathy, but within the end Ruth apologized to Kathy and make them are often together.

Ishiguro tried to elucidate the important gender conflict that happened in real world. In real world the matter like Kathy and Ruth much happened. The matter is about the two persons who fall crazy with the person or women. But during this case that always experienced it's between girl and girl. During this novel describe the important life time two teenagers that get on conflict in one and every other it's simply because of affection. They're not made it because the big problem within the end, they brave to mention apologize and forgive to every others.

During this novel, Ishiguro points on an image of the clones as being highly vulnerable. Throughout *Never Let Me Go* happen in England in 1990's. Where the lives of ordinary citizen are prolonged through a state sanctioned program of human cloning. The clones are raised in establishment far away from the mainstream society, within the sort of school and that they are considered as students there. Once they reach adolescence, they donating internal organs to normal citizenry in novel. All "Donors" received care from designated "Cares", clones who haven't yet began the donation process. The clones still donate organs until they "Complete".

At the beginning of the novel, the narrator Kathy introduces herself as a thirty-one years old carer. She has been a carer for nearly twelve-year, but will leave her role in a few months. Kathy explains that she wants to remember her past memories of Tommy and Ruth, two friends who grew up with her at the Hailsham School. Which maybe a euphemism for death after donation of three or four organs.

The novel revolves around three clones-Kathy, Ruth and Tommy. They were friends from the varsity for clones, Hailsham. They are going through the ebb and flow of friendship and relationship. Because the novel clones, Ruth and Tommy are dead and Kathy nearing her first donation, drives off to horizon within the consolation that they would soon be remained with Tommy. Kathy doesn't explain the donation program or mention that Hailsham students are clones.

Here, it seems apparent from, "I don't know how it was where you were, but at Hailsham we had to have some form of medical almost every week" (Ishiguro, 13). That Kathy's story is addressed to other clones a reading that is reinforced by similar comment later in the text. This interpretation helps to elucidate *Never Let Me Go's* polarizing ending. Although readers might object to Tommy and Kathy's docile acceptance of their fate. Ishiguro implies that only someone who has shared Kathy's experience as a clones can understand her choice.

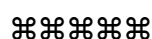
### Conclusion

*Never Let Me Go* is successful in portraying the feministic view of women characters and humanity of the main characters. Whilst society of the pushes them to the margins it's clear, through a keen exploration of *Never Let Me Go* that describes through Kathy's self-reflection reminiscences of an idyllic childhood at Hailsham. Yet, it illustrates about love, identity, gender conflict and clones during this novel.

The main characters are the part that made the gender conflict happened. Conflict can help the readers to understand about the more value which will they take from the novel. It is also supported feminist analysis, its plain in *Never Let Me Go*. The author is also concerned within the Feminist that shown on gender conflict. Then the remembrance of past memories allows Kathy and her fellow clones to see the sense of emptiness that a way forward for loss would otherwise entail and give a way to their existence. That's the simplest value which will the investigate take from the novel *Never Let Me Go*.

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## 19.

**Autobiographical Elements in R.K Narayan's *The English Teacher***

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**ABSTRACT:** This novel fully focussed on author life circumstances. He is main character in the novel. The name of Krishna as an English teacher and lecturer. His wife Susila and their daughter Leela.

They are living happy. Krishna known as how to maintain his family get well. Susila had illness from the typhoid and after she died. This tragic movement most injuries to Krishna's life. Then how to care about his daughter. After he joined new job in her daughter's school as a teacher. The school head master gives more experience in lifestyle of his family. Krishna after his marriage more suffering and illness from lovable wife. This novel exposes life challenges, life journey and his family situations. This story ends with different kinds of mythology and super natural powers. This novel focussed on Indian culture and Krishna lifestyle

**Keywords :** teacher, lifestyle, mythology, super natural powers, Indian culture,....

“We stood at the window, gazing on a slender, red streak over the Eastern rim of the earth. A cool breeze lapped our faces. The boundaries of our personalities suddenly dissolved. It was a moment of rare, immutable joy—a moment for which one feels grateful to Life and Death.” (R.K. Narayan, *The English Teacher*).

*The English Teacher* is thus an essentially autobiographical novel and Narayan can justifiably claim as, *The English Teacher* a fictional autobiography. The most important event in Narayan's life occurred in 1933 when he went to Coimbatore and fell headlong in love with a girl drawing water from a street tap. It was lucky for him that the girl was not already married and belonged not only to the Brahmin caste but the Iyer sub-caste. Contrary to custom, negotiations were set in motion from the boy's side - but, alas, when horoscopes were scrutinized they did not match. In *The English Teacher*, Krishna makes no secret of his delight in his daughter Leela. Krishna is as loving and protective a father as the novelist himself. Krishna writes of his father that he was generous of heart who offered him money to buy a house of his own. In real life, however, it was his father-in-law who offered him money for purchasing the house.

His mother could not often visit him because she had to look after her sick husband. He speaks of his mother's passion for housekeeping. He speaks of the love for his daughter and how he did not allow his father-in-law to take the child with him after his wife's death. He loves her so much that he does not even allow his mother takes her to the village. The novel almost their love story of the author's love for his wife to a sublime level. He is so desolate that he thinks of ending his own life. He thinks of a thousand ways of committing suicide. And but for the intense love of his daughter he would have committed suicide. Narayan himself was so disillusioned and desolate that, after Rajam's death, he stopped writing for a long time. He resumed writing only when he was persuaded and inspired to do so by his two friends; Dr. Paul Brunton and the novelist Graham Greene. Krishna in the novel, stops writing poetry but he also resigns his well-paid job at Albert Mission College. Like Narayan, he doesn't marry again though he is still young. Narayan became a mystic after Rajam's death, practised psychic art and communicated with his wife. Rightly does William Walsh call *The English Teacher* “a personal tragedy”. *The English Teacher* is thus

“largely an autobiography in disguise”.

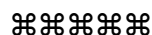
No doubt in many ways the novel touches us, moves us and overwhelms us with tragic pathos. Like Hardy killed Tess, Narayan kills Susila. He had to kill her somehow because he was recounting his own experience after Rajam’s death. *The English Teacher* is the tale of love; the saga of loving someone so dearly. It is exclusively a love story but interestingly different from the love stories one reads. By a love story traditionally we mean the love before marriage which consequently ends, or may not end in marriage. But here we have the love story which starts when Krishna is already a married man and Susila already a mother. There is always the first flush of love in their short-lived companionship. Susila does not express her love openly but she is frank, open-hearted and sprightly behaviour when she says: Why can’t each keep his or her own heart instead of exchange? She then put out her hand and searched my pockets ‘in case you have taken away mine. Her love for Krishna is expressed by the tears she sheds when he loses her temper after learning that she has sold his old alarm clock as well as useless papers. They do not talk for forty-eight hours, each of them sulking separately. But when Krishna makes the first move towards making up, she immediately agrees. They decide not to have any more arguments, since as Susila says that such quarrels can affect the child. This is evident from his anxiety when he paces up and down the Malgudi railway station awaiting her arrival. And when she falls ill, he keeps nightly vigil her bedside to see that she is not uncomfortable and that she sleeps peacefully. He leaves no stone unturned to treat her but, alas, all his efforts come to nought when she dies. Krishna is distraught. He feels dumb, blind, and dazed. But the story does not end there. Indeed we are just halfway through. Death is not, need not be, the end of life. Krishna is rejuvenated when a stranger offers to act as the medium between him and his wife’s spirit. When he is able to do so, first through the medium and later on his own, he feels reassured when the medium informs him: The lady wants to say that she is deeply devoted to her husband and the child and family as ever. Ultimately she comes and sits on Krishna’s bed, looking at him with her bewitching smile, and tells him: “Yes, I’m here, I have always been here”. Further, at a quarter of the salary that he was getting in a college, he joins the headmaster’s school for small children. Finally, he comes to term with life when his daughter Leela leaves for the village with her grandmother and he realises the fact of life. The headmaster’s company gives him solace. After his near-death experience, the headmaster has distanced himself from his wife and children. Narayan has effectively put the element of love in the present novel. Krishna wonders how his colleague at college, Sastri, a logic teacher, has got into the building of houses. Then he comments that he had taken upon himself this task for scores of people, and some uncharitable ones remarked that he made a better living out of this than as a logic lecturer.

The headmaster’s wife sounds bitter when he returns home with Krishna and Leela after dinner: “So you have found your way home after all.” When she continues her tirade the headmaster says: “I can’t bring a gentlemen to visit me without driving him away with your fine behaviour”.

As Narayan writes that women never understood the importance of travelling lights. Thus, the present novel *The English Teacher* is an autobiographical and most acclaimed novel of Narayan. In this novel he has effectively and artistically inserted all the literary elements like love theme, autobiographical elements, humour, pathos, irony, tragedy etc. Krishna is an immortal character of the novel. Through the characters he expresses his views on education and philosophy of life.

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**20.****Humanism and Naturalism in the Selected Poems of Robert Frost**

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**Abstract:**

In American literature, the readers can see many themes from various poems but can observe humanism and naturalism in Robert Frost's poems. Through some of his poems, we can realize some realistic incidents and suitable themes for current life. It deals the guidelines for human being and also relationship with nature. His poems are comparing the social problems with nature. Frost is a great lover of nature, and he is also best lover of birds and insects. In his poem, the hills and dales, trees, animals, rivers and forests, flowers and plants, seasons and seasonal changes, which has been presented in one poem after another poems. In humanity segment, the limitation of neighbors, human relationship with nature, family relationship, social views on poor and self motivation. Mainly these things are handled in his poems. These have been accepted by John F. Lynen, W.H Auden, and Dan Schneider. Even though it belongs to American literature, humanity and nature are same for everyone. In this society, we are facing so many issues on human relationships and natural things too. Frost's poems mainly reveals about these two aspects. Frost handled these themes through his natural and moral poems. *The Road Not Taken*, *Mending Wall*, *Home Burial*, *Stopping By Woods on a Snowy Evening*, *Out, Out and Nothing Gold Can Stay*, are all instance of that themes. It may contribute to remove some badness from human as well as from the society in the base of social concern.

**Keywords:** *nature, guidelines, relationships, humanity.*

Robert Frost was a twentieth century American poet who dealt realistically with his world through man and nature. Thirty one times Frost was suggested for the Nobel Prize in Literature. Frost is still widely thought of as a nature poet, but this is a fallacy. Although most of his poems are filled with nature figure, his real subject is mankind. This is an attempt to ordinary attract on the looks of Robert Frost's poetry chiefly associate of realism and humanism as marked features of his poetry with a focus on a symphonic blending of Man and Nature in his poetic dimension, delivers home the point that Nature has been a rich element in literature ever since man learnt to talk and write and all matters of nature like man, bird, beast, trees, flowers and all that man observed around enfold in a magical irresistible charm taking good hut in the feelings and language outbursts of man about which Robert Frost has described in detail as an outstanding nature poet and an adept in shaping his art and outlook. His wonderful dramatic monologues or dramatic scenes come out of knowledge of people that few poets have been and they are written in a lyric that uses, sometimes with absolute mastery, the rhythms of actual speech. *Mending Wall*, *Stopping By Woods On A Snowy Evening*, *Home Burial*, *Out Out*, *The Road Not Taken*, and *Nothing Gold Can Stay*. These are all some of his famous poems which deals about humanism and naturalism. Some of the natural

poets of Robert frost's period, Emily Dickinson is one of America's greatest and most original poets of all time. She took definition as her region and challenged the existing explanations of poetry and the poet's work. For instance, *Mayflower, and My Garden*. Ralph Waldo Emerson, a New England preacher, lecturer, essayist, poet, and philosopher. During 19th century he was one of the most influential writer and thinker of united states. Some of his poems are *Song of Nature*, and *Days*. The life and works of Percy Bysshe Shelley exemplify English Romanticism in both its extremes of joyous ecstasy and brooding despair. Romanticism's major themes are nervousness and brooding, revolution against authority, intersection with mood, the capacity of the visionary idea and of poetry, the pursuit of standard love, and the brutal spirit ever in search of ability, all of these. His famous poems are *Ode to the West Wind* and *Ozymandias*. John F. Lynen says that in the analysis of Robert frost's *Stopping by Woods on a Snowy Evening* we can find out specific examples to prove Frost's overall use of nature.

*Stopping by Woods on A Snowy Evening*, the speaker of this poem is traveling at dark evening over the snow and stoppage with his horse near the woods by a neighbor's house to watch the falling of snow around him. His horse shakes its bells of harness, it is being like asking question about stopping here, perhaps this place isn't on their regular route, or he has curiosity about there doesn't appear to be a farmhouse near to that place. He stands continuously to near the woods attracted by the deep, dark silence of his neighboring. He feels compelled to move further into the snowy woods, but he finally decides to continue, concluding with perhaps the too famous lines of the poem: *'But I have promises to keep, and miles to go before I sleep*, and miles to go before I sleep. It declares the commitments and enjoyments of human in life. Initially frost explained about natural scenario in this poem but finally he concludes with wonderful message. It means in our life we have so many commitment so we have to complete it before our death otherwise we should not drown in enjoyments deeply.

The woods are lovely, dark and deep,  
 But I have promises to keep,  
 And miles to go before I sleep,  
 And miles to go before I sleep. (Lines 13-16)

These lines are famous and meaningful in this poem. Here miles to go refer our commitments and sleep refer our death. We should complete our commitments before our death. These lines are inspired by readers deeply. The last few lines of this poem have been inspired by Jawaharlal Nehru, India's first Prime Minister.

*Mending Wall*, narrates a story drawn from rural New England. The narrator, a New England farmer, contacts his neighbor in the spring to rebuild the stone wall between their two farms. This poem tells about two neighbors who meet in spring every year to rectify their stone wall. It clarifies how good fences make good neighbors, and how can we keep up long life of relations with neighbors by making such wall.

Good fences make good neighbors (Line-45)

In this poem Frost says to keep distance and limitation between every relationships not only neighbors. In our society somebody depends others for their needs by the reason of relationship or some kind of affection. If once it will be changed after some time. Then they will get suffering from that. But initially if they maintained limitation, it situation won't be happened to them. For instance, we having good relationship with someone without limitation but once by misunderstanding they will hate or blame us we can't bare that.

*Out, Out* is another famous poem of Robert Frost, it was published in 1916. It based on a true incident which happened to Frost's friend's son. This poem set in rural background, where a boy cutting wood with a buzz, at time his sister called him for "supper." When he turns to move from there, unexpectedly his hand gets damage by tool and causing an outpouring of blood. Then that process of suffering movement reveals that the boy has going to lose his life. Here value of life is decreasing. Boy's final moments are portrayed by narrator with which everyone soon goes back to their daily business. It incident makes death is a common fact of life.

No more to build on there. And they, since they  
Were not the one dead, turned to their affairs (lines 33-34)

These lines are exposing the character of human being because now days too it's happening in our society. Most of the people are response and respect to their technological instruments like mobile and vehicles than human being. Technology development has utilized by humans but humanity can decrease by technology, it's a biggest problem. Finally responsibility has reduced its reality.

Child labour, Death, and fragility of life are the major themes of this poem. In this short poem, Robert Frost has been highlighted the issue of child labour. Although the boy executes man's tasks, he is still a virtuous child at heart. The ending of the poem is called heartless, shocking, and cruel. People behave inadequately to the death of that boy. There are no traces of mourning or sadness on their faces. They back to their work as if nothing has happened.

Robert Frost's one of a narrative poem *Home Burial*. Outset with a husband watching his wife as she walks down the stairs. She stands to look over her shoulder at something, but didn't response him what. But, he inspect that she's looking at their child's grave, in the family graveyard, which she can see through the window. But her husband tries to speak with her so he has climbs the stairs, but she is avoiding to talk with her husband about their lovely child's dead. She feels like being inside of prison and also trying to leave the house. The husband takes steps to convince her to just talk with him, but it is failed. The wife is so disturbed by the loss of her child. So, she can't understand about her husband's situation. The discussion between the two begins to develop and soon covers their differing prospect about relationships, life, and death. Still, the conflict between them is continues by the end of the poem. The poem ends with suspense. The wife has opened the door to move from there, with her husband's warning that if she goes from there, her husband also being ready to take her back to home whether or not she manages to get out, and what happens to the couple is a question of readers. It also illustrates how this incident has shaken her marital relationship. The popularity of the poem, however, lies in the presentation of a true emotional response of a mother.

I shall laugh the worst laugh I ever laughed.  
I'm cursed. God, if I don't believe I'm cursed (Lines 93-94)

These lines are emotionally revealed by mother in this poem. The poem presents a family disordered by the death of their son. While the husband accepts the biological sequence of life and the reality of death, the mother is hurt with intense grief, leaving her mentally ill. Blood relationship can prove by mothers sometime.

Frost's short poem *Nothing Gold Can Stay* Conversion and nature are the major themes of this poem. The writer establish upon the loss of beautiful and good things that eventually disappears. He has used 'seasons and nature' to create a touchable picture in the reader's mind.

Nature's first green is gold, Her hardest hue to hold. Her early leaf's a flower; But only so an hour.

Then leaf subsides to leaf.

So Eden sank to grief,

So dawn goes down today,

Nothing gold can stay (Lines 1-9)

The readers can imagine how gold bud alters into green leaves, implying how hours of pleasures slip away in the hands of the ever changing cycle of time. Therefore, one should value the grace around them before it disappears with time. This poem lines are comparing the natural things with beauty of human. The poem says, start out as flower buds .But these golden flowers don't pasting around for long time; they changed as green and become leaves. According to our announcer, this natural process is related to the fall of the Garden of Eden, as well as the change of daybreak today. Then the poem, reminding that the beauty of gold is only fleeting us. Leaves will be left the branches likewise beauty also left us quickly. We can compare it with life easily and also everything is not permanent in this world. But even natural will reproduce its position but human couldn't it

*The Road Not Taken*, was published in Frost's third collection entitled *Mountain Interval* (1916) as the opening poem. Frost's *The Road Not Taken* is more than a poem about someone trying to decide which road he's going to take on a ramble through the woods. It's actually a poem about the passage of life.

Two roads diverged in a yellow wood and sorry I could not travel both (Lines 1- 2)

The main theme of *The Road Not Taken* is that it is taking decision will be lead life. So, it should be clear with assurance. But to contemplate this debatable deeply is lunacy, for it is impossible to say whether taking the other road would have been better or worse: all one can say is that it would have been different. Often we are all facing this situation in our life. Whenever people have the situation for selecting something like courses, living and non living things, and everything which we are using and thinking, this will happen. So by this poem readers can observe the deep message of life. People should have the correct mind without hesitation for selecting one thing also should avoid puzzled mind after selected one way to move.

Through his poems we can understand the humanism with naturalism. People's life will not complete without naturalism. Everything has been surrounded by natural. Robert Frost's poems have the background of naturalism, and he used it as a way of observing to the message of that poem. Here we have seen some of his poems, these are all about humanity and naturalism. We know that "Frost's poems always start with happy and end with wisdom". When we have commitment we should not drown in other thing if even be a beautiful one. In life how to select a good way without hesitation and how to behave after selected it. Limitation of neighbor and common limitation of everything in our life. Husband and wife have full responsibility of their son but their reaction of suffering will be differing. Selfishness of humanity and casual reaction of one's death. And comparison of natural changes with gold and beauty. These golden matters were handled by Frost's poems.

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## 21.

### Society and Education in Manju Kapur's *Difficult Daughters*

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**Abstract:** This paper focuses on Manju Kapur's first novel "*Difficult Daughters*". This paper presents the women as individuals who fight against suppression and oppression of the patriarchy. In this novel kapur express how a women fighting for her rights in the male dominated patriarchal society. They are discriminated and blazed in the society. It observes the theme of sociological, psychological, education and political dynamics. The novel manages issues like women education and female flexibility.

In this novel there are various types of women protagonists who belong to different generations. Manju kapur has portrayed the three different generations of women through Kasturi, Virmati and Ida. Virmati is the protagonist of the novel. *Difficult Daughters* is set against the historical background of India partition. It is the story of a young women Virmati who false in love with a married man hither to a condemned passion in her narrow social circle. She is torn between family duties, the desires for education and illicit love. It is a story of sorrow love and compromise. The story of Virmathi's struggle for personal freedom, identity and the independents in the novel is set against the backdrop of the preparation scenario of India.

**Keywords :** *tradition, women, identity, stress, society.*

Manju Kapur, is a popular Indian novelist. Most of her novels illustrate the real life of her characters. She also exposed how patriarchy creates havoc in the lives of women by denying proper education to them. Manju Kapur in her novels has tried to divulge various ways in which patriarch relegated women to the patriarchy. She has portrayed as to how patriarchy curbed the Female Freedom and independence.

Manju Kapur faithfully describes self-dependence as the backdrop theme of colonial era which encounters issues like women liberation of India. Women in her novels have lack of education and vulnerable to both the inner and outer world.

She advocates the education brings dignity, honour and power. She holds that emancipation and empowerment of women is possible through education only. Literature is the reflection of the society. It has major impacts on the development of society, political system, culture, and civilization. Manju Kapur, in her novel, presents the problem of the Indian women in the male-dominated society. Through the character of Virmati the protagonist of the novel.

In this novel, Virmati, the heroine of the novel, is the oldest daughter of a family. Manju Kapur has potrayed the three different generation of women through Kasturi, Virmati and Ida who have many responsibility towards her siblings, as Kasturi, mother of Virmati is busy in delivering a baby year after year, it is Virmati who is incharge of the family and sacrifices herself to bring up her siblings. She remains as second mother for those children. She loses her days in taking care of the family. The family's old

tradition of getting marriage is delayed the Virmati as she does not have any interest in it. Though her mother forces to get married she ignores, because she wants to have towards education. She wants to have her own space and freedom and her own identity.

Shakuntala Virmati's cousin is a symbol of modernity whom Virmati inspires a lot. Kapur portrays shakuntala as an independent, defiant and assertive girls. Virmati, the poor soul of the patriarchal society, does not realize her fate after marriage. Though Harish has his concern towards her, the family never.

The first wife of Harish does not allow her to be free with the family and even she is not allowed to enter the kitchen. Ida – Virmati's only daughter and the narrators of the novel who travels throughout the story with the readers, reflects the modern era after the independence. She has different attitude towards tradition and modernity and strong and clear minded towards her problem, which is totally opposite to her grand mother and mother.

"Virmati stared at swarna, what a girl her options seemed to come from inside herself. Her thoughts, ideas and feelings blended with out any horrible sense of dislocation. She was committed articulate. would be professor want her to be like swarna? She didn't want to do anything that would alter the professor's undying love for her. may be she could be like swarna from the inside secretly". (DD135)

Manju Kapur has created many female character with different attitudes towards their new problems. While Kasturi and Virmati view their problems as the product of patriarchal society, Ida looks forward the problems as the foundation for individuality.

Manju Kapur brings out characters of Virmati and Ida side by side to show the contradiction, between the characters to explore her identity Ida breaks up her marriage. As she is denied by her husband. She frees herself from the marriage bond. She is not ready to accept and social conventions and customs imposed by the society.

She possesses the mental strength and courage which Virmati lacks Virmati, for the quest of identity revolts against tradition and her family. The crux of the matter is that it is through the awareness of education that a women can cross threshold and establish her identity as a women.

The title of *Difficult Daughters* is state brief the message that a women who tries to search her identity, is named as difficult by the family as well as society. This is a story of sorrow, love affair with the professor and remaining part deals her struggle for realization of her own independent identity during this period, Virmati's relationship with professor goes extreme. Meanwhile she finishes her FA and hesitates marriage. After that she sent to Lahore for her higher studies were too her roommate swarnalata she aborted suddenly Virmati and harish happens to get married. though she is a wife of harish she feels incomplete and inconvenient in Harish's house. after that she gave birth to idea. Virmati has to rival against the power of the mother as well as oppressive forces of patriarch symbolized by the mother figure. Kasturi, mother of Virmati reject her education which leads Virmati's strong decision to study further.

It makes controversy between mother and daughter. Because kasturi born to a ancestral family where she brought up by the traditional values and ancient habits. so, kasturi wants the same from her daughter Virmati what she has learned and what she has done in her family. and she expect the same in her children generation. for that Virmati just opposite to her mother Virmati insistence on education is her chief step to resistance. the young heritage inspired by freedom struggle seeks out ways for individual freedom as well. the fore runners thought of nationalist movement and the ideas of women's education provide the independent thinking.

Manju kapur's novel presents the changing image of women away from traditional portrayals of enduring women, self sacrificing women towards self assured, assertive and ambitious women making society aware of their demands and providing a medium of self expression.

It is civilization as a whole that produce the creature says Simon de Beauvoir. Identity suggests our place of habitation and desires. The individual identity is formed through a series of random and frequently unusual growth.

Virmati family is an orthodox Punjabi family. The mother Kasturi is submissive and spends her life in giving birth to children continuously. But her daughter Virmati values education as a liberating tool. She manages to revolt against the traditional confinements and leaves behind her home. She gains permission to study in Lahore. Kapur expresses the plight of women even to study. When arranged marriage is the social norm she vocates it and falls in love with an already married man, Virmati falls miserably. Kasturi could not accept her love and Virmati becomes an alien woman. Harish falls in love with Virmati since his wife Ganga is an illiterate and fails to be a soul mate. When her friend and roommate Swarna Lata motivates her to join her in the political campaign, Virmati becomes too obsessed with the thoughts of her useless husband Harish.

"I once wanted to share my interests with my wife, felt her pain at my estrangement from her. But she will not change. Will not - Ida not know (103)".

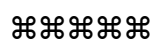
She destroys her parental home, marital home and jails to build a good future for her. Ida is a daughter of Virmati. Ida also grows up like Virmati, a rebel and ends up as a divorcee without any child. She sets out on a journey to collect information about her mother's relatives and acquaintances. She could do by saying, this book weaves between my mother and me, each word a brick in a mansion made with my head and heart. Now live in it, and leave me. Do not haunt me anymore". (Kapur, 280). At a particular point, Virmati is unmoved by the inspiring words of Sakuntala, daughter of her father's elder brother who urges her to study further. Virmati has brought shame and remorse to the otherwise renowned Lala Diwan Chand family as her mother retorts.

"However, Virmati is not the only difficult daughter in the novel, her daughter Ida turns out to be equally "difficult". The novel begins with the death of Virmati... the narrator Virmati's daughter can speak only because her mother is no more, only because she is now mentally unshakled". (New lights 166).

Manju Kapur's *Difficult Daughters* is a depiction of a constant struggle of women through generations. Her efforts have been to comprehend women both as a human being. The novel alludes not only to the difficult daughter Virmati but also peeps deeper into the psyche of difficult daughters who crossed the threshold of their homes and pursued higher studies to contribute to the issues of the society and nation at large. It was all because of her education that changed her way of thinking.

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## 22.

**Real Life Reflections in Suzanne Collins's *Hunger Games***

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**Abstract:** This article tries to examine how human beings striving for their existence through rebellion against the authority and how the literary genre Dystopia has been utilized for this purpose. The dystopian-fiction warns us of the consequences of going in a certain social, political or technological order and makes us aware of the changing socio – political situations like wars, disasters etc. A clear representation of the characteristics of the genre can be *Hunger Games* clearly visible in the novel, a popular contemporary Dystopian novel written by Suzanne Collins. So this paper focus on the Dystopian society in *hunger games* and the role of Katniss in it. The dystopian background of Suzanne Collins ‘Panem’ forced the protagonist to fight for her society. By rejecting the totalitarian authority with her brave decisions Katniss take her faith and that of her society in her own hands. In the end she subverted the authority to improve it and with that she created a new identity of her own and of her society. The threat of ‘new virus’ increased the contemporary relevance of Dystopia because outbreak of disease also is a recurring motif in Dystopian fiction. So that also was discussed here.

**Key Words:** *dystopia, society, hunger games, panem.*

On daily basis we are witnessing around us mass protest strikes etc as a revolt against the oppressions enacted by Govt - the excellent example is that of Irom Sharmilas, her sixteen years long ‘hunger- strike’ was for the abolition of Armed Force Act 1958, that allows Indian Armed Forces to shoot ,kill and occupy civilian houses at will.

Authorities always wants to suppress human will to create a society with ordered and obedient individuals in it that is silent towards all the unjust treatments, curtail of individual freedom and lack of proper living conditions, but strong - willed individuals always actively revolted to replace it. In short, rebellion against the dominance of all sorts, in a wish to change the existing system has its roots as that of the history of mankind. To depict these struggles in literature the tool of ‘Dystopia’ has been utilized for many years. The term was first used by John Stuart Mill in 1868 and Merriam Websters dictionary defines it as “an imaginary place where people lead de humanized and often fearful lives.” To put it simple, Dystopia is anti – utopia that is it is against the dangers of ideal perfection of utopian society. So Dystopia as a literary genre will continue to criticise and challenge this kinds of odds in societies which we live in.

Suzanne Collins through the first novel in the trilogy, *The Hunger Games* published in 2008 tells the story of ‘Panem’ to highlight the dangers of Dystopian society. The word Panem is part of the Latin phrase “ panem et circenses” which means bread and circuses , a phrase attributed to the Roman Poet, Juvenal, referring to the use of entertainment and plentiful food to distract citizen in to giving up their freedom and political power. This theory is well applied in Panem also. Panem consist of capital city called simpli The Capitol located in the Rocky Mountains which is surrounded by twelve outlying numbered districts. Panem is the ruling city lead by a dictator named Coriolanus Snow. Each district has one particular industry but are not allowed to sell or consume their own resources and are obliged to export

them to capitol. The closure the district is to the capitol, the ‘nicer’ will be their industry. District 1, for ex makes luxury goods like jewellery and other decoration for the capitol. But when its comes to district no. 12 they mines coal, district 11 deals with agriculture and so on. Here the stratification is strictly based on economy. The districts in general and poor districts in particular suffered great injustice at the ruthless hands of the capitol. 75 years prior to the events in first book the 13 outlying districts revolted against the tyrannical capitol and as a punishment for this rebellion the capitol created The *Hunger Games* a competition in which a boy and a girl from each district will compete to death and only one could survive and be rewarded in effect *Hunger Games* is a form of oppression that creates fear and divides people across the twelve districts which prevents them to unite and start a rebellion once again. Here it can interpret the ‘hunger’ in two levels – the actual hunger for food – which keeps them under the control of the Capitol and at the same time the metaphorical hunger for socio - political freedom and self realization. Just one incident in the novel is enough to illustrate the ‘hunger’ in districts that is children from poor families register their names for annual *hunger games* to get the extra ration of food called ‘tessera’. So youngsters willingly participate and fight in the annual *hunger games* each year, not only to be a hero or winner, but actually to win food and life saving gift for the people of their native district.

Katniss Everdeen, the protagonist decided to participate in the *hunger games* to save her little sister Prim, who was too weak to participate in the *hunger games*. It is because of this terrible game Katniss realized her potential, her circumstances forced her to focus on survival, not only for her but for everyone in her society. To attain her target, she approached everything in a practical light – for that she gave importance to her appearances, her acts defines, she hid her tears in front of cameras and then started to wear dresses in synthetic colours and above all she pretended to be in love with Peetha Mellark all these contributed Katniss transition from an ordinary ‘girl from Seam’ to ‘a girl on fire’ that leads her to victory. As like the famous line from the novel “Happy *Hunger Games*! May the odds be ever in your favour” (Effie Trinket, 19) Katniss gave real meaning to these lines. She turned her *hunger games* and odd situations to a happy ending by her brave decisions. It helped her to mould her ‘true self’.

Collins presented *Hunger Games* in the view point of Katniss Everdeen. It is through her experiences the dystopian characteristics in the novel revealed – the picture of the Capitols totalitarian Govt and how it created oppression and fear to maintain power and description about the dehumanized living condition and unhappy lives in the poor districts , how Capitol preventing the uprising of the districts by division and how authorities in used constant surveillance and severe punishments in the name of peace keeping are well explained by Katniss through various incidents in the novel. A strong example is when Effie Trinket was eating with Katniss, Peetha and the rest of the team; she said “It is their job to pay attention to you. And just because you come from district 12 is no excuse to ignore you.” Then Katniss says that her “eyes dart around as if she is said something totally outrageous,” (107). Then she apologized to none in particular. This proves that Effie is scared that someone might overheard her, so she apologized. The Capitol punishes the traitors by cutting their tongues and making them slaves.

The society in *Hunger Games* is presented as an ideal one but has many flaws. The leaders of Panem needs some slaves only. Through out Panem conformity is expected and individuality is punished. For instance the game master’s suddenly withdraw their promise once Katniss and Peetha are the only two survivors shows the absolute power of the Capitol. Yet when Katniss and Peetha threaten to take their own lives as an act of defiance the game master’s give in fearing that their martyrdom creates a popular revolt in the districts. When Katniss refuses to obey the rules she showed her individuality and her lack of conformity also makes her an enemy of the Capitol.

In addition to these classical Dystopian features that is – oppression, fear and dehumanized living conditions, constant surveillance and severe punishments, loss of individuality, survival struggle and forced conformity etc... the novel really reminds us of the contemporary Dystopian themes also – the present day culture, it's obsession to media, promotion to consumerism and modes of entertainment and mad pursuit to fame and admiration etc. For instance in *Hunger games* the leaders of Panem cunningly utilized the tributes suffering as mass entertainment and have introduced an ideology to the people – an ideology where fame and admiration are desired. Even Katniss was affected by this. “The pounding music, the cheers the admiration work their way into my blood and I can't suppress my excitement .Cinna has given me a great advantage. No one will forget me. Not my look, not my name. Katniss, the girl who was on fire.” (Katniss 70). Even though Katniss knows that the mass will possibly watch her death has entertainment their attention affects her. To the game makers, *Hunger Games* is a useful weapon, but Katniss used this weapon against them that paved the way for her victory.

Collins through *Hunger games*, offers a direct criticism on the Dystopian characteristics of American society also its materialist, consumerist culture, violence of capitalist society various sorts of exploitations etc. But this sort of dehumanized and fearful lives are not only present in American society but this is a worldwide phenomenon. It is throughout the world, hunger and starvation is for poor and abundance and luxury is for rich. This society is reproduced by calling as wealthy Capitol and surrounding impoverished District. Similarly survival struggle is every where in human societies but for rich and ruling class this struggle is a kind of entertainment. An excellent example in *Hunger Games* novel is the game maker's purpose in the annual *Hunger Games*, they wanted the game to be watched with horror by the poor District and with delight and wonder by the Capitol. In modern society obsession to reality TV shows, fashion trend and beauty concepts etc are shown by the people of all age group that also waswell criticised in the novel.

The literary genre Dystopia retain its popularity because of this sort of contemporary relevant themes. According to the changing social events the themes of the genre took adaptations also, in addition to conventional themes the troubling real life issues such as climate change and addiction to technology etc... are also well depicted in contemporary Dystopian novels. Usually Dystopian novels gave us a discription about the 'frightening future' but the social upset caused by new virus covid 19 conferred a real feeling of Dystopia to the present time itself. So far we experienced Dystopian characteristics of society only through reading, now actually we are in to it – humanity experiencing mass job loss and wide spread hunger, restriction of freedom and constant surveillance by authorities. The power rulers in Dystopian society is now replaced with the power of technology in our real world. For instance those without easy access to broadband is considered as the disadvantages group now.

Dystopia always strives to oppose the oddities in a society. So in a Dystopian society the protagonist wants to subvert the system for the progress of society, similarly now the entire humanity changed their way of life to fight against covid 19. Dystopias are often seen as cautionary tales that warned humanity about this sort of depressive future situation and asks us to prepare for it. Dystopia prophesied the outbreak of disease as a recurring motif 194 years back itself in 1826 in Mary Shellys Last Man, which discussed about a pandemic in the 21<sup>st</sup> century. Another coincidents is in Dean Knoontz 1981 novel the Eyes of Darkness which talked about a viruses, surprisingly it's name also was 'Wuhan 400' these relatability with our day today issues makes this genre really appealing to the reading world.

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## 23.

### Immigration and the Search for Identity in Bharati Mukherjee's *Jasmine*

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**Abstract:** This paper attempts to Immigration and the search for identity in Bharati Mukherjee's *Jasmine*. It dealt with the immigration and identity. Mainly studies on the migration physically but mentally they remain with the home land change of the country is easy but the change of culture is really difficult. It observes the theme of women identity and adaptation for changing relationships. It traces experiences of an expatriate in a multicultural society on feminine perspective.

*Jasmine* is Mukherjee's third novel depicting the experiences of an expatriate in a multicultural society. Jasmine is a rebellious by nature. Jyoti married Prakash. Her husband gives her life a new shape. But, unfortunately her husband killed in a bomb blast by a terrorist. She doesn't want to live the life of a widow in India. So there is a journey of Jyoti from Hasnapur to USA and from Jyoti to Jasmine. She kills Half-face her rapist. She decides to forget dishonour and buries her past and started to live a new life. She comes in contact with Mrs. Gordon and her daughter who introduce her to Prof. Vadhera. She adopts American way of life. The journey motif is predominant in *Jasmine* as her journey geographically as well as psychologically she develops as she passes through different names- Jyoti, Jasmine, Kali, Jase and Jane. It represents journey of expatriation and self-searching.

**Keywords:** *transformation, expatriation, self-searching, spirit, independence and women identity.*

Bharati Mukherjee rejected the title of being an Indian English writer or even a diasporic writer. She did not want to be labelled as expatriate or immigrant writer. Unlike other diasporic writers, she believed that one has to sever all connections with the native country and adopt the culture of the host country. She believed that in a multicultural world conflicts will aggravate the problems and therefore one must share willingly the best of everything. The East can learn from the west and the west can learn from the east Tagore said mutual respect and give and take will help in developing a true global world.

*Jasmine* was her third novel published in 1990. Jyoti is like a fire that cannot be put out. She revolt boldly against the conventions and customs of old traditional Punjabi way of life. Jyoti marries Prakash. He is quite liberal and loving. He creates Jasmine out of Jyoti. However when Prakash dies, Jyoti inside her dies forever. She decides to live a fresh like fulfilling her own dreams and dreams of her husband. She travels with half face who rapes her in a remote hotel. When half face tries to rape her again, she kills him. She thus performs the role at kali, the killer of the monster.

The jasmine comes in contact with Prof. Vadhera, an ideal teacher. Prof. Vadhera had been the teacher of Jasmine's husband Prakash. He was a progressive man with liberal views. Jasmine was soon bored of Prof. Vadhera's Indianness. Meanwhile Jasmine come in contact with Prof. Taylor. She falls in love with Taylor who renamed her as Jase. He arranged to get a job for her in the department of

Mathematics. She then got the tutors hip in the department of Indian languages. She gets recognition and respect at the Universtiy. However, she leaves for Iowa fearing that her identity would be found out by Sukhavinder Singh. Here, her life as Jase ends.

In Iowa, she meets mother Ripplemeyar who offers her food and stay. Bud Ripplemeyar is a banker and farmer. He falls in love with Jasmine. He becomes her spiritual husband. She lives with bud as Jane Ripplemeyar. The family consists of bud, his mother, an adopted Vietnamese refugee and pregnant Jasmine. Jane brings happiness and enthusiasm in Bud's life. Jasmine realizes that in America, everything is rapidly changing. Relationships are also short-lived. Marriages are usually for convenience. American concept of happiness is difficult to understand.

Du is a Vietnamese refugee, adopted by Ripplemeyars. Jasmine sees in him the vision of Prakash. After three years with Ripplemeyars, Du decides to go to his married sister. He wants to preserve his Vietnamese identity. His transformation is not complete. He is labelled as Vietnamese American.

Darrel is a young graduate who has been influenced by Jane. In fact, he begins to love her. He is youngman with free ideas, he want to sell his ancestral property and go to Mexico or Thahiti, at the end frustrated Darrel commits suicide.

Du's departure was shattering for Jasmine. She felt that she had lost her son. She sees Prakash in Du's form. For her Du was a hero for Jasmine. At the end, Jane got three letters form Taylors. The novel is pathetic at the end in the sense that American society has no permanent relationship. Taylor and duff's arrival makes Bud unhappy.

Bharati Mukherjee shows that victory of a person lies in fulfilling one's dreams and realizing one's potential. Jasmine remains one of the most effective novels of Bharati Mukherjee. The novelist shows the progress of acculturation in a new environment. The novel has multiple themes like the theme of expatriation, feminism, existentialism and multicultural consciousness. Unlike other diaspora writers, Bharati Mukherjee believes that in a globalized world, one must be open to new ideas, new challenges and even new experience both good and bad.

Characterization is one of the most important elements in fiction. The characters and real. Their appeal lies in their substantial quality of life. They should not look like caricatures but full of flesh and blood. A good writer must have creative imagination. He/she must be able to create life in these characters.

There are mainly tow methods of characterization i) Direct or analytical method, ii) Indirect or dramatic method. Indirect method the novelist stand aloof and dissects their passions, motives, thoughts and feelings. He comments and explains their attitude and behaviour. In indirect method, the author allows the characters to reveal themselves thought speech and action. This method is also called dramatic method as the author makes no comment on the characters but make them reveal themselves through their speech action.

Bharati Mukherjee combines both direct as well as indirect methods of characterizations. She portrays the external details of the characters quite vividly but the same time, she takes us into deeper recesses of their minds. In Jasmine, the author concentrates on the history of Jyoti form Hasnapur in Punjab to is the example of growing, dynamic character that evolves with circumstances and passage of time, she is the example of metamorphosis of a person who moulds her life and character as circumstances require.

"The world is divided between those who stay and those who leave" - Bharati Mukherjee

Jasmine Mukherjee favours the idea of assimilation and calls for an end to futile nostalgic engagements with the past and a bold affirmation of the adopted land. Assimilation, they assert, would be the answer to the discontents of diaspora.

Immigrant experiences are a composite one made up of Journeys and border crossings. Migration leads to separation and the immigrants look back to his mother country with pain and nostalgia. In Bharati Mukherjee's novels we meet characters that despite suffering, they are not ready look back. Their sensibility gets altered under the stress of circumstances. At the same time they are changing the situation around them by fighting. She herself claims that Jasmine is a novel of an American immigrant who finds a new identity by "deliberately deracinating her."

Through the course of the novel *Jasmine*, the title character's identity, along with her name changes from Jyoti to Jasmine to Jazzy to Jane. Caught between the two cultures of the east and the west, the past and the present, Jasmine constantly shuffles in search of concrete identity. The story of Jasmine begins as Jyoti, in a small village of Hasnapur in Punjab. She is renamed Jasmine after her marriage to Prakash, who wants her to become a modern city woman. Her remaining is a sign of her initial migration away from traditional India. Suddenly Prakash is killed and Jasmine immigrates to America all alone, through illegal means to accomplish his dreams.

Jasmine moves through several places and comes across several men in her life. She meets Lillian Gordaon who names her 'Jazzy'. Her transformation begins when she comes into contact with Taylor, who calls her 'Jase'. She assimilates American values of life. Later she falls in love with Bud who calls her 'Jane' and becomes pregnant with his child. After about four years of her living with Bud, she leaves for California, when Taylor comes to take her with him.

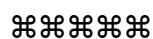
"I am not choosing between men. I am caught between the promise of America and old-world dutifulness. A caregiver's life is a good life, a worthy life" – (*Jasmine* pg-240)

"Rich.. One of the most suggestive novels we have about what it is to become an American." - Newyork Times Book review

Thus through the novel, Jasmine shuttles between 'Identities'. Even at the end of the novel the process of her incarnation seems to be incomplete. Through her journey of transformation, and her yearnings to find an identity, she comes out strongl a winner by taking new ideas, desires, skills and habits. Then this novel represents true American spirit. This journey from expatriation to acculuturation and assimilation.

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## 24.

## The Social Impact and Cultural Encounters in Kamala Markandaya's *Pleasure City*

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**Abstract:** The present paper is an immense attempt to bring out social impact and cultural encounters in Kamala Markandaya's *Pleasure City*. The novel is one among the effective means of reflecting contemporary scene within the sort of changing relationship. Kamala Markandaya has alright referred social impact and cultural encounters through many of her works. In her fictional world, *Pleasure City* enjoys a singular position. It's a faithful narration of facts within the fictional form. Kamala Markandaya has tried to explore social impact and east west relations in her various novels. The fictions created by Kamala Markandaya are unique during this regard. The work *Pleasure City* is unique and it's reflected various dimensions of social impact and east west cultural encounters. All these aspects are rightly explained and analyzed in a vivid manner. This paper is predicated on discourse analysis.

**Key Words:** *social impact, cultural encounter.*

**Introduction:** Novel or fiction may be a narrative sort of writing having due scope for creative imagination and objective depiction of social and cultural life. Kamala Markandaya alongside many other subjects of interest has equally focused on cultural life in her novels. Her narrative style is predicated on conflicts and cohesion also within the east and west. The social impact and east west cultural encounter has been essentially portrayed by the author during a forceful way. *Pleasure City* may be a unique example during this regard. The success of Kamala Markandaya lies in her close observation of social impact and cultural life in India and UK. As she stayed in England for an extended time, she was ready to grasp social and cultural realities through her writings. All of her novels have touched the various factors of cultural life. However, every novel is distinct from the others. Kamala Markandaya's most of the novels are supported social impact and east west encounter, but *Pleasure City* has its own position in her world of literature.

### The Social Impact and Cultural Encounters:

Social impact and cross culture encounter within the novels of Kamala Markandaya may be a vivid depiction of Kamala Markandaya's life and her approach there to consistent with changing circumstances. The interaction between two varying cultures foreign and Indian, as portrayed in her novels has been exquisitely described within the book. The very fact that the West gets the advantage of ethical values from India, and therefore the spiritual India profits from the modernization of the West, as depicted within the novels of Kamala Markandaya, has been accentuated. The interaction between the different civilizations, the Eastern and therefore the Western, has been discussed within the book. In fact, Markandaya's own perSonality combines in itself the antipodal values of two diverse cultures. Her novels bear testimony that she was in favor of a synthesis of the ways of life. This has been ably examined within the book. The theme includes the building of a pleasure complex during a coastal village of India. It's the productive work accomplished by the representatives of the East and West. Rikki, the fisher boy of coastal

Indian village and Tully, the director of British enterprise on duty to set up the pleasure resort, 'Shalimar', jointly work to create the complex. The rapport between the characters flourishes and blossoms into a fruitful venture. Hence the novelist explains the social impact and cultural impact as:

“Rikki wandered in and out of the rooms, looking, listening, not really surprised by what he heard. Tully had given Avalon life, it belonged to him. The throbbing was a measure of what it was giving back, a natural return. It was the way of life, taken for granted over the generations, no other presented itself or seemed even remotely feasible.” (PC P. 11)

Rikki's imagination finds strength in Tully's company. His relationship with almost all characters is positive and cordial but in Tully he finds emotional reciprocation. It is the human quality in Tully that strikes the responding chord in Rikki's heart. When he presents him a rare flower which has only one bloom in each season, and comes back to his sister, he tells Valli he is as human, as you are. This feeling that he is a human being brings him close. Tully hits inherited Avalon, a building which is now in ruins. It was built in the days when India seemed embedded in empire forever like a jewel set in Celtic gold. Now it has fallen apart and needs renovation. The hill on which Avalon was perched provided ample views. Rikki has been frequenting it and watching the landscape. He is fully acquainted with the whole surroundings and he appreciates the glow and beauty of the marbles that have given Avalon its structure and design. Tully appreciates and encourages his interest in mosaic designs. Both of them participate in the beauty and enchantment of the whole landscape from the prospect point.

“They sat perilously, one at each end to prevent the rickety structure see-sawing, peering at a dense thicket of well-grown cacti. But under the intensity of their gaze the solid object lost its certainty, its uncompromising outlines wavered and grew fluid, the thicket, insert with splintery sea-blues, dissolved before their eyes to reveal a wide, cut-sapphire expanse of ocean.” (PC PP. 82-83)

Tully reflects a racial consciousness and a pride in the fact that his country has ruled over India. He expresses his view that he likes order and cannot remain in ruins and tells Rikki: “I like order ... that was one reason, perhaps the only respectable one, why we look over your country, to impose our order on what seemed to us your confusion.” (PC P.79) There are other places when Rikki becomes aware of the difference in their attitude and way of life: “At time like these Rikki felt the division between them, between one man and another, their minds, their reach and sway, the reality of the distance between himself and Tully.” (PC P.147) Markandaya's range of experience is so remarkable and varied that the contextualization may appear to be a significant lacuna in her fiction; particularly from a western critical view point R. K. Narayan resolves this problem by sticking to Malgudi as an area symbol. Markandaya tries to resolve it by peopling the landscape within the most impressive and convincing manner. She does, of course, view the matter of human relationships in several contexts so as to reach a most sympathetic grasp of it. Her technical control and artistic competence are, during this regard, more evident in her later fiction than in her earlier novels. Her early novels, none the less, dramatize the agony and ecstasy of cultural changes in India, involving innumerable persons.

In *Pleasure City*, though Kamala Markandaya has not done enough justice to her women characters, in her still mood, she breathes life into her female world and makes her women alive. Mrs. Bridie, Amma, Valli, Cornea, Zavera, Mrs. Contractor, Mrs. Pearl, Mrs. Chari, Mrs. Lockwood, Mrs. Lovat then on arise, move, feel, understand and contribute tons in making the threads of Tully- Rikki relationship stronger. Rikki is a fisher boy who grows under the native environment of the sea coast living as well as the

enlightening impact of Mrs. Rose Bridie who initiates him in to the world of aesthetics through books. The novel makes it quite clear in the beginning.

“At no time did Rikki rebel. ... The child's father swore to cronies, in accents of pride and joy. These feelings echoed his son's; and to this enduring memory was added another of similar intensity when Mrs. Rose Bridie placed the open, illuminated volume in his hands.” (PC P.5)

Mrs. Bridie is an angel in physical body. She has are available this world to assist the poor and therefore the needy and to alleviate them of their sufferings. Beautiful girls who consider physical beauty as an end in itself commit mistakes. They enjoy this hallucination of being beautiful. By dint of beauty they dream of winning the entire world and need to rule over the people. Their imagination soars high within the sky when someone praises them for his or her beauty. They're poor in real sense as they're barren of real beauty-the sweetness of character and wonder of thought. Kamala Markandaya's women characters are caught within the whirlpool of tradition. They fight a heroic struggle but in most cases they fail because the chain of tradition binds their feet. They muster with great force: a number of them break it but not completely, to return out and enter the domain of new woman. They still retain traditional colour though faint within the dazzling light of the new domain. The changes in time bring changes within the circle of their activity and that they adapt themselves to new environments but their basic traditional mental vision remains unchanged.

All the ladies characters feel the heat of changes, struggle in their minds whether or not they should reject the old ones and welcome the new ones, determine a possible solution out of this inner dialogue in following the compromise and ultimately vote for transformation and redefining the concepts within the new light of changes. Burdened with the bitter experiences of the past, they hopefully dream of a far better future but invariably they need to face the stark realities of life that smithereens all their dreams. Kamala Markandaya, unquestionably one among the foremost outstanding novelists in Indian fiction in English, is primarily a humanitarian novelist. Her large-heartedness, humanitarian sympathies, abundant kindness, disposition, and generous pity reflected in her novels, testify to her zeal of a crusader within the explanation for humanitarianism. In her treatment of social problems, she aims at achieving the welfare of the whole humanity. To her, man may be a puppet within the hands of malignant fate, which is bent thwart his efforts and rob him of any chance of happiness.

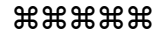
### Conclusion:

The novel *Pleasure City* depends on obvious comprehension of social impact and East-West experience. The sociological angle has during this manner profited to observe financial relations during a perfect way. The talk examination made here has looked into the topic during a basic view point. The way toward comprehension of truths was clear and sufficiently significant to contemplate these collaborations in another edge. The *Pleasure City* is hence a viable advancement of social life depicted by Kamala Markandaya during a South Indian town which is domiciled by anglers. *Pleasure City* leaves a symbol of undoubted, blameless love engraved forever, in one's recollections, solidifying the bond between the characters which talk.

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## 25.

**Contrast of Struggle for Identity and Invisible Humanitarian Crisis in the Society in Michael Ondaatje's *The English Patient***

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**Abstract:** This paper addresses the social concern of 'Identity Crisis' or otherwise called 'Struggle for Identity'. This write up deals with the tangled attributes of one's identity which is put to focus under armed conflict circumstances. In *The English Patient*, the main characters can be seen as specimens of their nations and their collaboration in World War II is examined to make the reader cross-examine the role of identity in that era and in general. The novel itself is a work of art, written in lyrical that helps visualise the panorama which is so significant that it can be regarded as a character as well. Images and sounds of nature supplement each scene and the story in whole.

**Key words:** *identity crisis, nationality, humanitarian crisis, diminishing identities*

Michael Ondaatje portrait four dissimilar people brought at an Italian Villa during the Italian Campaign of World War II. The four main character are an unrecognisably burned man, supposed to be English, a Canadian army nurse, a British Army sapper and a Canadian thief. The story occurs during the North African Campaign and focuses on the previously unknown facts of the patient's actions prior to his injuries and the emotional effects of these revelations on the other characters. The character, a desert explorer, Count Ladislaus de Almasy who comes under Hanna's care in Italy being burned unrecognisably in Africa. The struggle for identity is very much evident in the novel here. The rejection of a nationalistic identity enables Almasy to rationalise his two faced actions. The novel fictionalises the lives of the immigrants who played a vital role in the building of the city of Toronto in the early 1900s. But their contributions never became part of the city's official history. There we have the evidence of their 'Loss of Identity'.

The author illuminates the investment of these settlers in Canada through their labour, while they remain outsiders to mainstream society. So the novel is all about the wearing and the removal of marks, the shedding of skin, the transformations and translations of identity. Ondaatje portrayed the character of Patrick Lewis whose father becomes a Dynamiter and revealing the fate in his life.

*The English Patient* is a Booker Prize winner novel for literature in 1992 and became popularly known through the award-winning film of the same title produced in 1996. The novel is post modern in its complexity. Its narration transpose from forgotten to current, country to country, character to character. Fragments of Western literature and World War II music are interspersed with 1945 conversations between characters or flashbacks to 1939 and the early period of the war. Using multiple settings and characters from diverse national backgrounds, Ondaatje conveys the post colonial nature of his fictional world; the death of empire; the tragedy of boundaries, the cross culture, the violence and chaos of twentieth century life.

When it analyses *The English Patient*, it can find a great resemblance as Ondaatje has made a sequential move in in which he has continued the characters of Hana and Caravaggio. As we all know that

the fate of society in the present scenario is 'Loss of identity' and it's quite unfortunate that many events happening now a days based on the Loss of Identity.

*The English Patient* is a novel that portrays the problem of identity and dislodgment undergone by the migrants so called the colonizer and colonized. As we all are aware 'Identity' is a common belief and largely insisted between oneself and other self. Generally we all identify ourselves through the perception or feeling of identity that we are part of a particular group. Commonly people are very much rated in terms of identity. In fact 'Nationality' and 'Identity' are intertwined in *The English Patient*. In the novel Almasy desperately tries to evade the force of nationality, living in the desert where he creates for himself an alternate identity, the one aspect in which family and nation are immaterial.

Almasy fails to remember his identity through his character, his work and his interactions with others. Very importantly he choose his identity rather than inheriting it. There are certain situations in the novel where belief to the idea that national identity can be erased. When we compare the novel with the present scenario, the world is also facing such similar situations. In the novel we perceive the crisis where Almasy losses his identity due to the North African/Italian campaigns of World war II. However at the present state of affairs in this pandemic are not dissimilar. The society is in the state of an invisible humanitarian crisis.

The state in which the rich and the middle classes remain indifferent as million slip into chronic hunger and intense poverty. When we contrast Almasy with the people of the society, it is very evident that one and the other are struggling for their identities in two different circumstances. In India labouring poor have largely disappeared from the inner pages of many newspapers and even from television screens. It is as though, after the country has gradually unlocked and most migrants are struggling with their loss of identity, hunger and sudden unemployment that racked their lives. The devastating impact of the unprecedented closure of the entire economy which was already in recession, will endure for a long time. However, the immense suffering of the poor has been rendered invisible by the collective indifference of the state and the rich and middle class.

*The English Patient* is a novel that reflects light on the questions the nation and nationalism that gives configuration identities through colonial and anti-colonial nationalisms. The characters are all banished from their motherland who have gathered together the villa San Girolance at the end of World War II. A Canadian nurse who stepped forward for war service has to have an abortion because the father of the unborn child has been killed. Further, she is on the borderline of a nervous breakdown hearing the nerves of her father's death by burns and she was also continuously dealing with the wounded and the dying.

The central character in *The English Patient* whose identity erased as he is burnt beyond recognition. In fact he is Ladislaus de Almasy, a desert explorer who helped the Germans navigate the deserts. He was actually charged the duty to set forth name and also to possess the unmapped desert, which is a massive protectorate in the end of his identity, which is the map of his own features, has been effaced and he is known to the others as the English Patient. As a matter of fact the populace of the villa are all ousted because they are banished group than their motherland. In one sense, the populace of their formed a new community in the villa which is like Eden, isolated from the outside world of war and violence. Identity is momentary and subtle for Almasy: "There were rivers of desert tribes, the most beautiful humans I've met in my life. It was a place of faith.

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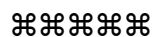
We disappeared into landscape. ...Erase the family name. Erase nations! I was taught such things by the desert.” (138-9, *The English Patient*)

In fact the desert is pictured as metaphor that stands momentary in the novel. It actually cannot be affirmed, possessed and explained. So, depicting it which means affirmation and procession as colonial conviction, is meaningless. The storm continuously manipulated the borders or names as a landscape in which the desert always rejects artificiality. Hence it is identifies as the space for liberty where national identities diminishes. depiction and wars are simply tools for the monitory benefits and political power is what criticises here.

On studying the present scenario of our country people who are forced to be exiled from their own houses due to the floods are also facing the similar situation when we compare with the novel. The community in the villa are simulated to be satisfied with what they possess at that juncture. Similarly in the novel *The English Patient* the character Laszlo de Almasy's only possession is a well-worn and heavily annotated copy of Herodotus's 'The Histories' that had survived the fiery parachute drop. In spite of hearing the book constantly being read aloud to him brings about detailed recollections of his desert explorations, yet he is unable to recollect his own name. He himself is chosen to believe the conjecture that he is an 'English man'.

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## 26.

**An Ecocritical Reading of Symbiosis in Kamala Markandaya's *Nectar in A Sieve* and Amitav Ghosh's *The Hungry Tide***

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**Abstract:**

The 'symbiosis' between man and nature has been reflected through numerous scholarly works in the world. The connection among man and nature isn't simply reliant yet in addition interrelated. The term Eco-criticism has a wide area and has been communicated through numerous artistic genres. The understanding of symbiosis between man and nature can be a preventative admonition to humanity that the abuse of nature over some undefined time frame will prompt an upheaval of nature and is a cautionary warning to mankind that the exploitation of nature over a period of time will lead to his self destruction.

**Keywords:** *ecocriticism, symbiosis, man and nature relationship*

**INTRODUCTION:**

Eco is a short of ecology, which is concerned with the relationships between living organism in their natural environment as well as their affinity with that environment. The relationship between man and nature is not just interrelated but also is a symbiosis. By similitude, ecocriticism is concerned with the relationships between literature and environment the symbiosis with his physical environment are reflected in literature. Ecocriticism, the term has a broad domain and has been articulated thought many literary genres. Lawrence Buell, Cheryll Glotfelty, Simon C. Estok, Harold Fromm, William Rueckert, Suellen Campbell, Micheal P. Branch and Glen A. Love are some of the famous ecocritics.

The term 'ecocriticism' first appeared in William Rueckert's essay "Literature and Ecology: An Experiment in Ecocriticism" in 1987. But, it was only in the 1990s that ecocriticism emerged as a detached discipline although it is a fact that the relationship between man and his physical environment had always been fascinating to literary critics. This fascination is at the scientific level as well as various forms of literary expressions. Human beings have a natural hunt to find their 'roots' and be a part of the natural environment that they belong to. But simultaneously, they have over exploited natural resources and feat nature to its fullest.

Ecocriticism is a branch of literary criticism which has is being discussed world wide as a collaborative study of literature and the environment. It covers the study of subjects like science, literatures, anthropology, sociology, psychology etc and venture to study the conduct of mankind towards nature. Some acclaimed names for this relatively new genre are ecopoetics, green culture and environmental literary criticism. It is study in which has invoked the fascinations of scholars throughout the world.

Ecocriticism is the implementation of ecology and ecological principles and also the study of literature and theoretical approach to the symbiosis of nature, culture and sometimes even metaphysical elements in nature. It scrutinises the depictions of environment in literary texts and theoretical discourse. It is also a study of language through which literature is articulated.

### **Symbiosis between Nature and Literature**

There has been a close symbiosis between nature and literature. This symbiosis has been reflected through writers and poets throughout different cultures across the world. A multifariousness novels, poems and other expressions of literature been depicted on the backdrop of issues concerning nature. Today, environments issues have become a matter of solicitude for many departments and disciplines of knowledge and development. It is a fascinating study for a literary critic to study the texts of writers who have discussed the symbiosis or mutualism of man and nature. Ecology and criticism have become important terms in today's literary articulations. Many authors have expressed their concern for nature due to the greed of human beings and growing population.

### **Deliberations of Ecocriticism in Literature**

In many literary works in English, nature has been foremost issue. Colonialism has been a significant factor in the disaster of environment worldwide. The change in the social and cultural environments of the world have completely changed the depictions of man's attitude towards nature in literary expressions. Ecocriticism is a swiftly expanding area of research covers wide range of texts and theories which study the symbiosis of man and nature. Environmental study in literary texts through nature imaginary, gender construct, feminism, man-women relationship, tourism, culture etc have wider meaning that what is reflected through their literal expressions.

In Indian writings in English too there are many literary books that portrayed the theme of Ecocriticism in them. There are many ways that authors have depicted environmental issues. It is central theme in the book, while in others, it is secondary to the narrative and other themes. The rest of the paper attempts to understand symbiosis of nature and man through ecocritical reading in two Indian English novels.

### ***Nectar in the Sieve: A deep rooted feeling of Rukmini with elements of rural life***

Kamala Markandaya's *Nectar in a Sieve* (1954) depicts the female protagonist Rukmini's attempt to retrieve and revive elements of her families' rural life and a strong sense of rootedness to their home land. Rukmini and her husband toil on the land and have an inseparable sense of belonging towards it. Still, their sole dependency on the piece of land for the survival is also a cause of their poverty. The relationship between land and Rukmini becomes an important insight in to understanding Rukmini's sense of belonging to her rural surrounding. In the very beginning of novel is focussed in the relationship between Rukmini, the land and her rural environment. This is how Rukmini recalls her early married days: 'While the sun shines on you and the fields are green and beautiful to the eyes, and your husband sees beauty in you which no one has seen before, and you have a good store of grain laid away for hard times, a roof over you and a sweet stirring in your body, what more can a women ask for?'

The protagonist Rukmini contracts her husband's praise for her beauty with the beauty that she sees in her fields. But, this harmony with nature that she associates her rural life with is extremely short live, Very soon modern technology which takes man away from nature and ultimately completely destroys their relationship with nature enters the life of Rukmini's family.

The tannery symbolized of modernity. It transforms both, the environment and the economic conditions of village. It also brings about a drastic change in the relationships between the villagers. While Kunthi is glad about the tannery, Rukmini sees it as a threat to the village life and the main factor for the loss of her three sons was tannery. The tannery helped Arjun, Thambi and Raja to deal with the dire poverty that they were struggling with. While it created employment for them, it is also took them their family members, thus, degrading the importance of their family life.

### **The Ecological Issues in *The Hungry Tide*:**

Amitav Ghosh's *The Hungry Tide* (2005) is a prominent pioneer Indian novel to strongly raise ecological issues in India. Ghosh's novel reveals the interactions between the state, the poor, the fauna and flora, and the physical environment, and in doing so this work highlights both the tragedy and the hypocrisy that were inherent in the conservation efforts in the Sundarbans. He portrays the tension between and within human communities, their respective relations with the natural world, and the extra-discursive reality of nature that changes and is simultaneously changed by the friction between land and the sea in the Sundarbans used to create constant friction between the plant and animal life. Man's constant encroachment of the ecosystems of the Sunderbans only justify the tensions between the various elements of nature. *The Hungry Tide* is set in the Sunderbans, an island in the Bay of Bengal which is not just beautiful but also fascinating. For settlers, The Sunderbans offer an extremely unpredictable and insecure life. Unrest and eviction are constant threats and attacks by tigers are most common. Tidal floods destroy the stability of life on the island without any warning.

Amitav Ghosh's *The Hungry Tide* constantly discusses the conflict between man and nature in the context of the Sunderbans in India Bangladesh. The novel reflects the conflicts between the residents, of its determination to destroy or expel them. Through out the year, dozens of people perish in the embrace of that dense foliage, killed by tigers, snakes and crocodiles. Ghosh's selection of the Sunderbans for his setting was aptly chosen. The aquatic and wild life of the Sunderbans. Amitav Ghosh has warned mankind against the over exploitation of nature. The Tide Country is a harsh landscape, full of perils and dangerous death in many forms. 'At no moment can human beings have any doubt of the terrain's hostility to their presence, of its cunning and resourcefulness. This relationship between these ecologies is established through human beings, the most important constituent at this moment. The necessary and developing relations known as society have to mediate the symbiosis between men and nature.

At one time, there existed a metabolic process between man and nature. The man himself medicates, regulates and controls the metabolism between himself and nature but an irreparable rift had emerged in this metabolism as a result of capitalism and relations of production is built on systematic alienation from all forms of naturally based need. So under the rule of capitalism it is the search for exchange value, rather than the servicing of genuine, universal, natural needs, which constitute the objects, the motive for production. Without realizing that what he is trying to produce is his self destruction. The Western civilization spread to the whole world through colonialism, which was both cause and product of capitalism. Capitalistic structure follows Charles Darwin's theory of natural selection according to which the unit of survival was individual / family or species. But, in reality Bateson argues, the unit of survival is organism plus environment. But still we are not learning by the bitter experience that the organism, which destroys its environment, destroys itself.

No human can survive with his utter hostility of their presence, of its cunning and resourcefulness, of its determination to destroy or expel them. Every year a lot of people being destroyed in the embrace of

that dense foliage, killed by tigers, snakes, crocodiles, flood, landslide etc. He tries to decolonize economic activities when he presents the colonizer's plundering of nature as a characteristic of universal human being. This research paper studies this novel from this angle.

Ecocriticism stands not only for the application of ecology and ecological principles of the study of literature, but also for the theoretical approach to the web of natural, cultural and supernatural phenomena. It explores constructions of environment in literary texts and theoretical discourse. Ecocriticism uses literature as a pre-text to study environment issues, and evaluates relevant texts according to their capacity to articulate ecological contexts. The ecocritical theory is postmodern in nature and scope because it fosters not only ecological perceptions of our connection with the natural world, and perceives nature as a process of unfolding and dynamic flow; but also contests the dominant ideological discourses behind various representations of nature. Discourses and nature do not have any direct relationship with each other because nature cannot be regarded a textual construct-the entire ecosystem is out there regardless of how the human language constructs it.

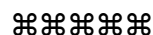
However ecocritical study of literature is very important because man lives from nature, i.e. nature is his body, and he must say maintain a continuing dialogue which it if he is not to die. The man's physical and mental life is linked to nature simply means that nature is linked to itself as man is a part of nature.

### Conclusion

Therefore, the full understanding of the mutual interpretation of reflexive movement of man and nature is the full recognition of necessity, not only in nature but also in human beings. At one time, there existed a metabolic process between man and nature. The man, through his own actions mediates, regulates and controls the metabolism between himself and nature. To conclude with Nature doesn't need man but man need nature; nature would survive the extinction of the human being and go on just fine, but human won't survive without nature.

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## 27.

**Plight of Minorities in Mahesh Dattani's *Final Solution***

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**ABSTRACT:** Mahesh Dattani is a well known Indian play writer. His main focus in his plays is the marginalization and subjugation of the other. Mahesh Dattani's *Final Solution* deals with the theme of minority discrimination in society. The play presents different shades communalist attitude prevalent among Hindus and Muslims in its attempt to underline stereotypes and cliché's influencing the collective sensibility of one community against another. The present paper aim at analyze and discuss and how Dattani has represented the issue of marginalization of minority in the play. It probes the religious bigotry to the present day communal riots. It probes the religious bigotry examining the attitudes of three generations of and middle class Gujrati business family. The gruesome rioting and communal /religious disharmony that took seed in 1947 continued to throw up countless incidents of communal violence in India between Hindus and Muslims, and was underscores emphatically by the brutal bloodshed in Gujrat in 2002. These were some of the issues that Dattani had actually dramatized in the form of Final Solution.

**Keyword:** *gender, discrimination, patriarchal, guilt, marginalization.*

Mahesh Dattani's *Final Solution* deals with the theme of minority discrimination in society. She has good taste for the songs of Sham Shad Begum, Nor Jahan etc. She even wanted to become a singer like them but due to the family restriction, her desires remain unfulfilled. She got a change to visit a Muslim girl Zarine, who also had a great taste for the songs of Nor Jahan and Shamshad Begum. In a course of time, they became best friends.

The scene now shifts to the presents in a town of Gujarat and she is an old women now. An idol of Hindu god is broken down. There are rumours that it is broken down purposely by Muslims and thus due to the tension between Hindus and Muslims, slogans by mobs of the both the communities are heard alternatively. Smita, the grand daughter of the Hardika is talking on the phone to the family of her friend Tasneem as Tasneem has just called and told Simita.

Smita's father Ramnik (son of Hardika) takes the phone from her daughter and assures the safety of tandems to her family and ends the call. As there is quite a tension outside, Hardika advises her daughter-in-law, Aruna (Smita's mother) to property check doors and windows as the dogs have been let loose. Meanwhile, Javed and Bobby, two Muslim boy are in some argument on the side of the road in a nearly area.

Mob arrives at the door Ramnik. They warn Ramnik to either hand over to Javed and Bobby to them or they will break the door and come in. However, Ramnik refuse to do so. The mob stars throwing stones and tricks on the house and also abuses Ramnik. Aruna does not like Muslims in her house and forces her husband to throw out of it. Ramnik bitterly refuse. Ramnik starts talking to bobby and javed.

Aruna asks smita how she knows both of them. Smita tells that Javed is the brother of Tasneem and bobby is her fiancé. When Ramnik and Aruna start insulting Smita for knowing them. Smita defends herself boldly by saying, there's no harm in that. It is also Ramnik offers him a job at his cloth-shop but

Smita warns her father from doing so. When Ramnik inquires about the matter, she reveals that Javed was hired by a terrorist organization and was thus expelled from his house. Javed condemns her for betraying her friend as she promised Tasneem that she will not expose the reality of Javed.

Ramnik starts asking Javed about his involvement in terrorism in a teasing manner, Javed became furiously and yells hot words. Ramnik angrily slaps Javed and Bobby then tells when they were young, Javed happened to touch a letter of his Hindu neighbor who abused the former badly. Javed got angry and after some days threw pieces came to Javed's house and abused him harshly. Telling the story, Bobby adds that Ramnik's community is partially responsible for make him so because prior to that incident, Javed was the hero of his locality.

Later Bobby became the fiancé of Javed's sister Tasneem. All the three friends became frank and start cracking jokes and even throw water on each other. Meanwhile, Hardika (daksha) who was memorizing how she was beaten by her husband for visiting Zarine's house (as there arose some conflict between the two families), scolds Javed and wishes that like her.

Father (who was killed by Muslims) his sisters should also suffer. Ramnik requests her mother not to blame them. When Aruna comes out after taking bath. Bobby unexpectedly Ramnik starts talking to Bobby and Javed. Ramnik asks them about their studies and upon learning that Javed is a school drop-out start talking bad about him. Smita comes and recognizes both of them.

Yatra of Hindu, some Muslims threw stones on the chariots that made the idols of god to fall and break into pieces and even Pujari was stabbed to death. The event led to the imposition of curfew in their town. Smita comes with pillows for Bobby and Javed. When she asks them to sleep on the floor (as they have no extra space for them) Javed answers' "I'm used to". Bobby says that he came in search of a job.

Bobby and Javed decide to leave. Ramnik desiring to make Javed accept his job at any cost threatens them by saying that he will call the policy. He reached the chariot and tried to stab Pujari but the latter begged for mercy and thus he becomes still. Ramnik asks them about their studies and upon learning that Javed is a school and Bobby is her fiancée. When Ramnik and Aruna start insulting Smita for knowing them Smita defends herself boldly her saying, there's no harm in that Javed does not live with his parents.

Ramnik then asks how he can meet his sister. Javed says that unlike them he (the Hindus) he loves the people of his community. Aruna gets outraged and Javed apologises. Mob throws stones at the house of Ramnik. Javed scolds Ramnik saying, "Those are your people". Ramnik tries to defend himself.

Ramnik still sympathetic explains how the conflict started. There were rumours that during the Rath Yatra of Hindus, some Muslims threw stones on the chariots the made the idols of god to fall and break into pieces and even pujari was stabbed to death. Ramnik tries defend himself. He also tells how his grandfather was killed by Muslim mob soon after the partition. Ramnik offers them milk. Javed being in thoughts explains, "it must feel good being majority, they have full liberty to do whatever they like with them.

The event led to the imposition of curfew in their town Smita come with all his passions died and he threw away the knife but someone else took it and stabbed the Pujari to death. Ramnik is moved and calls Javed brave. Smita comes and apologizes for exposing him. After a while, Aruna also comes and after ensuring that it is a safer to go outside things of bringing water. Smita suggests taking the help of Bobby.

In the *Final Solution*, two Muslims boys, Javed and Bobby (babban) take refuge in the house of a Hindu businessman, Ramnik Gandhi, while a communal riots rages outside. The agony and suffering of both the Hindus and Muslims during the time of partition of the country is still green Hardika's memory.

He is only towards the end of the play that she is rudely shocked to learn from her own son the truth of the ‘mysterious’ bitterness between them and their Muslim friend.

The roots of Hindu – Muslims violence are explored in the play in the backdrop of the communal riots, religious beliefs are popular myths are explored. The Understand comment seems to be: every religion is inherently oppressive, “The demons of communal hatred are not out on the street says Mahesh Dattani in his preface to *Collected Plays* (Penguin, 2000).

“They are lurking inside ourselves,” To quote Alyquepadam see, “can we shake off our prejudices or they looked in our psyche like genes? .Will be ever free or ever locked in combat – Arabs against Muslims? Are they any final solution? This is exactly what Mahesh Dattani attempts to in his final solution. As Bobby says:

A minor incident changed all that...we were playing cricket on our street... The postman... was in hurry and asked. Javed took the latter...and opened the gate...a voice boomed, “what do you want?” javed holding out the latter...his usual firmness vanishing ordered. Javed backed away, really frightend... the man came out with a cloth.wined the letter before picking it up, he then wiped the sport on the wall the letter was lying on and he wiped the gate! We all heard a prayer bell, ringing continusly. Not loud, but distinct...we’d heard the bell so often every day of our life that it didn’t means anything...but at the movement ... We all heard dropped pieces of meat and bones into his backyard. (Mahesh 43).

The play examines the so-called liberal attitudes to communal ism. We can discern in the play see the repulsive frenzied, perfidious power of the perpetrators of these crimes.

Dattani highlights the deep sense of futility of such bloody acts violence. He is successful in touching the deep sense of futility which fills the heart of these involved in committing. Such violence, saved is not the only sinner.

*Final Solution* talks of the problems of cultural hegemony, who Hindus has to suffer of the hands of Muslims majority like the character of Hardika and Daksha in Hussain’s hand, and how Muslims like javed suffer in the setup of the major Hindu community.

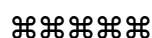
Aruna: Does being a Hindu stifle you?

Smita: No, living with one does. (Mahesh 58)

Final solution deals with anti-fanaticism concerns –not only religious fanaticism but fanaticism in all walk of life. And appropriately enough, Dattani demonstrates this by showing the various way in which most people, overtly or covertly, are party to acts of fanaticism and are responsible for a good deal of the conflicts that exist within society - be it at the macrocosmic level of the nation – state or even the microcosmic one of the family.

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## 28.

**Avoidable Pasts in Preeti Shenoy's *The One You Cannot Have***

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**ABSTRACT:** This paper aims to analyse the latent content of the novel in the light psychoanalytical theory and other psychological concept, i.e., the story is based full past relationship. Love is incidental for life, after killed your happiness. Past life is golden life, after present life deep represents memories. Sometimes is impossible to control feeling and therefore sometimes harmful. Believe that when you find your true soul mate you life magically transforms. This is reflected past life.

**Keywords:** *love, subconscious, emotion, past life, transcends*

Preeti Shenoy, is highest selling authors in Indian, she has been awarded the 'Indian of the year' award for 2017 by Brands Academy for the contribution to literature, has been gifting in teasing novels to the readers with her real-life. Themes and her simple vocabulary. Shenoy's is also a self taught artist. In her *The One You Cannot Have* she deals with many untold psychological issues faced by youngsters. The story based particularly married women life depression and repression. In *The One You Cannot Have* she talks about love in the 21<sup>th</sup> Century. The story is based a reality of life, full of adjustment.

This story aims to analyse the latent content of novel in the psychoanalytical theory. It has out the hidden aspects of the novel, by analyzing the strange attitudes of the significant characters. About this book another master from the Author where it speaks about life. *The One You Cannot Have* is a love story based on the multifaceted ground of love. The love story close relationship and friendship in the context epic story. The story takes in a village called UK, situated in Norwich where a young man, Aman mystifies past life based story.

It revolves around past relationship between Aman and Shruti across avoidable past life. So he changes his thought and inseparable, emotional feelings of Shruti's relationship, discovering new aspects of friendship and love in today's world. Relationship when is broken without a proper closer comes back to hunted present life.

The story has quite few interesting characters but there are three main characters which constitute the main plot of the book Aman successful in his career and after; He's all set to return to India. Shruti is the girl with whom he spent some wonderful moments, yet he could not have her. Aman had never envisaged his future. But it was Shruti who had walked out of his life leaving him sheltered and heartbroken and just when he thought, that he had moved on the ghosts of his past return to haunt him. She married Rishabh but a day doesn't pass in her life without the memories of her perfect relationship with Aman prowling her banal and mundane day-to-day life.

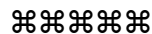
Anjali is an exuberant and vivacious girl working as a columnist in women's magazine. The author described the places in this story which is triangular. It reveals sad of irresistible. This book is great pick if you have not read many Indian authors. This book will past life based. The conflict of thought and love

experienced by Shruti is realistic marriage is not shown as a present though, but as a reality of life, full of adjustment.

*The One You Cannot Have* is a story of intense relationships delivered with an elegant narration. His past with Shruti still lingers on in the depth of his heart. His moved on past life. Aman accept Anjali love. Aman's, Anjali's and Shruti's love sails smoothly. This story ends abruptly. It is the good concoction of emotions, strong characters and a good story. The story is based on the beat of true love a heart-touching and moving story. Aman is feeling enclosed emotion life. It covers with communication in its own sweet way, with a display of happiness and sadness. It has given a more importance to the memories. So this avoidable past wants psychological stabilities and mental capacities, whenever we think about the old memories. It makes one think about the old unforgettable past memories. This book for an insight to save your failing love relationship, or to lament about the 'one you cannot have; the plot is based reality that it transcends.

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## 29.

**A Study on Female Characters in Kalki's *Sivagamiyin Sabadham***

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**Abstract:** Literature is said to be an interpretation of life or society in which it was born. Various types of literature and its style reflect the changes in that particular society, its contemporary period, and the cultures and tradition followed by the society. The novel is not a photographic picture of the society but the reflection of social fact and conditions of particular movement in which it has been written. Analysing and studying the female characters of Kalki's *Sivagamiyin Sabadham*, through which trying to explain that the term feminism "don't exist in ancient period, both men and women treated equally during the seventh century. It is to be noticed that the word "woman" is having two more letters than the word "man". When women steps forward the entire world moves along with them. During ancient period women enjoyed equal status with men. Patanjali and Katyayana were the best examples for women educated during ancient period. Rig Veda denotes women were free to select their husbands, and epics like *Ramayana* and *Mahabharata* states the same and named it as "suyamvaram". Gargi and Maitre were notable women sages. Only during medieval period status of women were declined and became lower. But, very important was that the ancient women were utilised their equal status in moralistic way. They never misused their freedom. By studying the characters in detail, their role that interprets their life style and know how men treated women on seventh century.

**Key Words:** *classical women, moralistic life, Indian cultures, humanity.*

**Introduction:**

*Sivagamiyin Sabadham* has been written by Ramasamy Aiyer Krishnamurthy, well-known by his pen name Kalki, which is tenth and last incarnation of Lord Vishnu, who destroys the foulness and darkness in the world, likewise Kalki took an incarnation to destroy the darkness in Tamil literature. He was an Indian Tamil writer, journalist, critic, poet and independence activist. Kalki's writings were over hundred and twenty short stories, five novels, three historical romances, editorial and political writings and many film reviews. He was born and brought up from a poor family. His first book was published in 1927. Kalki's witty, his sword like comments on politics, literature, music and other forms of his art were reached and ceased the interest of large number of readers. Most of his stories and novels were published in *Vikatan*, the Tamil weekly magazine. He received the Sangeetha Kalaisikhamani Award conferred to him by the Indian fine art society in 1953. Kalki's life was narrated as three biographies, they are: *Ponniyin Pudhalvar* by Sunda, *Amarar Kalki* and *Oray Roja*. Most of Kalki's work deals with the theme of Tamil empires, Chola and Pandya dynasty, love, beauty of women and nature and triangle love etc.

*Sivagamiyin Sabadham* was a historical Tamil novel of seventh century, the war between the Pallava emperor, the Chalukya emperor. The novel described the assets of Pallava kingdom with detailed explanation. It dealt with the war tricks handled by the kings, the braveness, wisdom, and kindness of a perfect king towards the country folks. The major themes of the work were war and class. There were no gender discriminations, women were praised by their contemporary men. Sivagami was the best dancer of Pallava kingdom. She was the pivot of the story the story revolved around her. Both Sivagami and Mamallar, the Pallava

prince were in love relationship. Naganandhi, a Buddhist monk loved her and her dance, he was also a brother of the Chalukya emperor Pulikesi II. Naganandhi was a protagonist, he manipulated the entire plot. He made his brother Pulikesi to declare war against Kanchi (the Pallava kingdom) in order to get Sivagami. His plan succeed and deported Sivagami to Vatapi (the Chalukya kingdom), by defeated Kanchi. After nine years, Mamallar gathered huge army to won Pulikesi, when he was a king and admitted Sivagami in Kanchi. Meanwhile, when Sivagami was in Vatapi, Mamallar married Vanamadevi, the Pandya princess. They had two children. When Sivagami returned to Kanchi, she came to know this and she decided to become a Buddhist sage. She doesn't want to marry anyone else and she dedicated herself to Bharadhanatyam, in which she is master.

The major female characters appeared in the novel were: Bhuvana Mahadevi (the queen of Kanchi), Sivagami (heroine of the novel), Kamali (friend of Sivagami), Vanamadevi (the queen), Ranjani (a kabaligai), Umayal (a soldier's wife). These characters belong to classical period, in which women enjoyed equal status with men in all aspects of life. In puranas and epics in India, every God was shown as husbands of their wives, Bhurma with Saraswathi, Vishnu with Lakshmi and Shiva with Parvathi. These show that men gave priority to women during classical period. Each and every female like queen, princess, maid, all got equal rights as men according to their classes.

Bhuvana Mahadevi, she was the wife of the Pallava Emperor, Mahendra Varman and mother of Narasimha Varma (Mamallar). She was a Queen and she got the equal respect what the king gets. She was so friendly with her country folks, and she was motherly nature. "I will look after that motherless girl like my own daughter". (Kalki, Vol-II, 83) This was said by Bhuvana Mahadevi towards Sivagami. Though Sivagami was a dancer as she was not equal to the queen by class but she was so kind towards her, this shows the moralistic nature of her. Her son and husband took decision with her permission. It shows her priority.

Sivagami, at the time the story opens, she was 18 years old girl; she was deeply, madly, and truly in love with Narasimha Varma, the Pallava prince and her childhood friend. She was impulsive and capable of great feeling. She was an extremely talented dancer. Kalki spent more time in discussing her inner life and feelings than those of anybody else. She was clearly the star and central perSonality of the story. She was a daughter of a sculpture, Aayanar. She lost her mother at her early age and being bought up by her aunt, who cannot speak or hear. Her father, an artist with his head in the clouds, she was pretty lonely person. During most of the story, she hardly got to meet her lover and has no other friends. She stayed with her father in the middle of the forest. Her only companies were Rathi, a pet deer, Sukha Brahma Rishi, a parrot. We got to know most of her thoughts and feelings through monologues to these two pets.

Sivagami was an educated woman, talented dancer. She was patriotic, hard hearted, soft nature, genuine and respectful perSonality. Her lover Narasimha Varma was ready to leave the kingdom for the sake of her. "Sivagami! If you agree, I will leave the kingdom to its fate and stay with you. You are more important to me than the kingdom" (Vol-I, 52). This was said by Narasimha Varma to Sivagami. When she said about their status as she was a common folk and he belongs to the royal family. Hence, we came to know, men in ancient period gave importance to the women than their wealth and country. Sivagami rarely and secretly met Narasimha Varma and expressed her love towards him. Both gave importance to each other. Though they met in secret they never move out of their culture and moral. They never misused their privacy. Sivagami's relationship remained pure till the end of the novel, though it was not a happiest end for Sivagami. She was also pretty in nature. "A stunningly beautiful women" (Kalki, Vol-I, 23). This line was the first introduction of Sivagami in the novel. Every ancient Tamil women were beautified by ornaments and flowers, this shows the tradition of the Indian society. By means being cultural bonded makes a woman more beautiful.

Men in Sivagami's life were very genuine. Aayanar, Sivagami's father loved his daughter very much. He was afraid of being separated from his daughter. He can't leave her in any cases. When Sivagami was imprisoned by Vatapi king Pulikesi,

Aayanar suddenly thought of Sivagami! What happened to her? He forget everything else. Prabhu! Your soldier captured my daughter Sivagami and took her away. Aiyyo! Please save her. How could I have forgotten about Sivagami and talk about sculptures? Shreiked Aayanar. Pulikesi said, "Aayanar! By God's grace no harm will befall your daughter. She will reach Vatapi safely! "Aiyyo! What are you saying? Sivagami going to Vatapi? Then why should I remain here? Take me along too (Kalki, Vol-III, 114).

This was how Aayanar reacted when leaving his daughter Sivagami. Narasimha Varma, her lover can't tolerate that his Sivagami was taken by the traitor Pulikesi, he wants to kill him not for the kingdom but for Sivagami and said, "I will not forget you no matter how many births I take! I will first seek revenge on the sinners who separate you from me then I will come in search of you." (Kalki, Vol-III, 149) He not only shouted with rage but also he did so, he took revenge on Vatapi and won Sivagami after nine years.

Strong women don't play victim, don't make they pitiful and don't point fingers. They stand and deal. Sivagami was a very strong and brave woman, so that she stand and deal her problems boldly. It was one of positive quality that developed from the mean way of the fiction. She never raised her voice against anyone, this seemed to be she was a silent and shy woman. But, she was strong enough by heart. When Pulikesi, the Vatapi emperor asked her to come along with him to his kingdom as a slave in order to free other Pallava women folks and sent them back. Sivagami agreed to went along with him. She immediately stood up and said, "I agree emperor! I agree to your conditions!" At that moment, Sivagami's facial expressions were divine. It seemed as the Sita who faced Ravana. Later, the tragic life of Sivagami made her rough and she took oath and ordered Narasimha varma to declare war against Pulikesi and won then only she would come to Kanchi.

Do you know when I will leave Vatapi? One day the brave Mamallar whom you maligned as a coward, will invade this city. He will decimate the Chalukya forces like a lion attacking a skulk of foxes. He will despatch the sinner Pulikesi who made me dance on the street junction, to Yama Loka. Rivers of blood will flow down the streets along which the imprisoned men and women to Tamizhagam were taken in procession. ....The city will become graveyard. I will leave the city only after seen this sight with my own eyes. Mamallar will come to defeat the Chalukya savages, hold my hands and take me back. I will leave only then. Even if you were to send me by palanquine or an elephant I will not leave! (Kalki, Vol-III, 221)

When Mamallar, came secretly to fetch her, she refused to go along with him. This oath made her so adamant and she became a devilish character. She gave trouble to Narasimha Varma by making another war. Her oath also made him to marry another woman.

A woman's strength is not just about how much handle before she breaks, it is also about how much she must handle after she is broken. When Sivagami was broken when she knows her dream lover and all her life goes to another woman. She cried as much as she can and she never cried again for the same reason. She strongly decided to become a devotee of god Ekambareshwar. As she couldn't imagine someone else in the place of her lover. Aayanar has worried that Sivagami had become insane.

Kamali was friend of Sivagami. Kamali's father was a reputed horse trader in Kanchi. So the head of the army used to inspect the horse and they met often, his son, Kannabiran also accompanied with him. When two fathers discussed horse trading, the son and daughter bartered their hearts. They succeed in their love and they got married with their families' support. "Are you leaving too Kanna? Is that true?" said Kamali. "What kind of question is this Kamali? If Mamallar goes to war, how can I not accompany him?" (Kalki, Vol-II, 77) said Kannabiran, through this we came to know that she used to call out her husband's name as her

husband used to call her name. There is no supremacy in respect within husband and wife i.e. men and women from same class were equal. Mamallar, later he married daughter of Pandya king, Vanamadevi by his fate and on compulsion of his father on his death bed, when Sivagami was under the control of Pulikesi in Vatapi. Though he loved Sivagami he buried his love after marrying Vanamadevi. But, his promise to fulfil her oath always made him to rage at Pulikesi. He fulfilled his promise and fetch Sivagami to K a n c h i . Mamallar declare war in order to brought Sivagami after nine years and when he returned back with victory and also with Sivagami, Vanamadevi was ready to sacrifice her life and also the prestigious Queen position and also Mamallar. She decided this before the birth of their two children, on the very first day of her married life, when she came to k n o w a b o u t h e r husband's love relationship with Sivagami. When Mamallar came to know her wish he was totally disappointed and covey his pure love towards her after marriage, and declared just war to fulfil his promise and not to get marry her.

Ranjani was a Kabaligai. Though she was arrogant in nature, she was genuinely loved Naganandhi. Only for his sake she buried Pulikesi and she also died to protect her lover though he was not favour of her and he cheated her. She was loyal even she knows that her lover was cheating her.

All the female characters in *Sivagamiyin Sabadham* maintained relationship with only one man and considered all other men as their brother example Sivagami called Paranjothi and Kannabiran as "anna". All of them are patriotic, Kamali lost her husband in a battle field, Sivagami herself surrendered her to Pulikesi in order to protect her country people. Vanamadevi, married Mamallar though she knows that he was in love with Sivagami, for sake of the country's welfare. Ranjani leaves her soul during war. They never overcome their moral way as they were moralistic so they were praised and protected by their contemporary men

### Conclusion:

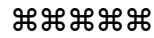
From these characters we came to know that ancient women enjoyed equal status with men, they were safe and moralistic as they followed our tradition and cultural norms. Modern women are not feeling protected as they are against tradition and culture. The modern women are not in safe zone. The way of dressing, the way they expose them having more boyfriends these kindles men to have bad thoughts and bad opinion on their contemporary women. In short, maximum of modern women are misusing their rights in the name of feminism. They are taking over advantage on every aspects of life which leads to ruin their life themselves without their knowledge. In other hand the women how they teach their sons and the way he bought up by his mother and his society will make a man as good or bad.

The arrest of four members a gang of men for the alleged abused and sexual harassment of several women in Tamil Nadu's Pollachi has caused uproar in the state in recent, Nirbaya's case in New Delhi few years back, a small girl child abused by a political party members in Mumbai. These cases are few examples for the women safety in the contemporary modern society without tradition and culture. The cultural norms are allocated only for the safety for women and to create a moralistic world. Therefore, India is a moralistic country with its cultural norms.

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## 30.

**An Unutterable Desolation in Mary Shelley's *Frankenstein***

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**ABSTRACT:** Mary Shelley's *Frankenstein* depicts Victor to be a desolate human of the sphere through his scientific research which goes beyond the horizon to fulfill his dreams to attain the unattainable and this made him desolate himself. His creature, the 'monster' hints the uncanny defamiliarization of the familiar role of the society. It reveals how the society reacts if anybody does not suit its taste and desolates the unsuitable with the ticket (badge, label) of preternatural. The Monster's hideous appearance is the reason for the desolation of the monster as well as of Victor. This upshot not only in the reader's realization of a defamiliarization but the monster's own defamiliarization with society. A minute reading of *Frankenstein* shows the creature's desolation and reason of desolation carried only through its appearance and of its yellow skin.

**KEYWORDS:** *desolation, appearance, loneliness, monster, society*

Mary Shelley's *Frankenstein* has been allotted to the genres of Gothic and of fantasy and it contains parts from each of those genres. This novel is that the terribly power glass through that we will have the glimpse however society alienates individuals attributable to their sure characteristics that typically do not fulfill the specified and decisive style of the society. It uncovers the uncanny defamiliarization of the acquainted role of the society. The monster, a creation of Victor Frankenstein's madness is employed to testify this.

The monster's hideous look is that the reason of the society's disliking it and so it is regarded with disgust and emotion. Though the monster has amiable intentions, the individuals around him, moulding their mind in accordance to the society's worth and rules, straight off take it as a right that the monster is truly evil. The monster is rejected by people that don't grasp him, by individuals he loves, and even by his own creator, Victor Frankenstein. The importance that the ordered society likes solely the ordered individuals and whole places upon person's look is proven by the method that Frankenstein's monster is judged supported his monstrous facade.

*Frankenstein*, is concerning Victor Frankenstein a young, sensible man of science, UN agency is hooked in to finding the key of giving life. He is employed alone in his laboratory and he creates a living being out of the organs of dead men. The monstrous creation is initially light and sensitive however attributable to mankind's worry of its look, the monster is forced to cover off from society. The story of Frankenstein is often seen as a battle between Victor Frankenstein and Monster of the story.

The monster's hideous look causes anyone UN agency sees him to escape as a result of, because the society clears out, the terribly look of the monster contradicts his inner goodness. It doesn't support the shape of beauty and order. It is perceived as somewhat satanic. The monster's first encounter with a personality happens once he enters into a hut happiness to associate degree previous man and seeing the monsters look the person becomes frightened though the monster will no hurt to the person. It is a sworn statement that the society is rarely able to settle for the monster, associate degree unknown creature as a

section of the society and it's enough to assume that the unknown creature is taken into account as a monster with evil thoughts and intentions. The monster features a similar expertise in an exceedingly village the subsequent day. During this case the reactions area unit completely different. One amongst the villagers faints, some scream, and also the majority of them attack the monster. They think that either they ought to hurt or drive out the monster before it'd take the possibility to harm them. The individuals' area unit is unable to assume that there could also be softness in some corner within the mind of the monster and that we understand it after we see that the monster saves the woman in spite of his being unloved by humans before.

The monster's anger and frustration towards group leads it to hunt revenge on its creator which ends up within the killings of Victor's brother, Victor's ally and his adult female. The monster takes its refuge at the pole wherever Victor pursues the monster so as to kill his creation once and for all. Instead Victor is fatally wounded by the monster and also the story ends with the monster inculcative group of lacking compassion before it vanishes into the Arctic Ocean with associate degree ice raft.

Mary Shelley's novel is in particular concerning the theme of alienation and also the innocent victims that area unit suffering from it. The author presents associate degree exceptional character in Victor Frankenstein and his creation, the monster. They are like two halves of a personality that can't live while not the opposite. In the end, this conjointly results in their ruin. The aim of this essay is to analyse the theme of alienation in The Virgin Shelley's Frankenstein and to gift proof that support the essay's purpose.

The theme of desolation is additionally shown through Victor's creation. Desolation is that the condition of an area or factor that has been broken in such the simplest way that it is now not appropriate for individuals to like in. not like its discoverer, the creature doesn't prefer to be alienated. Rather it is, in fact, other UN agency isolate it attributable to its hideous look. Actually, all the creature needs is to be favorite, however once several tries to suit into society, it realises that it'll ne'er be accepted by humans.

The first expertise with the planet is once the creature opens its eyes, and sees Victor's frightened look. Victor straight off flees. The creature's own 'father' rejects it even supposing he has created it; "unable to endure the facet of the being I had created, I rush out of the area and continuing a protracted time traversing my chamber, unable to compose my mind to sleep." (MS, Frankenstein 1994) The creature is left on their own with no data concerning wherever it's, who it is, and is sort of a new born kid left alone within the monumental world. The second expertise the creature has with humans is by contact with the villagers, wherever they throw stones at it to create it leave them. "I had hardly placed my foot inside the door before the youngsters scream, and one amongst the ladies fainted. The total village was roused; some fled, some attacked American state." (MS, F; p: 123)

Individuals area unit aghast and afraid of the creature and arrange to drive the creature away. The rejection of the DeLacey family is that the creature's third expertise with humans. This is often the primary family that it comes connected with, and conjointly needs to be a section of. Attributable to its previous expertise with humans the creature decides to cover, and on the QT observe the family.

The creature finds out "that these folks possessed a way of human activity their expertise and feelings to one another by articulate sounds. The creature believes that the language is 'a godlike science' which can facilitate it to be accepted and it learns the language by observant the DeLacey family. It conjointly believes that if it might solely tell the blind father its story which would be accepted by their family. however it gets interrupted by the youngsters once they enter the house, and in concern for his or her father's life they react by forcing the creature away with violence: "Felix darted forward, and with

supernatural force torus ME from his father, to whose knees I clung; during a transport of fury, he dotted ME to the bottom and affected ME violently with a stick.”(MS, Frankenstein 1994) another time the creature is rejected owing to its hideous type.

In this novel, the blind father is that the solely person throughout the novel UN agency is ready to pay attention to the creature’s story, and become touched by it since he cannot see the monster. Even supposing the creature looked ugly, it is no fool, and it realizes that it is solely likelihood for acceptance is that the blind person, UN agency might solely decide him by its story and not by its look. In keeping with Chris Baldick, the monster’s most convincingly human characteristic is after all his power of speech. He explains that the standard read of monsters is that they must be seen however not detected. In Frankenstein, Mary Wollstonecraft Shelley offers the creature its most significant options, its terribly human desires and feelings.

The DeLacey peanut gallery conjointly shows the creature however abnormal its own position is while not folks, friends, and relations. The creature longs for a family, to belong to one thing and eventually be accepted. It is no equal and no lineage; it is simply joined along by limbs of various corpses. This conjointly reflects alienation, the creature has human features; the need to be treasured and to like, however still it doesn't match into human society. The family symbolizes the creature’s first “school” of attribute, and also the lesson it learns is that it does not slot in. This reflects each human and society’s basic read of our fellow creatures. Shelley herewith argues that deviance is not accepted by society.

The creature’s efforts to suit into society fails and is overwhelmed and humiliated. It declares: “...ought to feel kindness towards my enemies? No; from that moment I declared ever-lasting war against the species, and over all, against him UN agency had fashioned ME and sent ME forth to the current unwarranted misery.” (MS, Frankensrein 1994)

Subsequent to these events, the creature finally realises that it'll ne'er be accepted or treasured by grouping. The creature decides to retaliate with violence: “I’m malicious as a result of i'm miserable. Am I not shunned and detested by all mankind?” (MS, F; p: 173) It merely responds within the same manner the humans have towards it, with violence. It is such devastating experiences that ultimately flip it into a felon. The monster is innocent within the sense that it's not chosen alienation itself, this is often conjointly the explanation why alternative innocent folk’s square measure killed.

Victor’s younger brother William, associate degree innocent boy, is killed, and their maid Justine, UN agency by her name may be taken as justice, is incorrectly defendand and presently conjointly condemned of being William’s felon. Elizabeth explains the explanation for Justine’s destiny as “men seem to ME as monsters thirsting for every other’s blood.”(MS, F; p: 211) rather than the monster, grouping is currently beginning to be like monsters. Victor’s friend Clerval and Elizabeth are also killed by the monster. Owing to society’s treatment of the innocent monster, folks at intervals the society square measure rewarded with a similar coin. if truth be told all the creature very desires is to flee alienation, and to possess a adult female to like and to be treasured by.

As a final resort the creature demands that Victor produce a feminine relative to that for company. Initially Victor considers it owing to the creature’s speech, and guarantees to make a lady for the creature. However, he regrets his promise and tears the feminine creation apart before it's finished. This ends up in the creature retaliating by killing Elizabeth, Victor’s adult female to be by actions that square measure principally supported revenge. The creature Victor has created becomes a monster owing to its observations, and experiences of grouping. From the start it's a tabula rasa and is neither evil nor spiteful;

it gets overwhelmed and driven off owing to its look. It is society and grouping that shapes the creature into a savage.

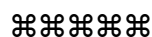
The theme of desolation is while not a doubt one amongst the foremost vital theme in Frankenstein. Desolation is that the common divisor between the three main characters. Victor Frankenstein may be the sole character that a lot of or less chooses alienation by himself owing to his want for data. Within the finish Victor becomes the unfortunate person of his own creation. The monster, on the opposite hand, is from its 'birth' a tabula rasa, it is the experiences the monster encounters in life that replicate its actions. The monster is greeted with disgust and violence even supposing it comes with friendly intensions. Afterwards it is forced into alienation so as to survive, and becomes the savage that grouping believes it is. By giving the monster a voice, the reader will pity the pain and suffering that's caused by humans. The third character, Henry M. Robert Walton represents the healthy individual, and he conjointly represents the balance between Victor and also the monster.

Walton encompasses a dangerous and sensible an honest a decent aspect that can also represent Victor's dangerous aspect and also the monster's good aspect. Each of these facets represent the healthy person. The characters in Frankenstein square measure all victims of desolation and loneliness. None of them have chosen by themselves to be during this scenario, they are victims attributable to the actions of others and these actions have later on left them within the grip of isolation.

Mary Godwin Wollstonecraft Shelley presents society from the perspective of the weak and also the poor via the monster. She points resolute the reader however a person's being involves live alone with none sense of human affiliation, and therein sense lacks all attributes; cash, possessions, and an honest cognomen that square measure the price ticket to acceptance. Shelley is admittedly questioning what it suggests that to be a person's being. No one chooses by themselves to face alone to fulfill the world's potentialities and setbacks. The theme of desolation additionally follows a pattern that's recurrent throughout the entire novel. In another read, because the god created Eve to accompany Adam Frankenstein could created a feminine monster to try to made them feel pretty much as good creature. If the produce a feminine creature to accompany the male monster, it'll not deviated, depressed, alienated or blasted it's going to have its own life with life with the feminine creature as Adam had his life with the support of eve.

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## 31.

**Magical Realism in Salman Rushdie's *Midnight's Children***

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**Abstract:**

Magical realism meticulously paints mythical elements into realistic fiction. It blends historical proceedings reminiscent of facts with mythologies, fantasies, allegories and transforms them into an innovative and artistic novel. This paper examines two novels which have unique mirror reflections featuring unfathomable eras and explore the magical realism concealed within. Salman Rushdie's *Midnight's Children* primarily paves ways to shifting mysteries, intriguing conflicts, and hidden emotions of characters. In this novel, Rushdie blends realism with magic and this magic is twined with its techniques; thus setting a perfect pedestal to comprehend magical realism. This article elucidates Rushdie's work on *Midnight's Children* – a narrative of protagonist Saleem Sinai's fictionalized real life circumstances at Indian subcontinent and also expounds correlation between fantasy world and factual existence exhibiting magic realism.

Proficiently, the author used magical realism as an effective tool to resolve problems of characters' life by combining historical events with mythical elements. Despite contradicting outlook, magical realism does possess vital convictions in expressing realism through ineffable enchantment. Rushdie infatuated crucial common persuasion work towards instructing the indescribable idea.

**Keywords:** *magical realism, fantasy, history, mythology, conflicts*

Magic blends with reality in a particular literary style known as magic realism. It meticulously paints mythical elements into realistic fiction. In magic realism supernatural events, fantastic creatures like abnormal animals, hybrid creatures, and mythological characters had been involved into a real setting. In other words, magic realism is blended with historical proceedings reminiscent of facts with mythologies, fantasies, allegories and transforms them into an innovative and artistic novel. Many authors usually use magic realism in straight forward narration but the objective is readers' understanding the deeper layers of meanings within the text. It basically uncovers all the major themes of the novel so the authors have a chance to reimage the history to a certain extent.

The first and foremost literary form is magic realism. It equivalence is recognized between real and real that is magic realism. In 1925, Franz Roh, German art critic introduced the term magical realism as "Magischer Realismus". Later, Spanish writer Angel Flores used this term in his essay "*Magical Realism in Spanish American Fiction*".

It states that magical realism is a reference of writing which fuse the characteristics of magical realism and marvelous realism. It gives level of visualizing the invisible, experiencing the inexperienced, knowing the unknowing and, dreaming the Utopia which leads to do impossible as possible and achieve the extent.

In the record of Indian English Fiction, Salman Rushdie is the first of new novelists to arrive the herald of current period. His main asset of writing is evaluating the imagination. It makes readers visualize the

story vividly in their minds and feel the sense of comic. Rushdie's choice of word in every novel plays cascades the level of obsessive dismissive. His *Midnight's Children* (1981) primarily paves ways to shifting mysteries, intriguing conflicts, and hidden emotions of characters. This novel has an unusual kind of mirror that reflects external features of the era and Rushdie used magical realism as an instrument of ambitious political and religious allegory which intrigues swing mysteries, conflicts, and inward feeling of the characters in the novel. Rushdie blends realism with magic and this magic is twined with its techniques; thus setting a perfect pedestal to comprehend magical realism.

Saleem Sinai is the central character and storyteller of the novel *Midnight's Children* - three generation of Sinai's family lives in the story. The book is entitled with children who were born in course of midnight of Indian independence between 12 am to 1 am on 15<sup>th</sup> August 1947. Saleem discovers that all children born in the exact time of independence are gifted with special powers. The novel is concluded with the narrator, Saleem, dying in the pickle factory near Bombay. Saleem quoted

One day, perhaps, the world may taste the pickles of history. They may be too, strong for some palates, their smell may be overpowering, and tears may rise to eyes . . . that it will be possible to say them that they possess the authentic taste of truth . . . that they are, despite everything, acts of love. (Rushdie 644) Saleem in a roundabout way strut about history of his life as well as Indian history before independence. So he let known his tragedy story to his would be wife, Padma. Though he is gifted and has been endowed with more powerful gifts than others he didn't lead his life happily. The magic couldn't give him the happy life he wished, he lead the life in real as every human with sorrow and tragedy. In this novel Rushdie related the realty of individual life to level of supernormal unreality. Salman's gift of magical powers telepathy and keen sense of smell and other midnight children's magical power made them to swing in past and present and they seem to be victims of their period.

Instead of Aadam Aziz, grandfather of Saleem narrating the story Rushdie made Saleem read the story of his grandfather life and had a glimpse towards colonial and post-colonial agony. Saleem who is not in the next linear generation pattern narrated the story. This implicates Rushdie's visualization of fantasy and realism in psychological state of Aadam. Magical realism starts with Saleem and it ends with him. In end of the novel he seems to think like normal human rather than of magical man. This implicits human life can vary by their living style and pattern but they remain same with their birth and death.

*Midnight's Children* intensely interweaves Indian democracy in wake of its numerous challenges and special treatment of the seventies. The novel has versions of history, revels in politics, and draws from the aspects of Indian culture and memory. It is a novel where Rushdie presents the audience with multiple historical truths and incidents. The protagonist Saleem Sinai has intertwined his life with nation's history. Rushdie used magical powers to influence events, like Shiva winning the war for Bangladesh independence with his powerful knees and while in the army and Saleem have power over the independence movement in Bangladesh. Salman said ". . . so at last I was on the winning side." (Rushdie 266). Rushdie also used magical realism in this novel to provide fantasy in real.

Magical realism is one of the folk imaginations which become a genre for many novels like Emily Bronte's *Wuthering Heights*, Toni Morrison's *Beloved*, Yann Martel's *Life of Pie* and several more. It constructs an alternate reality where fantastical elements are celebrated.

Rushdie portrayed that Saleem's generation couldn't get pleasure from the gift of independence. But Haroun is a positive recreation of Saleem Sina because he keeps his mind firm with exclusive of leasing it to get exaggerated by uncertainty and fragmentation. He acquires fearlessness in his triteness deficient of claiming on behalf of it. But Saleem didn't take the stand of being brave in every circumstance but he

relish “the privilege of midnight children to be both masters and victims of their times, to forsake privacy and be sucked into the annihilating whirlpool of the multitudes” (Rushdie 463). Rushdie encompasses entire reality of the Indian sub-continent using magical realism through protagonist Saleem Sinai.

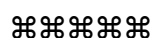
Rushdie ended his usage of magical realism with reality. He used Saleem character to utter the words of reality. Saleem declared that his soul is going too disintegrated into millions of specks of dust on his thirty second birthday. So in real he decided to narrate his life to his would be wife Padma. Despite of magic realism in and around used in this novel it ends with the reality that every human who is born in this world must die one day. It doesn't matter whether people have special power or not but common is their birth and death.

The theme magical realism makes people to view their dreams being true. Every people vary with their aims and goals but their way to reach it remains same most of times. This theme makes them to feel every character because they themselves get involved in the character. It makes them to feel their own life being portrayed in the novel but the variation is their real life stuff will not occur as their desire but in magic realism they discover their ideas and dreams are being true.

Rushdie's work on *Midnight's Children* – a narrative of protagonist Saleem Sinai's fictionalized real life circumstances at Indian subcontinent, expounds correlation between fantasy world and factual existence, thus exhibiting magical realism. Proficiently, the author used magic realism as an effective tool to resolve problems of characters' life by combining historical events with mythical elements. However people do not agree on everything in magical realism, but they hold essential persuasion in common that work towards instructing the indefinable idea. Despite contradicting outlook, magical realism does possess vital convictions in expressing realism through ineffable enchantment. Rushdie infatuated crucial common persuasion work towards instructing the indescribable idea.

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## 32.

**Reclaiming the Identity in Jhumpa Lahiri's *The Namesake***

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**ABSTRACT:**

The present article entitled 'Reclaiming the Identity in *The Namesake*' concentrates on the protagonist how he tries to find his original identity in the alienated country while facing some many obstacles in his life. The protagonist loses himself by holding on false perSonality while going away from his original India Bengali identity. Gogol cannot maintain both American and Indian culture at the same time. He was quite confused with his identity. He always wants his identity to be an American rather than Indian. The novel shows the entire life of Gogol Ganguli from birth to middle age and his struggling with foreign and native identity and it also illustrates his struggle to discover his identity that he is as a second-generation immigrant. However, as Gogol grown ups, he comes to recognize how his parents went through when shifting to a foreign country and how difficult it would be for them to accept a new alien country. Gogol finally discovers some resolute ground between his world and his parents. Later it brings him some peace of mind. It is also a novel of self-identifying. Here it is to examine how our protagonist faces the three types of qualitative change and what the changes come into him; and how the protagonist finds and reclaims his original Indian identity.

Keywords: *alienation; assimilation; self-identification; culture; immigration.*

**Introduction**

*The Namesake* is a novel by Jhumpa Lahiri, Pulitzer Prize winner. It is her debut novel. She is the second immigrant writer. Guggenheim Fellowship award is given to her in 2002. Her works deal with immigrant experience. And this novel starts with Gogol's parents, Ashima and Ashoke move to America. There, Ashima gives birth to Gogol and the story shifts to Gogol. Gogol is an American born child, he conflict with his own identity. *The Namesake* represents the journey of self-identity through the principal character. The protagonist loses himself by holding on false perSonality while going away from his original Indian Bengali identity. Ashoke names his son "Gogol" after Nikolai Gogol and he was a famous Russian writer. His fictions are some what special and unique to Ashoke. During his teenage, Gogol observes his name unusual, strange, later it gives him a burden. He is actually unable to understand why his father named him by the name of impoverished author, his stories, are often misfortune, unusual, and unlike "realworld". Anyhow, Gogol matures through the perpetual conflict face between holding the tradition and culture of India while assimilating in the United States of America, the tragic issues that took place in his lives, together with inquire into his namesake. Eventually Gogol comes to understand the real meaning of his name through his namesake.

**Reclaiming the Identity**

Our protagonist discovers his self-identification, and understands that quitting away from who actually he is will increase the space amidst the tradition, culture, and heritage of his native and the lifestyle of his alien country. Gogol is the centre of the novel, and it was his travel from childhood into young adulthood.

Gogol's qualitative change is marked in triple ways. At First, Gogol's father and mother wanted a name for Gogol before departing the hospital. According to Ashoke, the name "Gogol" was an important one. Ashoke was a great reader of Nikolai Gogol's work. Ashoke already had traumatic connection to the train-accident when he was reading the work of Gogol. For Ashoke "Gogol" is a name of confidence, joy of life. Gogol, the little boy is the happy outcome of a horrible event in the younger days of Ashoke. As a boy Gogol was born and grows in United States, his thoughts are always opposite to his parents. This type of problem in his life happens in a consistent manner, he is unable to understand them. After moving out of his parent's house Gogol, always wants to be in his favourite place, New York where Ashoke and Ashima do not know much about that place.

Quickly, Gogol begins to live two different types of lifestyle; firstly, the perfect Indian at his home and secondly, a modern American young man when he comes out of his home. Sometimes, Gogol finds himself as he is playing a dual role, and it is difficult and very hard to maintain at the same time. Gogol Ganguli talks to himself that by degrading into American culture and completely keeps him away from his parents; he will obtain a remedy to his perplexing state. However, the things get intricately even more. Gogol tries to redefine himself by changing his original name to Nikhil. According to Gogol, completely changing the name that he had obtained from his namesake would lead him to feel less of an embarrassment, shame in front of his American friends, the colleagues who work with him, and finally his girlfriends. He hopes that by changing the name to Nikhil, he will definitely obtain lots of girlfriend and most importantly he will be able to fit correctly with his American friends.

Gogol Ganguli decides to change his name to Nikhil before he comes to know the attachment of his father to his namesake in detail. This name-changing process also represents the maturation of Gogol, it has been an attempt to search a new self identity in college. This leads to the second of Gogol's qualitative change: into a student of architecture. The father of Ashima was an artist and a fantastic painter, and this visual creation runs in the family of Ganguli. Gogol is one among them also inspired by the architecture and designs of TajMahal - symbol of love, when he visited India with his family. Nikhil is able to follow his love of architecture most directly at Yale. And this leads him to be graduated in his study in New York, and also get a job at a firm company. His life in New York, in turn, leads to Gogol third set of qualitative change —within love relationships.

The story spends relatively less time in arguing about Gogol's friendships, although Gogol is assumed to have three girlfriends. Ruth in college, Maxine in New York and Moushumi his wife by his mother's choice. When Gogol entered into the relationship with Ruth, but he never revealed his original name or his identity, Ruth just knows him as Nikhil. Moushumi his wife and a friend from his childhood, knows both the past Gogol and the present Nikhil. Every girl, in turn, brings a place in Gogol's development. Moushumi, his wife, who is of Gogol's entire world, always to quit that world, to create a new life, to make a "rich" life for herself in an intellectual manner among her sophisticated friends in New York.

Through these types of love relationships, then, Gogol examines different type of identities, various ways of connecting to himself and his family, many times. At the teenage, as a young boy, Gogol always decided to get away from his original identity. According to him, his name was a great burden which was imposed on him by his family. This novel is also one of the experiences of Jumpha lahari. And this novel shows how the immigrant faces difficulties and cultural clashes. It is full of immigrant's experience. Gogol's friends, families, children of his friends are always calls him as Gogol but not by the name Nikhil.

The protagonist even though tries to accept the new culture; he was alienated and separated only because of his strange name. In America many immigrant children are frequently stuck with cultural differences. Gogol is one among them. He was teased for his uncommon name- Gogol Ganguli by his fellow students. His name was also pronounced wrongly by his teachers. Gogol started to feel, uneasy, uncomfortable, and embarrassed. He worried about his unfamiliar name because it is neither an Indian nor American. But it is the Russian name. So he gets the idea to change his name. Finally he changes his name as Nikhil in the court officially. Gogol does not have any ideas about what his new name brings and the consequences. Name-changing process brings Gogol an ocean of problem and confusion. According to Gogol, the new name is considered to be a licence for his enjoyment as an American young man, it gives him a freedom. He tries to fulfil all of his wishes and desires through his new name Nikhil.

Gogol tries to date a girl like his friends in America But his inner Indian atmosphere doesn't allow him to do so. He stuck with some inferiority complex. Gogol is always identified as Gogol to the people who live around him. According to Gogol's parents and families, the name "Gogol" is a symbol of pride, remembrance; love for favourite author and family intimacy. But for Gogol's friends; it is the name of fun, uncommon, ridiculous, and derision; when he was studied in the Boston-area high schools.

Gogol's name is a great burden to him, and it is full of confusion, dilemma. When Gogol officially changes his name in the court, actually he did not know the background of his name, or its relation to his father's life, and not even knows the reason why his father has named him that type of uncommon and strange name. He feels inferior and embarrassing in front of his friends whenever they make fun of his name. Gogol always stuck with the problem of his name and thinks why his father has named him the name of Russian author, where his father not even visited or lived in Russia.

Gogol changed his name only for him, but not to anybody else how the world outside from his Indian culture sees him. His name change is a huge process of transformation in the growth and personal behaviour. This transformation process continues even in his college. There he meets many new people and they don't know him as Gogol, but only as Nikhil. Gogol feels happy with his new name. And there he started to date a girl, Ruth. After that Gogol was attracted towards an Anglo American young woman, Maxine in New York at lush party. She was very attractive; Gogol was infatuated with the life and lifestyle of Maxine and her comfortable identity rather than Maxine. At last Gogol meets Moushumi. The only girl who knows both the role played by the protagonist as Gogol and as Nikhil. She knows both the past and present of him. Moushumi befriends the protagonist as Gogol and fell in love with Nikhil.

When we talk about love affairs of Gogol, his relationships never last for a long-time with any girls because whenever he approaches a girl, his Indian attitude comes upon him this is why he was raised as an Indian by his Bengali parents. And it is impossible to carry out his love relationships in a successful manner because he is not raised as an American. Gogol's personality and his Indian culture and habits never allowed him to do so, and he always comes in between. Gogol's every love relationships are always based on secrecy, intimacy and dishonesty. Gogol also tries to conceal these affairs from his families and parents because he knows that they are Indians they would not encourage this type of relationships with American girls.

This not only creates a huge space between the protagonist and his parents but also it has been a reason for his never-lasting relationships. At one point, Gogol dates a girl, by his mother's choice. That was a Bengali girl. This relationship lasts better than his previous relationships and at last that relationship turns into a marriage. From this drastic bond, the protagonist is able to see the difficult times, and failures in his

past and also about how his parents were able to retain to their tradition and culture even though living away from their own country and parents. At the end, he learns that he cannot develop his own ways in life which brings a boundary between his life and outside of home and with his family members. His failure relationships and his detached bond with his blissful parents taught him to redefine himself.

Gogol comes to self-realization at the time of his father's death. This tragic situation brings Gogol closer to his lovable family. Now, Gogol knows the feelings and the guilty conscious of his parents, and also about how his parents faced most difficult situation and their failure to visit India when their parents are ill. Gogol worried about his father and his unwillingness to do nothing to his father or even getting a chance or situation to see his father moments before he leaves. This guilty conscious makes him to recall all the wonderful times he spent in his past trying to defy his Indian Bengali culture and the times he go away from his original identity. After this type of unfortunate event, Gogol comes to his room, and spends his time in the bed, which he never shared with anyone else or even with his spouse Moushumi.

Not only does Gogol spend huge time at his home (where he finds tranquillity away from dilemma, confusion and troubles in his life), but he is also get the way to understand his mother better. He practises various rituals to his father after his death, which once he thought were stupid, senseless. The vacancy of his father's place makes Gogol to understand how significant every person in his family and that an emotional state of togetherness makes Gogol's life to feel meaningful, worth, while at with his parents' home than being alone in New York. Through deep remorse and humiliation, Gogol is capable to unite with his sister and his mother, Ashima. He is also able to build the bond of his relationships once broke. The most significant moral Gogol learns from the death of his father is that no matter how far he tries to go away from his lovable family, and construct a fresh life to delight himself, finally at the end Gogol will find consolation, calmness and his real well being at home. Gogol finds out and understands the conflict faced by his parent's generation, and the problems faced by him. He also finds out the difference of the two generations.

The name Gogol holds a paramount importance in Gogol's father's life because once Ashoke was rescued by a book, which was written by his favourite author, Nikolai Gogol, during a terrible train clash. Nikolai Gogol's book was given as a present to Gogol on his birthday, by Ashoke but Gogol unable to understand the importance of his name or the book until his father death. When Gogol's mother Ashima decides to move to India after her Ashoke's death, she asks Gogol to clean his study room. There he saw the book which was written by his namesake Nikolai Gogol. Because of what he learned from his difficult times through culture clashes, relationships and his father's death, Gogol understands how precious his name is to his identity and how it unites him to his families and parents. "Events has formed Gogol, shaped him, and determined who he is. They were things for which it was impossible to prepare but which spent a lifetime looking back at, trying to accept, interpret, and comprehend." (Lahiri 287).

## CONCLUSION

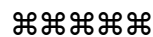
Through his continuous guilty conscious, he understands all the events which has happened in his life and those events teaches, constructed, shaped Gogol and finally it gives him unique identification and determined him. The world author produce stresses the significant of names and original identity and it indicate that every names, every identities, are combine together to provide a unique one. Gogol ultimately finds his original and real identities through Nikolai Gogol his namesakes. He learned that his name is what explains his true perSonality, originality and that he should accept his life instead of trying to change it. Finally Gogol Ganguli comes to agree his original name, and accept his original name and started to

concentrate on a huge collection of the famous writer Nikolai Gogol's stories. These stories book had been presented as a birthday gift to Gogol by his father.

To conclude, Gogol understands systematically what “GogolGanguli” means and explore onto his development as a pupil, architect, boyfriend, and lover, lifepartner over many years. Finally Gogol finds and reclaimed his original Indian identity.

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## 33.

**Father and Son Relationship in Nicholas Park's *Dear John***

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**ABSTRACT:**

The father and son relationship in Nicholas Spark's *Dear John*, presents the concept of close reading and applies the objective approach. This approach is the guideline to analyze the relationship between the major character and his father in *Dear John*. Objective approach is also known as intrinsic approach because the primary focus of this method is on the intrinsic elements like plot, characters. It is an approach that analyzes literary work without relating the work to the author and the social condition. The approach considers that a literary work has nothing to do with certain issues current happenings or critics in the past or present time. The story has its own meaning and stands for itself.

**Keywords:** *relationship, father and son, communication, understanding.*

Nicholas Spark is an American writer and philanthropist. He is one of the world's most beloved storytellers. All books have been New York Times best sellers, with over 105 million copies sold worldwide in more than 50 languages, including over 75 million copies in the United States alone.

John and his father's relationship go well in the beginning. They never think that they are different from any other family, but problem starts to rise and makes a change in their relationship. It starts, when John becomes a teenage and consequently, his way of thinking also gets changed. He starts to have interest in new things but his father does not introduce and tell him about them. Unlike the other fathers who show interest to their sons' daily activities, his father rarely asks him about his day in school or his progress in doing his school projects mostly; he learns something by himself. It creates a distance in their relationship.

John starts to feel the difference between his family and other families. He feels jealous of other children's families. He also envies upon an outsider amongst his friends. When he spends time at his friend's houses, he finds himself hating his life. He feels lonely and unhappy about his childhood.

After graduating from high school, John does not go to college although his father has tried to persuade him to. He starts going from one job to another.

John's father never really tells John about his thought and decision. He does not know the best way to express his feelings and does not want to make things worse. He is not a type of a father that tells his son how to do things according to him rightly. The relationship between John and his father is not getting better since. Then one night he decides to join the army. His father becomes one of the reasons of his decision to join the army. "Everyone asks me if I like being in the army" (D 39). John thinks that it is better to leave his house and let his father alone. He also feels that he is uncomfortable living in his house with his father. The relationship between them will not get better if both of them communicate. That is the reason why John wants to join the army.

John joined the army as a lost angry man; he feels that the army has changed him. He starts to realize that he needs his father who is always there when he needs someone to share his problems. There is a

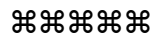
mutual improvement happened between John and his father. They start to leave their ego and try to understand each other. They try to compromise, so that their communication goes well without making each other worried.

After knowing the fact of his father's disorder, John is able to understand him better and tries harder to improve their relationship. John and his father grow stronger. When John decided to accept his father's condition. He does not blame his father about his condition. Thus he cannot have the normal relationship they have. John believes that he can improve the relationship between him and his father better. It is the time for John to go back to the army. His father drives him to airport and John leaves. This is the first time in their relationship he takes the initiative to show love to his father directly.

The father and son relationship is infused by ability of both sides to understand. The most important father and son relationship is best communication better. Then father and son have to compromise with each other. When he comes to the matured stage he understood his father's love. "Actually there is I want to sell my dad's coin collection, and I need the money as quickly as you can get it to me" (D 333).

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## 34.

**Portrayal of Women Character's in the Selected Novels of  
Manju Kapur**

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**ABSTRACT**

Indian English Literature is enjoying prestigious status in recent times especially in the field of fiction. There are few current women novelists who have contributed a lot to Indian English Literature with their creative genius. One such gem is Manju Kapur. She is a prominent Indian woman novelist writing in English. She has also written *Shaping the world: Women writers on Themselves* (2014). It is an account of writers from India, Pakistan, Bangladesh and Sri Lanka they all share their insecurities and triumphs that occurred on their journey to become creative writers. Manju Kapur's first well-known novel is *Difficult Daughters* published in 1998. The novel portrays the women who want to assert their right and establish their own identity in patriarchal society. *A Married Woman* is a second novel of Manju Kapur. In this novel, Kapur offers fascinating glimpses into the workings of a woman's mind as she struggles to come out from a patriarchal world. It also deals with female revolt against age old customs, traditions and the institution of marriage is portrayed by her in this novel. *Home* is a next novel of Kapur. *Home* also deals with the lives of different generations of women. This novel presents the typical traditional women who consider getting married as their ultimate goal in life. The present study examines Manju Kapur's three novels with the images of women reflecting on them. Her female protagonists are fighting hard for their rights in a patriarchal society. Her women Protagonists are struck between tradition and modernity.

**KEY WORDS:** *patriarchal, identity crisis, morality of relationship, women's security, over-dominating male power*

**INTRODUCTION**

Manju Kapur's writings give glimpses of the unexplored female psyche, which had no accessibility earlier. So I have chosen Manju Kapur's novels for my research work. Manju Kapur is a prominent post-colonial woman novelist writing in English. She has written five full length novels to this date viz. *Difficult Daughters*, *A Married Woman*, and *Home*. Manju kapur has portrayed memorable women characters. All her novels consist of a variety of women characters and women characters are centric whcih bring forth the various shades of the lives of women. Through her women characters, she shows a mirror to the society saying what the condition of middle class women is in a patriarchal society.

It also traces that many women characters are autobiographical. In the first phase of Indian women novelists, the major focus was on social reformation. The second phase of Indian women novelists, it is more focussed on the challenges and predicaments of women. Among many leading Indian feminist women writers writing in English, Manju Kapur is the one who has created absolutely different pattern of

female characters.

*Difficult Daughters* portrays the women who want to assert their rights and establish their own identity in patriarchal society. The novel not only describes India's Independence-partition time but also independence of women from conventional and patriarchal bondages. *Difficult Daughters* presents the theme of partition as an under the plot throughout. According to the cover of the novel, it is set around the time of partition and written with unimaginable intelligence and sympathy.

*Difficult Daughters* portrays three generations of women. The first generation is associated closely to the welfare of the family, child producing-rearing and attached with traditional and conservative outlook towards life. The second generation is liberated, educated, falling in love and modern in outlook and thinking. The third generation is barren-without child and divorced.

The three generations are represented by Kasthuri, Virmati and Ida. The story is narrated through Ida, daughter of Virmati, who is never told about the past of her mother. The clashes between mother-daughter are depicted in the background of a patriarchal society. The story revolves around these three women with partition in its background. Virmati in *Difficult Daughters* has to fight throughout against patriarchal oppression and against the engulfing power of her mother who is equally oppressive.

In this novel, the mother-daughter relationship is based on gender-bias and lovelessness. This creates a rift between the mother and the daughter and forces Virmati to treat the path of rebellion. Being the eldest of eleven children, Virmati has to play the role of a second mother for her brothers and sisters. She is suffocated with the growing needs of her family and is always adjusting to everybody's needs.

Her childhood is lost in being a young mother to her siblings, yet her desire to study further never diminishes. Right from childhood it is ingrained in Virmati's mind by the women members of the family that she is a female and that she has to conform to the pattern of behavior expected of females. Besides, Kasthuri's repeated pregnancies have made her sickly in resulting in her total dependence on Virmati to manage the household. This is the major reason for the friction between mother and daughter.

Afterwards, Virmati went out of her home for her education along with her mother for her safety but she loves Harish, he was a professor of Virmati and also he is married man. Virmati loves Harish and also married became a second wife of Harish. Even after her marriage with Harish, Virmati's suffering continues. She feels that she is a caged bird. She acquires only a marginal space in the house. Even after her marriage with Harish her sense of fulfillment is not met, as Harish still teaches her about how to act in life.

Virmati finds herself pregnant again. Finally the baby girl is named as Ida. Traditionally the role of mother in the family is that of one who gives unconditional love to her children, takes care of her house and husband. She is the one who generates life. The role of mother in society or in literature is one of 'loving mother'. Manju Kapur has not only shown the conflict between mother and daughter, she has also presented how she resolves the friction with her mother.

The novel focusses on woman's awareness of her predicament, her wanting to be recognized as a person than as a woman and also the novel presents Virmati's struggle for identity and self-expression. The text shows how family restores remain-stands even if there is one strong member to provide the bonding to recreate the magic power of family.

Manju Kapur's second novel is *A Married Woman*. It deals with the assumption that women insist on

liberation from patriarchal social structure and thinking. Manju kapur's novels are continuously looking for freedom from social and moral values. This novel Kapur offers fascinating glimpse into the workings of a woman's mind as she struggles to come out from a patriarchal world. Manju Kapur's preoccupation with the female revolt against age old customs, traditions and the institution of marriage is portrayed by her in this novel. It also peeps into the lesbian relationship. She is the first Indian English novelist to use it.

*A Married Woman* carries the study of Astha's life from her childhood to forties. Astha father ia a bureaucrat. Throughout his life he took care of her daughter's education. After his death Astha remembers him very much. Firstly, Astha falls in love with bunty, an army cadet at NDA. Afterwards, Astha's mother complains to bunty's parents that the matter ended. Astha's second affair begins with Rohan. They also spend their time with each other but unfortunately Rohan went abroad. Then Astha's married life begins

One has to accept realities of life instead romantic thoughts. After the death of his father, Astha spends her evenings with her mother. Astha finds herself pregnant.

They both have two children and their names are Anuradha and Hemant. Astha is busy with her two children and job. Hemant is also busy with his work. So Astha is unable to share her feelings with him. After a few months, her name is Pipeelika Trivedi. Astha and Pipeelika relationship gets stronger everyday. Oneday, Astha comes to know about Pipee's lesbian relationship.

Manju Kapur's indulging in a same-sex relationship, Astha has acted. She has challenged the conventional gender codes and has succeeded to some extent to define her and assert her rights as a human being. Yet human relationship is not all about sex.

This novel focuses on relationship and morality of a life. Manju Kapur's views Sex alone cannot sustain a relationship. One needs the safety and security of home, to where Astha returns, to continue her combat.

As usual with Manju Kapur's other novels, *Home* also deals with the lives of different generations of women. Unlike *Difficult Daughters*, *Home* lacks its feministic traits. While *Difficult Daughters* portrays women who challenge tradition, *Home* presents the typically traditional women who consider getting married as their ultimate goal in life.

The novel itself begins with the description of the family tree of the Banwari Lals. Their is a business family and a joint family too. The Banwari Lals have three children two sons and a daughter and the novel describes their marriage with details. But it is the elder son Yashpal's wedding with Sona that Manju Kapur rejoices in narrating. The first chapter describes at length how Sona comes to meet Yashpal.

Marriage is the sole aim and focus of the parents of a girl child. When Sona gives birth to a girl baby after so many years of penance. The girl is born just to marry and Nisha is also not allowed.

Right from childhood the girls are trained to fast and sacrifice for their future husbands. When Nisha, Sona's daughter protests, so Sona is worried about her. The story of Savitri, a virtuous girl who saved the life of her husband from the hands of death is told to Nisha and the importance of sacrifice, penance and domestic works for girls are retold to her. And also describes the character Sunita, the girl, the younger son, Pyari

Lal marries and Nisha expresses her wish to be employed, finally he marries off to a man as

his second wife. Nisha is suppressed, the only goal to gratify the needs of her husband and his family. Nisha gives birth to twins. Nisha feels at the end that God has gifted her with two precious gifts. Her duty is now over. The novel ends with the naming ceremony of twins.

*Home* deals with the search of a home i.e, search for a place of shelter and security. Unfortunately in India for women, home is not a place of comfort and relaxation. It also does not provide any kind of physical security to women. The novel depicts the story of an ordinary middle class joint family's life in Delhi.

## CONCLUSION

Manju Kapur's three novels with images of women reflecting on them. Her female protagonists are fighting hard for their rights in a patriarchal society. Her women protagonists are struck between tradition and modernity. The study explains Manju Kapur's ability to explore the psyche of the present day urban, educated middle-class women. Manju Kapur has portrayed memorable characters of women. Though her women characters, she shows a mirror to the society in the condition of middle class women is in a patriarchal society.

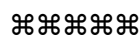
Breaking and bonding in *Difficult Daughters* focusses on many memorable images of women created by Manju kapur. Same-sex love in Manju Kapur's *A Married Women* presents novelists vision of the society and also deals with the non-independence of women. Born just to marry and carry women in Manju Kapur's *Home* in the novel focuses on the fact that her novels have been centered on women oriented theme. All the images of female protagonists are compared with each other to find varieties in images portrayed by her. Her female protagonists are Virmati in *Difficult Daughters*, Aastha in *A Married Woman*, Nisha in *Home*.

All female protagonists of her are self-reliant. A very striking feature of almost all her female protagonists is that they are educated at the highest pedestal with no air of superiority. The very feature that differentiates Manju Kapur's female protagonists is their attitude towards tradition and modernity. Manju Kapur's female protagonists having daring desires. They can go to any level to fulfill their desires although they pay heavy price for their desires. They want to live their life freely.

Manju Kapur expresses her women characters in traumatic conditions of life of women. Her women characters portrays the traditional and accept the cultural values of life but they are wants to live free in the society and also needs education for their life. Women characters are tried to be against their customs and traditions but their situations did not come out and also relationships are tied themselves in their life and also the society did not leave them free to decide their life.

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## 35.

**Reflection of Poverty in Kamala Markandaya's *Nectar in a Sieve* and *a Handful of Rice***

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Kamala Markandaya is known for her fictional works namely *Nectar in a Sieve*, *Some Inner Furry*, *A Handful of Rice*, *Possession*, *the Coffe Dams* and *The Golden Honeycomb*. Her technique of characterization and her plot construction are said to be traditional.

In *Nectar in a Sieve*, the novelist's main purpose is to deal with the miseries of the peasants. The social themes she describes in this novel is poverty, starvation, hunger and degradation. *Nectar in a Sieve* reflects the poverty in Indian villages. Poverty means extremely poor. The farmers in a British-imported feudal system.

Rukmani is the protagonist of the novel and she marries Nathan, a framer. They start their life with contentment, they are plugged with poverty in the course of the time. As a farmer Nathan's life entirely depends on the monsoon and fluctuates with the various nature. If it does not rain on time or if the rain is excessive, his crops suffer and he is reduced to beggary. If there is too much rain or drought, he and his family must starve and that too, for no fault of their own.

Nathan is a tenant farmer, his condition is worse because he must pay the rent to his land lord. The other social issues are depicted here, early marriages, Rukmani is married at the early age. Her daughter Irawaddy was also married at the age of 14.

When a couple fails to bear a child only the female are taken to the hospital and they take the fertility treatment but male can marry another woman.

When Rukmani fails to conceive for six long years, she meets the western doctor Kennigton. When Irawaddy fails to conceive, her husband returns her to her parents. He never considers himself as an infertile and marries another woman but Irawaddy bears a child through prostitution.

Over population when Rukmani takes treatment, she gives birth to six sons. Each birth leaves the couple with another mouth to feed. This shows that in olden days the people in India are fond of more children's which led to over population.

The family manages to scrape by, but when a leather tannery opens in this village things begin to change. The tannery brings work and good pay, so nearby villages flood to that particular area. The influx of people pushes up food prices, making it more difficult for Rukmani's family to afford supplies. The issue is that why leather tannery should be opened near the cultivating land. They should have made use of the barren land. When two oldest sons of Rukmani begin to work at the tannery, the boys' income at the tannery helps keep the family afloat for a few years. Their family extremely starves for food when their two oldest sons are ousted as 'troublemakers' for helping to organize a labor strike.

Rukmani's son Raja is killed by tannery guards after being caught trying to steal a calfskin. A few weeks later, Irawaddy secretly begins prostitution to buy food for kuti, Rukmani's youngest child, who is nearing death from starvation. The family has no choice but to accept Irawaddy's new occupation.

The tenant farmer has faced another blow when the landlord sells the land to the tannery and are given only two weeks' notice before they must depart from their home and the land farm.

Nathan and Rukmani also starved in city when they came to search for their son. Irresponsibility of men are seen when they become poor. Irrawaddy and Murugan's wife becomes prostitute to feed their children.

Nathan and Kutu died in the novel because of starvation. In *A Handful of Rice*, here the novelist depicts the poverty in city. It focusses on the problem of city in relation to the struggle for survival, housing and accommodation.

In her first novel, *Nectar in a Sieve*, Kamala Markandaya explored the rural world of the peasants of the post-war era, with their fatalistic acceptance of the precarious existence. In *A Handful of Rice*, originally published in 1966, she creates for the reader the world of that generation's children who have moved to the city in search of a better life. Rebellious, utterly rejecting the hand-to-mouth poverty in which they grew up, keen to grab a share of life's riches that they see around them, they are barred from these riches not by inability but by absence of opportunity and a total lack of resources.

Kamala Markandaya's fifth novel, *A Handful of Rice*, depicts the various aspects of poverty in urban India. It is a realistic novel like its predecessor, *Nectar in a Sieve*. In the latter, the novelist has depicted the rural poverty in its intensity. The treatment of poverty is similar in both the novels. The nightmare of urban poverty is poignantly described in *A Handful of Rice* in which Ravi is the hero. His story reads a sequel to *Nectar in a Sieve*.

In a *Nectar in a Sieve*, Rukmani's son Murugan leaves the village hoping to make a better living in the town. Murugan and Ravi almost discharge similar functions in their respective roles. The idea of poverty merely mentioned in the first novel is enlarged and given full scale elaboration in the latter. Rukmani in the village and Ravi in the town, are complementary to each other. The novelist relates Rukmani's problem with the harsh realities of poverty. While in the former work she indicates her awareness of pain and suffering, in the latter she questions the need for their existence. Ruthlessly, she probes into misery of the human predicament and a result, a deeper and darker shade emerges in her vision.

*A Handful of Rice* is also an impressive narration. The narration, unlike in *Nectar in a Sieve*, is in third person. It focusses on the problem of the city in relation to struggle for survival, housing and accommodation. The novelist paints the picture of both rural and urban poverty in the novel with consummate skill. *A Handful of Rice* begins with an exodus of rural population to the city. This reminds us of the picture of the post-independent Indian society. Poverty is the key note in Indian rural setting, where one cannot easily get any opportunity to earn his bread. Hence, there is as general exodus to the city in search of jobs.

The rage of the protagonist, Ravi, prefigures the rage of Aravind Adiga's *White Tiger*. The cost of just one of those motor cars that purred along the Marina, he felt, would keep him and his family over half a lifetime. How, he wondered with a burning curiosity, did anyone ever earn so much? He never would not if he sewed a dozen shirts in a dozen hours every day of the week for a dozen years! No wonder then that young men like himself felt the itch, as he himself had done, to get into those same cars and drive away...

Markandaya's completely convincing characters are drawn with understanding and sympathy. The bright, sparky Ravi is brilliantly contrasted with his cold father-in-law, the shriveled, shrewd Apu his hostile mother-in-law, the aggressive, uncontrolled Jayamma; and the minor characters, such as Ravi's lazy, envious brother-in-law, Puttanna. A novel to read to understand where the thrusting, dynamic India of today, with its towering economic success, has come from.

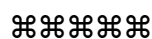
Ravi is bright, quick, intelligent, resourceful, and hard-working; he wants to get on the world and make something of himself and his life. Around him he see riches; how can he be immune from wanting them? He is full of wants and hopes, like any eighteen-year-old. Yet he is without education, contacts, or help. The only work he can find is an occasional stint in a coffee shop, to earn the few pence he needs to get through the day. At night, he sleeps on the pavement outside the coffee shop. His prospects are zero. What can he do?

Ravi comes to know a tailor's family. He falls in love with the tailor's daughter, and becomes his apprentice and then son-in-law, seizing this step up into the respectable world. He works hard and does everything he can; and yet he feels that he is still being denied the change of actually arriving, because it is all so small-time. The only chance of making some worthwhile money, he thinks, must be through crime which is exactly how his shady erstwhile best friend, Damodar, is making himself wealthy, and Ravi is often tempted to join him. Ravi's rage prefigures the range of Aravind Asiga's *The White Tiger*. Who resorts to murder? *The White Tiger's* family pay a terrible price for his crime; and it is Ravi's love for his wife and children, and his clinging to his toehold on respectability for their sakes that holds him back.

Markandaya shows brilliantly how Ravi's frustration at the pauperdom of his village translates to an urban setting and becomes the frustration of poverty faced with inequity. At least in the village people were honest; they did not lie, they did not cheat; they did not steal. Well, what was there to steal? Thinks Ravi; but in the city, with its riches on display, what makes him angry is the inequality, the unfairness. A turning-point is when he sees one of the embroidered coats made in their workshop on sale for a stunning amount of money. Why are they not charging more for their own work? Demands Ravi; and his anger mounts. The grinding defeat of Ravi and his young family, by one thing alone, poverty, is tragic to read.

Ravi and Nalini have children, financial stresses increase and Ravi becomes more stingy and greedy. He then associates with his old gang of friends and starts to abuse Nalini. Finally, Ravi is forced to choose between his money and his son, a choice that in the end claims his fate.

Poverty is allied with physical and mental suffering. Absence of food alone is not an indication of poverty: absence of money, absence of wisdom, can also impoverish one's mind and vision. Poverty is endemic like depression but variable with times. Poverty in rural or urban cannot set limits to a moral background of life, humanity than can never be dated.



## 36.

**Reflection of Social Reality in Bhabani Battacharya's 'A Goddess Named Gold'**

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**Abstract:**

This paper aims to attempt the social reality reflected on the works of Bhabani Bhattacharya's *A Goddess Named Gold*. Bhabani Bhattacharya strongly believes that a writer should depict the life and its truth realistically specially in the fiction and all his writing has a social purpose as he himself is an objective delineator of Indian social reality reflecting in all respects the most vital aspects of Indian life. The aim of this paper is to bring out the philosophy of Bhattacharya towards social concerns which seems to awake the countrymen towards the freedom, economic and social problems. Bhattacharya's *A Goddess Named Gold* (1960) embodies the view that people should keep on trying to secure economic freedom through Gandhian way of peaceful Satyagraha and procession. The novel shows the need of social and economic freedom for all around prosperity.

**Keywords:** *social concerns, freedom, exploitation, poverty, cultural manifestations and social reality.*

Bhattacharya is an outstanding Indo-Anglian novelist of the present times. His works include Tagore's translations entitled 'The Golden Boat' and 'Towards Universal Man' a commemoration volume published on the eve of the birth centenary of Tagore. His famous novels are *So Many Hungers* (1947), *Music for Mohini* (1952), *He who Rides a Tiger* (1954), *A Goddess Named Gold* (1960), *Shadow from Ladakh* (1967) and *A Dream in Hawaii* (1999).

His wide range of experience and around the world and his close association with men, manners and their personalities have enabled him to grasp the innate significance of humanity and all this finds expression in the characters of his novels and short stories. Bhattacharya's *A Goddess Named Gold*, written in 1960, is the best novel on Indian village life and makes a most illuminating and satisfying reading experience. It is a masterly satire on those who live by the lure of gold. It tells how high spiritual values like spontaneous kindness are sought to be prostituted for purposes of gold. It is a modern fable of rural India and the close - textured fabric of its life on the eve of Independence in 1947.

Apparently, as the title denotes *A Goddess Named Gold* deals with man's lust for gold, power and possessions. Throughout the novel, man's quest for gold is repeatedly brought out, though at the same time it is frequently satirized. The Seth, a great merchant of the village of Sonamitti, is an incarnation of love for gold. Ironically and symbolically, he is the husband of a lady named Lakshmi who never bothers about gold even as much as an ordinary woman does. She is an embodiment of love for all and that is why Grandpapa observes: "Lakshmi, there is no gift as precious as your love". But her husband, the Seth is always mad after gold and wealth. He is tirelessly busy with increasing his margin of profit and amassing wealth in every possible manner. Business is business for him, and there is no place for soft sentiments in his world.

When he comes to know that Meera is endowed with the power of turning copper on her body into gold with the help of the amulet given to her by her grandpapa, the Minstrel, he spends a lot of money on

her in order to possess more and more gold. Knowing that "gold has the last word" in this world, he watches Meera "with his enormous hunger" & does his best to get as much gold as possible through her magic amulet. But the truth is that innumerable people are possessed with the hunger for gold.

However the novelist shows that there are men and women like Meera Bai and Lakshmi who crave for love & not for wealth. The novelist reveals his belief that man's hunger for gold is not an end in itself and therefore, should not be considered all important.

*A Goddess Named Gold* is an allegory with the central theme of exploitation and fascination for gold. Meera, the protagonist, is the symbol of peasant class. She is rebellious by nature. She is vociferous against the economic exploitation of the peasant class. Yet she is presented as submissive, superstitious, illiterate, rustic, credulous but kind hearted girl. She believes in her grandpa strongly and desires to bring happiness to the villagers but being naïve is carried away by the words of the shrewd merchant Sheth and cheats the villagers.

Meera herself is a breath-taking combination of intelligence, generosity, patriotism and stupidity. She is the heroine only up to the moment that she goes to the Sheth in response to his summons in order to discuss their mortgaged land, but mere stuffed puppet after she enters into the strange contract with the cormorant and begins playing the fool.

This gullible nature of hers makes her life like. Even the villagers were aware about the selfless nature of Meera and they also learnt the lesson to be saner towards the materialist attraction in the world. Critics have blamed Bhattacharya for not presenting the central theme of alchemist seriously. The touchstone belief of the common peasants is given more importance. In fact it was the true picture of rural poverty stricken Indian villages where wisdom gave way to superstitions and black magic.

Villagers easily fall victim to the traps of Sadhus, Fakirs and Rich. The attempt of the novelist is to warn against such crooked so called seths in free India. The feudal system is also touched in the novel presenting the concern about the freedom which was achieved after paying a very heavy price. The novelist also expresses his concern about the women exploitation in the patriarchal systems. The film show was banned for the women in the novel, they express their anger over the tyrannical attitude of men.

They are shown united against the exploitation on them and try to overcome by one or the other means. This is the signal of women liberation in free India. Even Gandhian ideals are interwoven in the novel. An incident when Meera requests him to take revenge upon the Seth, the Minstrel spoke Gandhiji's words: You cannot right one wrong with another. You cannot fight malice with malice... those who mock at goodness mock themselves; for there is a secret goodness in them also. *A Goddess Named Gold*, Thus, the novel tries to expose the worthlessness of the miracle and magic deeply rooted in the heart of the simpleton villagers.

The novelist has truly depicted the caste differences and superstitions, evils of dowry, bribery etc. prevailing in Indian villages. The Halwai, a middle-aged man of the village Sonamitti, longs to marry young Meera, but the caste system is in the way. Though he knows that their castes differ and so the village will not sanction their marriage, yet he believes that his wealth can enable him to overcome the caste barrier.

Therefore, he tells Meera that there is a way to get themselves married, he can make the five elders overlook their caste difference by paying them money. The Seth also knows well the power of gold to

enable man to work a miracle and attain to great heights. Superstitions oppress the villagers as much as casteism. They are obsessed by the fear of apparitions visible at certain places in the night. The Seth, who is more enlightened than most of the illiterate villagers, is terribly frightened when one night he has to pass by a neem tree supposed to be haunted by the bhootni, a female apparition.

There are numerous other references to the apparitions in the novel. We read how the villagers utter the sacred name 'Ram - Ram' not only to greet each other but also to hold evil spirits at bay. It is their superstitious ideas which lead them to believe in the miraculous power of the taveez given to Meera by her grandfather. The villagers' faith in the horoscope is also brought out in the novel. Then there is the description of the marvelous legend of the talking goat. The novelist artistically touches on the evils of dowry and bribery. There is a reference to an unfortunate old woman who has to suffer excessively because she cannot manage dowry for a daughter. We read in the novel of the building contractors' dishonesty resulting in substandard buildings and bridges.

The social theme is developed in terms of irony in order to dramatize the iniquities and hypocrisies of the caste system, in *A Goddess Named Gold*, the moral supremacy of communal unity over landlord's selfishness is proposed as a model for independent India. It is the best novel on Indian village life and makes a most illuminating and satisfying reading experience. It is a masterly satire on those who live by the lure of gold. It tells us how spiritual values like spontaneous kindness are sought to be prostituted for purposes of gold. It is a modern fable of rural India and the close – textured fabric of its life on the eve of Independence in 1947.

This novel deals with the theme of economic freedom of the hungry masses and warns about the evils of black marketing and poverty and pleads for the eradication of the same, failing which the very purpose of freedom will get defeated leading to many more hungers. *A Goddess Named Gold* is a women's novel for the liberation of the people from the clutches of sethji is accomplished by women alone. Past history of India presents myriad examples of the fortitude of Indian women in solving the problems faced by the country.

The courageous decision of the women to resolve the crises proves their mettle. A war is declared on the money lenders, hoarders and smugglers who have become a curse to the society and a hindrance for the upliftment of the poor and the progress of the country. It is this courage convocation of the women of Sonamitti that helps them to liberate themselves – from Seth Sam Sunder whose lust for gold knows no brands. In short the theme deals with the confrontation between the hard core hoarder and young energetic and zealous village belle Meera on the other.

This is central to the whole novel which deals with the life and predicament of people in a pre-independent Indian village, giving a vivid picture of the life of the people in the country side which is marked by poverty, starvation and exploitation. Bhattacharya confidently expresses that man's hunger for gold is not an end in itself but it is only a means to achieve other things.

The novelist here in *A Goddess Named Gold* too, portrays two typical forms of hunger for miracles and hunger for spiritual experience. By endorsing that the main theme of *A Goddess Named Gold* is the people's preparation for nationhood, D.B.Shimer rightly commented: "The ultimate test of nationhood will be the moral fiber of villagers ... impoverished, illiterate, Superstitious perhaps, but hard working basically intelligent and wise in tradition"

The Seth makes a very strange combination with Meera, because their attitudes towards gold differ

considerably. Or the Seth gold and more gold is an end in itself but for Meera it is just a means, “the point of a new beginning”, for a higher and nobler purpose. She even starts neglecting the Board elections and tells Sohagi : “I try to attain the same end by some other means.” But her friends do not appreciate her and get estranged from her.

Meera is unchanged in spite of the attitude of her friends and even Sohan Lal fails to change her by arguing that gold cannot liberate the people from the clutches of the sharks like the Seth. He tells her. “Listen, Meera. With your gold you can save this village. You will save the seven villages. But there are eight hundred thousand others. Each has a Seth of its own you cannot have gold enough to save all India.” Sohan Lal is a pragmatic idealist and his vision envelopes the whole of India not just few villages here and there.

The hunger for gold is not limited to a few but it achieves universal dimension, a decider of all the relationship. The villagers’ own Meera is seen as another Seth in the making and they now visualize her granting them loans for child birth, marriage, death, illness etc. They are prepared to concede even their land to her which means power because they are realistic enough to admit that with her huge gold “she will have the power.” Even the elders, the wise men of the village begin to feel the impact of the new found craze for gold and admit quite honestly: “Even we aged have hunger in us, dear brother.” Like Meera they also start believing that gold could solve their immediate problems.

It appears that every one has lost patience and in the new found excitement for gold, none is – prepared to wait for the elections and the slow paced revolution, of which only Sohan Lal and a few others speak. Meera Bai gradually turns into Sona Mai, the supposed saviour of the people.

The Seth is not to give up his attempts easily and calculates the act of kindness. He realized that “kindness had to be a natural impulse.” Even Meera’s imagination is a fire, no changing despite the failure of the touchstone to act. The Seth devises the Old Father episode, according to which old Roghuvir is to be up-rooted and Meera is supposed to act on the impulse of sympathy and show kindness which, in turn, would stir the touchstone into action. The plan goes well, and, as anticipated, Meera swiftly comes into action, moved by pity for the fate of Roghuvir, begs for the mercy of the Seth which very strangely he agrees to grant her and Meera rushes to Roghuvir with Seth’s money to save him. But strangely enough Roghuvir prefers to be uprooted rather than accept Seth’s money – “soaked in peasant’s blood.”

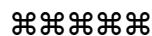
Like a slap on the face of both Meera and the Seth he quite “Homeless wretches, we still have our honour.” Meera is shocked and the Seth is puzzled because this concept of ‘honour’ is alien to him. For him honour lies in gold and more gold. Despite the failure of her attempts Meera does not see the clear light of the day, even after the Old Father episode. But many in the village now do it and they feel Meera’s gold to be “accursed gold” The pice game is reversed. Sohagi tells Meera in no. 107 uncertain terms that the miracle, she is longing for, is just a rainbow – “a thing with no substance.” Kindness, the condition for the touchstone to act, becomes a threat for the poor villagers and as Munni tells Meera: “No one is safe from the threat of kindness.”

As Bhattacharya’s belief was to promote art for the sake of life and present the realist picture in front of the world. But in doing so he has never sacrificed human values, all his characters embody his passion and observation for human values. He has kept the conscience of the characters alive to give them a human touch. His major themes of the novels are hunger, poverty, disease, greed, changing moral values, freedom struggle.

Bhattacharya, while sympathizing with the victims of exploitation, does not give up hope. He is for encouraging them to be conscious of their birth-right to live as human beings. He also believes that if their social conscience is aroused, men of power can improve and change their mental attitudes and selfish nature. The main purpose of Bhattacharya seems to arouse this social conscience of man so that he may become humanized. As Harish Raizada rightly observes: In all his novels Bhattacharya is concerned with the future of India, its social, religious, economic and political regeneration, so that it may make rapid progress and come to occupy its pride of place in the comity of world's highly developed nations

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## 37.

## A Comparative Study of Love in R.K.Narayan's *The Bachelor of Arts & The English Teacher*

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**ABSTRACT :** This article explores the vast collection of R.K.Narayan's writings and his treatment of love in his novels is characterized by simplicity and cultural based. This paper aims at portraying Narayan's comparative study of love with its beauty and human nature. Though R.K.Narayan has taken up for treatment a different themes of love is said to be undeniably the two outstanding and repetitive themes projected in his fiction. Narayan's college days love *The Bachelor of Arts* (1937) and his wedded love in *The English Teacher* (1945). In these novels a comparative study of love completely contrasts *The Bachelor of Arts* in which the protagonist Chandran's love is infatuated and his passion is being the lover, his love on Malathi and life but in *The English Teacher* the protagonist Krishna's love matured and wedded love, his love is true and natural. Both love themes are Narayan's own experience. Both *The Bachelor of Arts* and *The English Teacher* depicted traditional base love and Narayan's characterization was wonderful and reality in day to day life. The theme of treatment of love is variety of scope different from Narayan's other novels.

**Keywords:** *comparative study of love, treatment of love*

"Love and cough can never be hidden".

"Without love No meaning of Life similarly without love No Literature".

The theme essentially dealt with in *The Bachelor of Arts* is nothing but romantic the state of being deceived of youth and their persistence in spite of lessons learned from hard experience of life. The protagonist here is Chandran, a young man falls in love with Malathi.

In fact, Chandran's love is not a true love but the passion of being a lover. The theme of love acquires some new colouring because of Narayan's treatment of love in its youthful rainbow colours. In short, the hero of *The Bachelor of Arts* is searching for love and finally he gets marriage another woman for his parents' wish.

As for the theme of the love, Narayan's treatment of love in *The English Teacher* is rather unmatched by any other work of fiction, unlike Chandran, Krishna is a married young man, and a father of little girl. To him, love is not a physical desire or obsessive passion. *The English Teacher* is Narayan's most lyrical portrayal of love; it possesses the shades of the emotion of love, Narayan's wedded love with Rajam who was the beloved of Narayan's wife.

It is the story of *The Bachelor of Arts* destined to lead a well-settled married life after much aimless wandering as a Sanyasi. His final return to Malgudi is symbolic of the strength and sustenance of the traditional values and the age-old customs being upheld and scrupulously followed by his parents.

Chandran's impulsive renunciation of the world and the veneration he receives from the villagers, betrays imperfect personality.

Chandran is a young man, studying BA in the college, and he falls in love with Malathi. His infatuated love towards Malathi and life. His mind told him that this love can be joined but his knowledge told him that it cannot be joined however he is like a lover and his passion is being lover always, here Narayan's early part of life same like Chandran's life.

Irrational and ridiculous nature of social customs has been realistically presented in the novel, with great precision, in a completely detached manner, for which Narayan is so highly acclaimed. The formalities like the matching of horoscopes and dowry etc. that precedes the marriage ceremony quite upset the mind of Chandran, the chief character in the novel, who gets infatuated with Malathi.

That the initiative in the matter should come only from the bride's people makes him very uneasy. To top it all, when Chandran finds that his mother is very keen in following the time-honoured customs, he reacts sharply: "To the dust pots with your silly customs." The caste system in the society was troubled Chandran's mind; he was feared that the parents would not allow him to marry the girl, Malathi. He sat in his chair and thought that if he was not married her, what would happen? Because she belonged to other caste.

Chandran did not like to get dowry but his father willing to get dowry and also Horoscope is vital role to decide marriage, Chandran's horoscope did not match so that he did not marry Malathi who was best lover of him. Love marriages are a distant possibility under such circumstances.

K.R. Shrinivas Iynger is right when he says: "With rigid caste prohibitions to be respected and difficult astrological hurdles to be crossed, how can there be 'love marriages' in India?"

Chandran lost his temper. Choking his emotions, he wrote a letter to Malathi, which he called a simple, matter of fact piece of writing. That the letter remained undelivered was a different matter. It tells us the struggle between modern young people and orthodox nature of Hindu culture.

Chandran insisted on being sent to Madras when he failed in his attempt to marry the girl he loved. He wandered aimlessly for several days. He soon realized the futility of his aimless wanderings. He became homesick. But the thought of Malathi and the rigid social custom made him furious. And he took to the life of a Sanyasi,

The only thing possible is short of committing suicide. Finally he returned to home because of home sick, he married another woman Susila; when he saw her he started love towards her, he thought that Susila better than Malathi.

R.K.Narayan's *The English Teacher*, published in 1945, is an autobiographical novel which depicted the story of Narayan's personal life. It is a love story based on Indian orthodox culture. It narrated the story of Krishna who was the protagonist of this novel. Krishna was a Lecturer in English in the Albert mission college, Malgudi. Much of Narayan's personal suffering has gone into the making of this novel. It is a love story with a different approach.

Krishna was thirty years old, after losing his wife He thought that his life was not meaningful. Krishna's wife name is Susila who was suffering from typhoid. He looked after her health and

unfortunately she died. He destroys himself by her loss and even he has suicidal thoughts but he has relived his depression because of his little daughter Leela.

Having received a letter from a stranger who indicates that Susila has been in contact with him and that she wants to communicate with Krishna, he gets happy and cheerful life. After learning magical Krishna has acted as medium of contact with his dead wife. Krishna's life is more spiritual and peaceful, when his wife died he had not broken love with his wife.

On the other hand Leela goes to a pre-school where Krishna had met the headmaster, a deep knowledge man who cared for the students in his school and teaches them moral and spiritual values through his own methods of teaching.

Horoscope is a vital role in this love story, very beginning Narayan's life when he was fixed with Rajam, the horoscope did not match. Astrologer warns him soon he become widower but Narayan refused Astrologer words, similarly Krishna's horoscope did not match so that very early his wife died, he became a widower. Krishna's constant love with his wife never changed.

Love's not Time's fool, though rosy

Lips and cheeks

Within his bending sickle's

Compass come;

Love alters not within his brief hours

And weeks,

But bears it out even to the edge of doom (Sonnet 116, William Shakespeare)

Love is not destroyed by time may be rosy lips shrinks but love cannot shrink. Krishna's immense love to his wife Susila, This paper is the assessment of Narayan's treatment of love is based on religious faith, Hinduism and south Indian social rigid customs and also his own experience. He believes that arranged marriage is lifelong and safe. I noted that certain similarities between the plots of *The Bachelor of Arts* & *The English Teacher*.

This is a wonder that matches made in India through horoscopes are more successful than the marriages through love. The Europeans and Americans are giving respect to Indian customs this aspect gains more respect than others. Narayan probably out of his personal experience, in his works brings this aspect.

I noted that Narayan's description of the moments of Krishna – Susila's wedded love and affair, be they ever so brief shows couple in mood of lyrical felicity and being transported into the seventh heaven of delight but all of a sudden, Krishna has been relentlessly cast down from the topless heights of his conjugal joy to the abysmal depths of inconsolable grief.

K.R.Srinivasa Iyengar very aptly observes in this contest;

The story of their wedded life is a prose lyric on,

Which Narayan has lavished his gifts as a writer (IWE – 367).

R.K.Narayan's some other novels are indicated the modernism but these two novels entirely based on south Indian culture pure love and rigid customs, though some other novels such as *The Guide*, *Mr.Sampath* depicted the theme of love is sexual pleasure but *The Bachelor of Arts* and *The English Teacher* are depicted a true love.

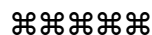
The treatment of love in *The Bachelor of Arts* and *The English Teacher* are entirely different from Narayan's other novels. Both novels revolve around the infatuated and true love. In the both novels, the love death with is purely based on Indian orthodox culture. Similarities are noted among the social rigid customs like horoscope, caste system, and dowry. The social custom is a villain of these love stories.

It is noted that these two characters, Chandran and Krishna, were searching for love and also searching of life, Krishna was losing his love and his beloved wife died after he was communicating his wife's spirit and he got cheerful life. Similarly Chandran lost his love after he got marriage with Susila then he was settled in life peacefully. R.K.Narayan's treatment of love is veritable succession of human relationship, it projects the beauty and orthodox tradition. Narayan has developed deep psyche of man and woman relationship.

It is concluded that in these novels, a comparative study of love is completely contrasted and have some similarities. In other words, in *The Bachelor of Arts* Chandran loves infatuated and his passion is being lover, his love on Malathi and life but in *The English Teacher* Krishna's love matured and wedded love, his love is true and natural, and both love themes are Narayan's own experience.

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## 38.

**Alienation in Anita Desai's *Cry, the Peacock***

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**ABSTRACT:**

'Alienation' is synonymous to schism, variance, and distinction, detachment, parting, lonely or cutting off. Alienation is a feeling which no longer and it is not an integration of each persons lifestyle. This sense may be corporal, pious, mystic, psychical, legislative, or lucrative elements. Everybody can adore the alienation by the families in a subsequent way within the community. Inside the modern, most of the married couples experienced the alienation in their spousal lifestyles which generated a sense of vacuity within the values of life. Multitude of an Indian English scrivener are R.K. Narayan, Arundhati Roy, Kamala Markandaya, Mulk Raj Anand, Kiran Desai, and Anita Nair who handled with this theme in their works. Particularly Anita Desai has additionally reflected the theme, alienation in her novel with artistic touch. Her *Cry, The Peacock*, a maiden novel, is the appropriate piece of art to look how the protagonist, Mrs. Maya handled the theme of alienation. In this novel, Maya's hidden latent impulse of her psyche senses the loneliness persistently and it haunts her maiden intensely in her existence.

**Key words:** *Alienation, lifestyles, impulse, appropriate.*

"Alienation" is synonymous to schism, variance, and distinction which expresses the state of detachment, parting and feeling lonely or cutting off from the relationship. Alienation is a feeling which no longer and it is not an integration of each person's life style. This sense may be corporal, pious, mystic, physical, legislative, or lucrative elements. Everybody can adored the alienation by the families in a subsequent way within their particular group. In the modern scenario, most of the married couples experience the alienation in their spousal lifestyle which generate a sense of vacuity within the values of life.

Multitude of an Indian English scrivener are R.K. Narayan, Arundhati Roy, Kamala Markandaya, Mulk Raj Anand, Kiran Desai, and Anita Nair who handled with the Alienation theme in their works. The great writer Kamala Markandaya excellently portrayed this theme in her *A Handful of Rice* through the character Ravi, who afflicts from doldrums, insanity, spiritual disparity and cognitive instability caused by impoverishment and downtime of atrocious treatment by humankind that resulting in alienation.

Anita Desai has also intentionally vocalize for the theme alienation in her novels, *Cry, The Peacock*, *Voices in the City*, *Bye-Bye Blackbird* and *Where Shall We Go this Summer?*, etc.. In *Where Shall We Go this Summer*, Anita Desai is diplomatic about the main character, Sita who tacitly heartbreaks in isolation. Because her sharp existentialist thoughts, discrimination and violation in this novel is a pointer to her affliction and dilemma of her woeful soul.

*Cry, The Peacock* mainly deals about the alienation. It arises in the sagacity of not being able to coordinate with an existing predictable and values. It is alive and an occurrence with which one is not able to rectify. Therefore, there is falling of segment disaffection from the partner from the community itself. In fact marital alienation is the most problematic and social issue in the current society. Alienation is an inexorable outcome of the people who faced the breakdown of a space in the relationship which caused

the primal source of alienation. Its social context is one which man sympathizes against the capability of money. Alienation occurs when man is diminished to the position of a thing, as he is alienated from the world and his circumstance.

This novel explores the personal level of the forsaken self of the protagonist. Every couple wants to live their life to proven themselves to each other. Especially wife has the deep intimacy with her husband, but in *Cry, The Peacock* the protagonist gets the love in different way rather than closeness. Anita Desai presents here an aloofness, grief and typical images of the alienation.

In *Cry, The Peacock*, Maya is alienated from her husband Gautama, who is pragmatic, unromantic, and straight-faced person who believes in separation on every count while Maya is extremely sensitive, capable with poetic artistry and emotive in her nature. She was brought up by her father on sentimental diet, who would not say 'no' to any of her wish. Her father loved her dearly and she also loved him with the same deepness. Maya was a motherless child, her father kept her away from all the strident and distasteful relatives of life.

Maya gets married to Gautama, a companion of her father, who admired him and her father advices that she should marry Gautama. In her life, all the male suppressed her through the alienation. Here Maya experiences the initial allusion of clash, she has to fulfill either the parent's responsibility or the relative's demands with different intention. It was a marriage for convenience. Maya is stunned to find that love or any emotion has no place in Gautama's family and she tried to match her life in her husband and she dwelling with that of it in her father's dwelling. She is mostly nervous and becomes desperate in the beginning of her married life to adapt herself to the newly married life. She achingly becomes aware of her solitude in her husband's house, and whispers 'I am abandoned' which shows her lonely feel in the new life. The main motif deals with the whole alienation of Maya from her circumstanced from her husband and even from herself.

Maya lived as a constructive outlander in her home in an encompassment, where love is skimpy, not understood and paltry. Even her husband flops to perceive her emotions. She becomes comprehendingly perceiving of her loneliness. She is living under the homogeneous shadiness of death. She is socially bifurcated on account of being infertile and is agonized by fast approaching death. She wants to catch hold of every moment of life, its passionate felicity in the company of her husband. But Gautama will not permit it. He is embarrassed in his own philosophical cab webs. She defects no meaning of life in the intricacy of what is gross and fruitless matter of fact and reasoning under the lucidity of nonsensical existence in a fit of indignation.

Gautama's unconcerned and feeling less nature is depicted through an opal ring given by him to Maya. He does not consider the translucent skin beneath, the blue glimmer veins that run under and out of the bridge of gold. Gautama's blindness of the changing colors and beauty of the opal ring is indicative of his denotative of the changing moods and feelings of his life. Alienation leads to the feeling of madness and it felt by Maya in a very crucial way in her life.

The principal feature of lunatic disorder is the loss of contact with each other in hope of spousal life. There is no one in Gautama's family to share her emotion and expression of isolation. Maya's alienation from her husband is an inherent in her closeness to her father. She thinks that Gautama's love will decidedly save her from the fanciful of the astrologer's prediction. But there is no love in Gautama for Maya and hence her alienation begins in that point of emptiness created by her husband. Even exhilarating act of disco dancers does not have any effect on Gautama. After returning from the club one night he feels sleep

and smirk pessimistically at Maya. It is clear, that Gautama is apathetic, insensitive, dispassionate, and feeling less in analogy to the emotional, high-strung Maya. The alienation of Maya in *Cry, the Peacock* is not related to the reality of her circumstances. It is a by-product of her self-awareness. It is partly linked to the process of her developing up, for self-alienation to self-recognition.

Maya's tendency to depend on her father and then on her husband in a clinging affinity is in response to the requirement of her soul to defender against the offensive of an adverse world. She has lost the capability to master her life and constantly needs a subjective prop. This is perhaps the reason why she accept to marry a man much aged to herself. She can lean on him and feel defended. Gautama's irritated admonition, "you have a very obvious father-obsession", (CTP, 146) is neither incorrect nor exposes Maya's notice.

In another view, Maya's childhood world of envisioning and adult world of realities clash, producing more disproportion in her life. She wants to perpetuate the 'fair-tale' atmosphere and at the same time she is attentive of the demands of a grown-up, mature world of a marital woman. She has an urge to confront with the realities of life, to understand her in-laws, to charm Gautama, not with child like requirement but by her feminine charm, there are moments when she sincerely tries to follow Gautama's philosophy of the Gita. Unfortunately, however, these urges to empiricism, the realities of life are too frail to last longer the child in her takes over and she once more treads on familiar grounds.

Maya was blamed for her fruitlessness by her in status. She was starved for love and chooses to offer her love to a dog Toto. She loved her dog and she used her love as a tool to get rid of her isolated world. She considered the dog as her companion in that home because she had no one to expose her feeling frankly in the house. "Small white Toto, whining a little, out of fear, his futile barked dying away into a hopeless silence. Small white Toto, small white corpse in the blaze of the sun abandoned. I shall miss him so terrible Gautama, I cried then, the confession tearing out of me in a stormy rush, and even as I wiped away my quick tears and wept more I cried to myself, what is the use? I am alone" (CTP-22)

Later, she lost the dog unexpectedly and that incident affected her mind a lot like a very big loss of relation. A sense of alienation is felt by her through the loss of Toto. She regards the ruination of dog Toto as the hefty tragedy leading to alienation from her husband for it is something ordinary for Gautama she accuses her husband for all her complication the person who has realized her truthful identity will at no time do so the elemental law of the cosmos is that one is liable for one's trouble and agony. An impact on other alienation of a person from his real self, and consequently from demon and his formation. Hence alienation means isolation from one's own vitality. Maya feels the anguish of alienation sending her headed for purposeless life which she does not want to lead at all. Maya emblemized the pangs of peacock mating and she symbolized that the peacock crying for its partner and longing for love but it is not fulfilled to the peacock. So its dancing expressed the sadness of emotion which invites the rain for its reclusiveness to point the pain of love.

"Peacock bare wise the hundred eyes upon their tales have seen the truth of life and death, and know them to be one. Living they are in love with life." Lover, lover you will hear them cry in the forests when the rain clouds come, love, I die."(CTP 82)

The anguishing screech for mating the crying and the craving for the male peacock reaches out to Maya but not Gautama. She asks Gautama to hearken the call "pia, pia" but Gautama remains languorous to the cry. He has no intimate and passionate stimulus to wards her. Maya the peacock hen fills to have her intuition fulfilled from Gautama, the peacock, she feels quarantine and dereliction Maya's forlornness

which entanglement solitude of unfulfilled womanhood, and sentimental invigoration and over-ridden death phobia make her neurotic in her behaviour. As an emerging woman, Maya kills her husband Gautama in a fit of maddening tears. She kills her husband and feels satisfied of all her guilt of alienation, apprehension and boredom. Thus, it is alienation which brings a catastrophic end to their life.

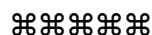
Maya is truly the consequence of the pathetic self-craving for affiliation and reconciliation in a passionately deranged ambience. It is the fate of the vehement mind of an Indian housewife prognosis and fatalism is a fact to Maya. The doleful cry of the brain-fever bird, with the visitation of spring is, to Maya the peacock's cry. It is a cry of intellectual sickness and anxiety born of sentimental and spiritual worsening. The spirit crunch in Maya complication from her struggle between desire and recognizance of her during all these years for love and affection.

Maya's alienation is a common feeling which presented everywhere in the human society and it is caused by the intermittent psychic strife with death. Here, her quest for identity is concerned with her brainy and expedition in the world of reality and in the cosmos of misbelief. The discordance between Maya and Gautama is discordance between misbelief and reality. Vices are not found to belong; there is a spiritual desiccation and a lack of conviction found in their life to emanate from terrible interpersonal kinship and malign home environment. The reason are peculiar childhood, ungratifying adolescence and dissatisfying middle years do not render them and that is an opportunity to reach maturity of thought and feeling of them.

They are deprived of marital joys and satisfaction. Their father are indifferent to them. So these things are all leads them to travel alone in their whole life. In the present condition of the society, the alienation is the most affected psychological problem of human to tackle the misunderstandings of the relationship and it leads the people to lose the lovable person or even it leads to lose the life too. This paper attempts to present the marital reclusiveness through the novel *Cry, the Peacock*. Most importantly, the spouse who must learn to be patience, spend time to know their character, communicate with their partner, understand their struggle, encourage their best and give space and set limits between them are the best healing and healthy objectives of married life to rectify the alienation.

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## 39.

**Feminist Reading in Alice Walker's *The Color Purple***

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**ABSTRACT:**

Feminist reading means to see a work of art in the eyes of female or feminist. Feminism is a range of political actions, ideologies, and social movements that split an ordinary goal: to define, establish, and achieve political, economic, delicate, and social equality of sexes. It includes looking for to launch educational and professional opportunities for women that are equal to those for men.

As a feminist, Alice Walker wants equality for all, but fights to realize that she prefers the term 'womanist' to 'feminist'. So, it is essential to bear this in mind when studying the novel. Walker is recognizing the scrape of Afro-American women, who endure from racism and sexism. Walker as a womanist goes much further and her goal is much more specific. She is devoted to discover the subjugation, the insanities, the loyalties and the triumphs of black women. *The Color Purple* can be read and implicit from both a feminist and a womanist perspective.

Key words: *social movements, delicate, opportunities, subjugation, the insanities, implicit*

**INTRODUCTION:**

This novel reflected Afro-American culture, the genre began during the 18th and 19th centuries with writers such as poet Phillips Wheatley and speaker Frederick Douglass. It reached a nearly high point with the Harlem Renaissance and continues today with authors such as Toni Morrison, Maya Angelou and Walter Mosley. Among the themes and issues explored in Afro-American literature are the role of Afro-Americans within the larger American society, Afro-American culture, prejudice, slavery and equal opportunity.

In 1970s, Alice Walker wrote an eminent essay and her classic novel, *Their Eyes Were Watching God* back to the attention of the literary world. In 1982, Walker won both the Pulitzer Prize and the American Book Award for her *The Color Purple* is an epistolary novel (a book written in the form of letters), *The Color Purple* tells the story of Celie, a young woman who is sexually mistreated by her step-father and then is forced to marry a man who physically abuses her.

The title itself signifies the royalty of color. Walker says that in search of her mother's gardens, purple is restored to royalty, purple is emerging in an open field. She contrasts this color with lavender, to highlight its powerful impact on its environment. Walker uses symbol as an important device to develop her characters. She expresses her ideas symbolically rather than stating them directly as she believes that the secret of art lies in its indirection.

Alice Walker has pictured female sufferings, personal conflict and social status. The aim of the character Celie is to invoke the vivid imagery of the bruising which was caused by the physical, emotional

and psychological abuse. Celie endured at the hands of her father, mother, father's incestuous rape, the loss of her sister, physical abuse and marital rape of her husband and her children. She grew from bruised and beaten, to courageous through *The Color Purple*. It is a symbol of royalty and it represents the vast capabilities and potential in black women. They come up as independent and empowered individuals when given a chance. They can rule their own life without any male support. Celie is the central character of this novel. In the beginning chapter, she wants to get education but her step father refused her desire. This shows how women have suffered by men. Walker implies on woman's pathetic condition in this novel-incestuous rape from her father a pond she also affected poverty, the loss of her two children.

Alice Walker uses the title, *The Color Purple* as a symbol of Celie's late blossoming courage as well as to invoke the vivid imagery of the bruising which was caused by the physical, emotional and psychological abuse that Celie endured at the hands of her father, mother, her husband and her children. She grew from bruised and beaten, to courageous through the sustaining influence of two women, her sister, Nettie and her friend, Shug Avery, the blues singer. Initially, *The Color Purple* is repeatedly equated with pain. Celie undergoes misery and pain in her own home. She is subjected to merciless treatment by her father who forces her to take the place of her ailing mother and yield to his regular sexual demands.

In the beginning of the novel, she does not find anyone to trust in and share her desolation. She finds the only solution to communicate her despair in writing letters to God. We learn through the mouth of another that her name is Celie because she feels lacking confidence to give her name. After her mother's death, Alfonso's sexual torcher towards Celie is depicted. The novel is an epistolary novel which consists of Celie's letters addressed to God and then to her sister Nettie. Letters become the only way for Celie to express herself because her circumstantial was not suitable to share her problem. It is the key for the readers to have a better and deeper understanding of Celie. She shares her sufferings, "She asks me about the first one: whose it is? I say God's. I don't know no other man or what else to say". Celie is not only physically weak and also mentally she is innocent because what happens at present she simply accepts as usual. It is a tragic irony that everyone knows that Celie is pregnant but she does not know anything about it. She is a young girl of fourteen until she delivers her first baby.

Walker shows Alfonzo as the villainous character in the novel. He dominates the young girl in sexism. After he forces her to marry with another man who has two children, his sexual affair moves to his second daughter, Nettie. Celie wants to save her sister's life so she self scarifies her life. After her marriage life, her suffering does not end. She takes the family role and is like a nurse. The readers become familiar with a fourteen-year-old poor girl who is used to do works does the same in her husband's name.

Celie is just a servant who looks after her husband, Albert and his four children and to meet the sexual desires of him. He always mistreats Celie awaiting for and she announces her identity as an independent woman. When his oldest son, Harpo inquires Albert why he beats Celie, he says simply "Because she is my wife." (CP, 30) He thinks he has the right to beat and abuse Celie because she's his wife. For a long time, Celie bears the violence and her sister, Nettie says her that "You got to fight". Celie's answer to this, - But "I don't know how to fight. All I know how to do is stay alive." (25-26)CP. She never protests her life's exploitation.

She just tries to stay alive after the abuses because she doesn't know how to fight with the men around her. She accepts the abuses by expressing her feelings in a letter to God. Walker introduces the opposite views-Celie is innocent but her sister Nettie is well educated woman. She is prettier than Celie and gives the protest speech against man. She stimulated her sister for fight against Alfonso's mistreated action.

Albert wants to marry Nettie but her stepfather offers Celie to him. Alfonso introduced Celie as physically strong woman, obedient hard worker. If she is given only food, she will do everything at his words.

Walker portrayed Sofia as a modern and courageous girl. She never accepts her husband's dominated view. So, she fights with him and leaves her house. She frees herself from her husband's repressive control. Her circumstances develop vividly by her friendships with other women, particularly Shug Avery, Albert's mistress and by her affection for her younger sister, Nettie. Celie decides to leave Albert's house and moves to Memphis.

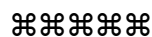
Celie begins a business and gets her own money to sustain herself and her stepchildren and also her husband, Albert. Celie's voice becomes dominant. Her female individuality is seen when she chains the family with the funds she earns. Feminine voice becomes overriding instead of male domination of Albert.

Shug Avery and his rebellious daughter-in-law, Sofia gives the emotional support for Celie's personal progress. They help Celie realize her dreams in the life. When the novel ends, Albert and Shug sit with Celie on Celie's front porch 'rocking on a fanning flies, waiting for the arrival of Nettie and the missionaries. Finally, Celie realizes her own children through her sister. She develops in economic status. With the progress of Celie's experiences, Albert also changes and develops his character. He begins to ask Celie's thoughts and gives importance to her. In this novel, Celie is a young protagonist but she never feels young because from the age of fourteen to forty she has a lot of sufferings only.

*The Color Purple* focusses on the male domination, abuse of black women. Black women struggle for freedom and independence. *The Color Purple* is an allegory of forgiveness and reconciliation, a story about a group of people—Albert, Shug, Harpo, Sofia, Nettie, and Mary Agnes—learning to be, to love and to celebrate themselves as authentic human being. It is the story of people who learn to resist the forces of racial and gender oppression that have shaped their notions of who they are and how they are to behave in relationship to others. *The Color Purple* presents us fine examples in conditions of feminist condemnation. The male-domination over women is seen in every part of life. Women want to release themselves from the abuses of man and be independent. They succeed in their aim.

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## 40.

**Realism in Kamala Markandaya's *Nectar in a Sieve***

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**ABSTRACT:** ‘Realism’ in art of literature refers to the presenting of things exactly in real life. The authors use their own style in exposing things that happen precisely in art and add moral values to their contribution. Many writers such as Bhabini Bhattachariya, R.K.Narayan and Ruth Prawar Jhabvala have showed realism in their fictions. Kamala Markandaya has described the different types of realism in their works. Literature has various types of realism. They are social realism and cultural realism. These types of realism is used by Kamala Markandaya in her novels, especially in *Nectar in a sieve*, *A Handful of Rice* and *Possession*. These novels are talking about hunger. Ravi is hero of *A Handful of Rice*. *A Handful of rice* is the theme of hunger and poverty. Markandaya describes the picture of Indian society both rural and urban. In this novel starts and ends with Ravi's fight with hunger. Markandaya’s *Possession* is a powerful expression of the intercultural tension. This theme is found most frequently in Markandaya's novels and other themes also occur with issues like poverty in rural India. Her first novel, *Nectar in a Sieve* shows the real life of poverty. Nathan is the head of the family and dies due to starvation. He is unable to earn food for himself and his family. Nathan and Rukmani suffer a lot due to hunger.

**KEY WORDS:** *contribution, exposing, realism, hunger, poverty*

‘Realism’ in art of literature refers to the presentation of things accurately in real life. Authors use their own style in presenting things that happen accurately in art and add moral values to their presentation. R.K. Narayan is known as a writer of realistic fiction. Narayan's realism is showed by his writing of background the day-to-day life. It has a mythical dimension. R.K.Narayan can discover the actual representation of contemporary Indian Life, Traditions and culture in its realistic form Ruth Prawar Jhabvala's fiction dispenses a blatantly realistic picture of the post-independence familial and social scene of urban India. She conveyed the theme of social realism in her *Heat and Dust*. Bhattacharya shares out the social, religious, economic, political and even psychological aspects of Indian life. His works mainly concentrate on the occurrence of the nineteenth century in India. The title of the novel is taken from 1825 poem “Work without Hope” by Samuel Taylor Coleridge. Kamala Markandaya won international celebrity and identification with this novel published in 1954. This novel deals with the peasants and their activities, difficulties, desires and assumptions. Rukmani is the narrator and the protagonist of this novel. Rukmani and Nathan are proxy of a South Indian peasant couples with all its worries. Rukmani is not only a peasant woman but also a social type too.

Markandaya upholds the virtues of motherhood and love. Here Rukmani is the narrator & Protagonist as well. She recalls with clarity and unflinching honesty the choices & decisions that have brought both joy and despair, she narrates her story at reminiscence approximately ten years after the events. She tells the story of her life in the first person, narrating her own direct observations, motivation and feelings and describing other characters through her own eyes.

Rukmani marries peasant Nathan at the age of twelve. Who has only a mud shed in his own hands? They have desire for freedom to grow and develop in their own hard work. Markandaya describes an average peasant women's life. Her father trained her to read and write. She is the hard working person and patient and Nathan is a tenant farmer. Nathan is gentle and kind to his wife and also a good life partner. His children are not interested in working in land with him. He is a tireless worker which is a gift for farming. Nathan accepts hardship for his family.

Arjun, Thambi, Murugan, Raja, and Selvam are sons of Rukmani. Kunthi, Janaki and Kali are neighbours of Rukmani. They have a beautiful daughter Ira. Even after six years she does not get conceived, because of her trouble. She cannot beget a son for Nathan and so she meets a Doctor Kenny who is a foreigner. Doctor Kenny gives treatment to Rukmani for infertility without Nathan's knowledge. In quick succession, Rukmani bears five sons. After they have had six children, the family has a little less to eat. Rukmani's two elder sons go to work in a tannery. They help the family with their salary but are dismissed for labour strike.

After a year, they arrange marriage for Ira. Monsoon rains harm their crops. Because of Ira's barren her husband goes back to her parents' home. Again Rukmani meets Dr. Kenny without her husband knowledge for her daughter's treatment. This time his treatments are too late however. Ira's husband has gone with another woman. Rukmani becomes pregnant again and bears her last son Kuti. Ira becomes unhappy and hopeless for caring Kuti because the cultivation has stopped from drought and the family once again goes starving. They trade most of their proprietorships to pay half for their lease. The family starts again to weaken and starve. Kenny preserves a servant position in the city Rukmani's third son.

Rukmani's fourth son is killed thieving a calfskin from the tannery. Kuti suffers from starving and Ira becomes prostitutes herself to feed him. In spite of her efforts, he dies. Dr. Kenny comes back after long absence with money to build a hospital in the village. He proffers to educate Rukmani's remaining son Selvam as his assistant. Some villagers presume that Kenny is kind to Rukmani because they have illegal relationship. Kunthi is a neighbourhood wife who became a prostitute, when Kunthi and Nathan were young. Nathan fathered Kunthi's two sons. Kunthi is used this to blackmail Nathan until Rukmani knew this information and excused Nathan. He has no son ready to work with him inland. Kunthi knows the illegal relationship of Rukmani and Kenny. She uses this information to blackmail Rukmani and collect some things from her.

Nathan suffers from rheumatism and debilitating fever. Rukmani and Ira gives treatment to Nathan but they do not have enough money. Ira conceives in prostitution, so she has a baby to love and care. Rukmani and Nathan do not have money to lease their land, so the land agent tells Nathan and Rukmani their land has to be sold to tannery because of their oldness and illness. No one can permit to lease land. They need to leave their home of thirty years. They decide to live with their son in the city, so they want to leave Ira and their grandchild under Selvam's care. They go to find Murugan in the city.

They rest at a temple one night in the city where robbers thief their bundles and money. Puli is nine years old boy who helps them find out the home of Kenny's friend. He knows about Murugan but he is not here. Murugan leaves this job before two years and goes to join at collector's house for good salary. Then they go to collector's house.

They meet Murugan's wife who tells them that Murugan has left her. Their grandson is thin with hunger. Murugan's wife lives in poverty so Rukmani and Nathan decide to return the temple. Rukmani and Nathan suffers a lot in the city. Rukmani goes to get work as a letter reader but she does not earn enough

money. It is only for rice and cake.

They join in a stones quarry with help of Puli, where they earn better money. He educates them to break stones. They believe Puli. They confide their earning to Puli. One evening, Rukmani gives a party to puli and her grandson, so she buys extra food and toys for them. She returns to Nathan at the temple. He is violently ill during monsoon rains. Nathan goes to work continuously in the quarry with fevers. One evening after she gets amount, she decides to take him to their home with help of cart. Rukmani finds out collapsed in the mud in the street. Strangers help to take him to the temple. He dies in her arms there.

After his death Rukmani gives an assurance to take Puli with her to her village. She introduced Puli to Selvam and Ira as the son. She and Nathan took him compassionately. Ira goes to prepare meal for puli. Selvam gives an assurance his mother. They will manage.

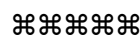
In her childhood women do not have freedom. They are controlled by father after marriage they are always under the care of her husband and their children. Men take rights and every advantage in telling us their own stories from the beginning. They have education to articulate voice their dominance but women had no education and no rights to raise their voice. Feminism is a protest movement launched by women of the west for equal social, political, legal, moral, cultural rights with men. It is an anti-masculinity movement of the women, by the women and for the women. Kamala Markandaya's approach is both realistic and humanistic.

Children is also a big problem in the village much more than in the city - even one with daughter but without a son is considered as meagre. In the beginning of Rukmani's marriage she was unhappy even though she had a female one because of her inability to produce male child. Husbands expect male child for their family. Further, the rural husband had a permit to reject his barren or soulless wife but Nathan doesn't behave like this. In novel after novel Markandaya investigates the impact of changing terms of human Indian traditions have given some of great problems to Indian woman. It is incurious to note that during the middle ages Indian Raj puts used to kill their daughters at the time of their birth so that they may not have to face the inferiority at the time of their marriages.

As a conclusion it would be said that Rukmani is the realistically mother figure. Markandaya uses the central character Rukmani properly in this novel. Rukmani's story could be any village women's story in India of the fifties. Rukmani plays her role in perfect manner as a daughter and a mother. This novel shows the exactly poor woman's life in which she faces every struggle. She is rich as well as poor in her life. Markandaya represents subject matter truthfully without artificiality in this novel.

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## 41.

**Expression of Multifarious Power in Nayanthara Sahgal's *Rich Like Us***

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**Abstract :** The aim of this dissertation is to study the expression of multifarious power in Nayanthara Sahgal's *Rich like Us*. The introduction of the thesis deals with the Indian Writing in English and the impact of emergency. Then it introduces the writers and their works which concentrated on this particular period. The body of the thesis studies the various powers imposed on each character of the novel and also to the people of the nation in general. In this light the chapter analysis how the characters struggle against the imposed power. The concluding chapter deals with the style and narrative techniques use by Nayanthara Sadhgal.

**Keywords:** *political power, voice in critical period, corruption, criticising politician, colonized, immigrant people, defeat, victory*

Indian English literature rears to works by writers from Indian English literature which has a recent history and is only one and a half centuries old. M.K. Naik addresses Indian writing in English as an interesting by-product of an eventful outcome of late eighteenth century between a forceful and enterprising Britain and a stagnant and chaotic India. Indian writers in English made their literature as a stagnant and chaotic India as well as an evocative one. The literature really expresses their voice. The writers achieved in nativizing in order to reveal typical Indian situations. It has emerged as a distinct reality, and has acquired an identity of its own.

The first three decades of the 19<sup>th</sup> century marked the beginning of English writing in India but it was a period of slow incubation. Indian writing in English is one of those voices in which India speaks of their own culture and heritage and modernization of values and systems. The writers brilliantly carried out many genres like poem, prose, drama, fiction and novel. Literature can never be detached from society and nationality.

The Indian novelists in English, from 1920s, began to give their attention on contemporary tribulations. The struggle for independence in India was not merely a political one but an all enveloping experience that became a part of almost all the patriotic Indians. Parallel to this struggle for political freedom was a social struggle a fight against superstition, -casteism, illiteracy, poverty and many other social evils that corrupt society. Later these are the things turned into subjects of the writers.

Modern Indian English fiction is prominent for realism. The novelists with observant eyes and clearly depicts the social life of India. Both rural and Sahgal's novels offer a vivid panorama of struggle against parochial society which always hinders their emancipation and their effort for assertion of individuality." This is an elegant adroitly constructed mordantly witty book. (London review of books). *Rich like Us* centres around the theme of power. It widely deals the harassment, cruelty and injustice caused to common people during emergency is powerfully projected in the novel. It deals with the effects of politics on the personal lives of people and studies the impact of emergency on various characters when power the central role and it paves way for corruption and opportunists make their life comfort. It also deals partially with older India and the power imposed by the British people towards the natives and it ties with religion, caste, and family.

The primary set up of *Rich like Us* dates back to the period of India's national emergency. During this period that is from 1975 to 1977 the government was in a state of suspended animation. The captain of the ship of emergency was Indira Gandhi who has expressed coercive power. During this period all sorts of power like political, social and economic found their expression in the form of violence against people. Corruption and sycophancy have been the parts of everyday life of Indian during emergency.

*Rich like Us* is Sahgal's unique creation for which she gets prestigious Sahitya Academy award and Sinclair prize. The novel which teems with the actualities of life in India. Corruption, injustice, bureaucratic finagling is wonderfully set apart by a fine, clear disenchanted eye and an acerbic moral intelligence that is devastating without raising its voice.

This political fiction explains the various powers displayed over the people. The novel is set in New Delhi at the time of emergency (1975-77), the darkest period in modern Indian history. This historical fiction presents the life two female protagonists. Sonali, a young civil servant, finds her alien at the new political circle. The other one rose a British immigrant and wife of Ram finds very hard to comfort in the city of Delhi and astonished by the ancient customs. Being a second wife she was treated not properly by the society and she doesn't even get respect from the family members. The set of the novel is the time of emergency at New Delhi. The emergency in India meant many things too many people for idealists like Sonali it meant the end of a dream.

The emergency paved way for much illegal business took place inside the country. Dev, the son of Ram and the Prime Minister's son and new man the foreign collaborator started to work for the illegal car manufacturing business.

Sir Angus Wilson says, "The fellow of minstery novels that manages to bring alive the Indian social and political world of post emergency Delhi, and the rich harvest that it brings to the readers is one of the most packed and exciting of modern fiction. Sahgal, of course, is for most in the gamering of the horror, humour and humanity of this fascinating age"

The life of each character is associated with the other and it branches to numerous other tales who reveals the political corruption, political ideology and repercussions, colonialism. The novel moves around with the sufferings of protagonist and omniscient narrators. From all the mishappenings the readers come to know that it is all because of power and authority of elites. Thus the story is woven by the theme of power and has its own significance. Every character's life is altered when power invades. The need for power and the imposed power bring changes in their behaviour and attitude.

From this novel, Nayanthara Sahgal brings out that elite people and those who possess authority are recognized outstanding and are considered as the leaders. She explains about the power relationship in the society in the level that power would be in the form of minority and they themselves created as a ruling people. Later they started to impose their power towards the downtrodden and the common people and she explains about elites that they would consist of the most talented and deserving individuals.

The paper is the study of these various expressions of power and analyses how the novel deals with multifarious power and plays vital role in every character's life and what sort of changes it brings to the individual and the society. India during emergency and the expression of power is successfully evocated *Rich like Us* which refers not only to her personal values but also to the changing values country exposed for the first time to both freedom and power" (Jasfbir, Jain,9)

Conscious of the autho' political background it can be understood that Sahgal is aware that politics is concerned with the misuse of power. In interview with Jabir Jain in 1990, Nayanthara Sahgal, has spoken about the play of power in interpersonal relationship, between husband and wife, parent and child, between lovers, "I think of politics not as a leading the country-but politics as the use of power. And also the abuse of power-it happens at so many levels" (Jain, 186).

In *Rich like Us*, the protagonist Sonali remade who works as a joint secretary in the ministry stands as a perfect epitome of “shambling bureaucracies” of post-colonial nation in India. The humiliations made her think that all would have been fine if she joins hands with those who misuse power. The uniformed transfer gives a great shock for Sonali. And finally she gets to know that she had been punished and humiliated. It brings to light that even a person who is highly qualified in the government sector faces the threat of power. Sonali’s case has been complicated since she refused to give license for an illegal factory. And hence she has been sent back to her place, for the lower job by the corrupted government and the ministers.

Kiran, her sister advises Sonali that she should go right to the top that is to the Prime Minister and explain the whole thing. “Surely Sonali, there’s some misunderstanding. You should go right to the top, get an appointment with the P.M. and explain the whole thing”.

Sonali uses to recall her past roughly fifteen years back when she had topped the list in the competitive exam for I.A.S. It was then her eyes were filled with dreams, and her heart was filled with ecstasy. She had a vision of complete curiosity that she is going to bring out some changes in the society but all her mental picture towards life was scattered. It is all because of the political power.

Her father’s powerful spirit encouraged Sonali to become a woman who is going to Indianite India. The destination between politics and service is blurred because politics meddled with administration.

Sonali’s family was forced to move to some other place to serve the whites. Even then the patriotic father follows Gandhian principles and takes part in Satyagraha. His heart and mind worked for the nation. When Sonali happens to read the diary of her father, she could find strengthening words which could unite people to fight for a cause. She has also learned that there are more ways of earning a living than betray the own nation.

Another form of power which controlled Indian women is also explicable when Sonali finds glimpses women and men followed some superstitions in ancient India. She learns how women are tortured and killed in the name of *sati*. The married Indian women were supposed to shave her head when their husbands die. In his diary he has picked incident from his days where seven queens dragged to *sati*, government will not lift a finger against murderers because they are elite and powerful people. The power of ancient custom ruined many lives of females in the form of *sati*, shaven-headed little girls wrapped in grim saris, waited so long from saint’s kitchen for the left over food will be thrown.

In *Rich like Us*, the protagonist Sonali Ranade who works as a joint secretary in the ministry of industry stands as a perfect epitome of “shambling bureaucracies” of post-colonial nation in India. The humiliations Sonali faced in her life portrays the power of ruler to the subjects. All her humiliations made her think that all would have been fine if she joins hands with those who misuses power. The uniformed transfer gives a great shock for Sonali. And finally she gets to know that she had been punished and humiliated. It brings to light that even a person who is highly qualified in the government sector faces the threat of power. Sonali’s case has been complicated since she has refused to give license for an illegal factory. And hence she has been sent back to her place, for the lower job by the corrupted government and the ministers.

Nayanthara Sahgal, in her writings, seeks to recreate the social and political scenes of pre and post-independence India. Her novels are more than just records of political actions as they present a chronological account of Indian politics from the last phase of the freedom struggle to the breakdown of democracy in mid-seventies. *Rich like Us* is considered to be one of the most ambitious and complex novels of Nayanthara Sahgal, “basically the novel focusses on the human dimension of the story predominated by political interest” (Pramela, 2) dedicated to the Indo-British experience is retrieval and a restatement of India’s past. Set in a period during emergency the novel reelects the struggle of India in

the lay of power through a few characters. Nayanthara Sahgal vehemently criticizes the politicians and their abuse of power that they have plotted to take the distorted decision and it is not a sudden development that took place overnight.

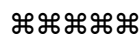
Being born into a decision making family, Nayanthara Sahgal has the advantage to write exactly about political happenings and political decision making for a long time. Probably no other novelist in India has the advantage of being so closely connected to the leading political leaders and the situation for more that over half a century starting from the Gandhian era to the present. Though born in an aristocratic family the affluent elites are often a target of her satire in her fiction works. She is notable for her political and social concerned novels. She shows a deep and abiding faith in individual freedom.

The most predominant theme that runs through all her novels is man's growing awareness of the implications of freedom. Her mastery lies in gripping narrative skill, characterization, social and political discourse.

Nayanthara Sahgal concludes her novel with a hint to fight against the corrupted power by bringing positive changes in the lives of the characters like Sonali, Ravi Kachru and the beggar. Ravi Kachru realizes his mistake and starts helping the needy. He reconciles with Sonali. The crippled beggar also gets artificial limbs. Thus indicating the change does not come from outside but from inside. The most noticeable feature of Sahgal's strategy in the novel is to establish that the emergency was not just a political event, for it did not stop activating official agencies into perpetrating repression on innocent people.

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## 42.

**The Study of Diaspora in Khaled Hosseini's Selected Novels**

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**ABSTRACT:** The Kite Runner is the first novel written by Khaled Hosseini in 2003. The novel represents the life of the protagonist. It shows how Khaled Hosseini approaches diasporic life in the US and represents it through his principal character. In this analysis, there are four issues. First of all, the debate focuses on Khaled Hosseini's childhood memories, which represents Amir's character. Secondly, Khaled Hosseini reflects on the justification expressed to Amir for his arrival in the United States. Next, it explores the US life of Khaled Hosseini expressed in Amir. Finally, it explores the evolution of the diasporic life of Khaled Hosseini described in his book. The concerns are analyzed with Abrams' expressive philosophy. In this analysis the data concerning issues of the reflection of the diasporic life of the author in the novel are examined through articulate theory. This thesis reveals the diasporic life of Khaled Hosseini and reveals it by Amir in *The Kite Runner*.

**Keywords:** *memory, diasporic life, expressive theory.*

**INTRODUCTION**

The present study is to investigate the language choices made by Afghan-American writer Khaled Hosseini to construct the diaspora identity in his *The Kite Runner* through the Critical Discourse Analysis of the novel by analyzing the language and the power structure in it. Since Khaled Hosseini was born in Afghanistan and currently is a cosmopolitan living and writing from the western metropolis and has a national inclination in his writings thus we may assume that he belongs to the South Asian Diaspora. So before moving to the study of the novel, it is essential to understand the Diaspora community and the various dynamics and perspectives associated with it. This chapter would thus discuss the underlying theories of diaspora for a better understanding the context of *The Kite Runner* by Khaled Hosseini.

The novels by the South Asian Diaspora invariably seek a form and a language in which they capture the trauma of colonial history with its forced migrations and slaving voyages, as well as the condition of post-colonial migrancy. It is, as Meena Alexander puts it, writing in the search of homeland (Alexander 1993). This has also been affirmed by Mikhail Bakhtin that ideas do not exist apart from the medium of language, where the sociological stylistics' is in effect.

A central theme in diasporic postcolonial literature is the negotiation of new hybrid identities. These hybrid identities are based on the two main concepts of Transnationalism and Diaspora. The terms that have been drawn in to explain the given concepts include nation, nationalism, ethnicity, culture, politics, economics, society, space, place, homeland, home, narrative, representation, alienation, nostalgia, 'and all their cognates because the conditions they are related to are so variegated.' (Kalra et al. 2005)

The existing notion of diaspora engage in perception of the shifting relations between homelands and host nations from the discernment of those who have moved, and of the recipient societies in which they settled whether willingly or not. Apart from the fact that Diasporas surface out of dispersals, not all dispersals lead to Diasporas. Diaspora is best defined, as Brah (1996) explained, as the product of diaspora space concerning a variety of collective and ethical relationships that persistently on figure and reconfigure it. Diaspora space is also inhabited by those who are constructed and represented as indigenous

space along with the migrants and their descendants. Thus diaspora space (as opposed to that of diaspora) includes the entanglement of genealogies of dispersion with those of staying put (Brahq 1996: 18).

### DIASPORA IN KHALID HOSSEINI'S SELECTED NOVEL

*The Kite Runner* is Khaled Hosseini's first book published in 2003. Amir is the main individual who portrays the diasporic life of the book in narrative form. Diaspora existence is a diasporic human. Diaspora identifies movement from one country of origin to another of individuals, goods, knowledge, language or culture (Dufoix, 2008:32)

Moreover, Khaled Hosseini's *The Kite Runner* is the subject of this researcher's discussion since the novel examines the perspective of how people survives in a foreign world and communicates a profound desire for their home country. The topics are discussed by Abrams in the theory of expressive theory. This principle refers to the subject of debate used to analyze the literary work's relationship with its creator.

Great writing is published by outstanding authors residing in a displacement state. They have travelled to get to know the condition of the rest of the planet. They sense the misery of the people who suffer in exile through their creativity, perspective, the media and temporary trips to refugee areas. The authors obtain the knowledge first hand and also place it in their writings by their findings. They form it by their writings through observation mode. They add to the lives of people who exist in wretched situations through their writings. In addition, Hosseini has used the same 'writing' instrument with which he highlights the social stratification, displacement causes, problems in refugees' lives, ethnic tensions, identity struggles, problems of adaptation, identity deprivation, nostalgia and Diaspora, The Holy Father, "As a writer, being miles away from his homeland, Hosseini's memory of his nation and writing back to visualize his past is certainly what we seek in diaspora." (Devyani, from the webpage)

The key worries of the novels by Khaled Hosseini are the citizens who fled Afghanistan and who represent their suffering, loneliness, lack of belonging, identification, sorrow, alienation and many types of problems in the host nation. The Afghan citizens have left Afghanistan for torture, terror, murders, hangings, and rape to support themselves and their relatives. They lost everything behind them and Baba was followed only by "one deceitful son and two cases."

They have not only destroyed their personal possessions, but also their peace of mind, social life, land and migrations in numerous parts of the world. Amir and Baba flee illegally from Afghanistan after the Soviet war, without ever asking their servants about their lives in a truck full of refugees. For, "You couldn't trust anyone in Kabul any more--for a fee or under threat, people told on each other, neighbor on neighbor, child on parent, brother on brother, servant on master, friend on friend." (P-98)

Afghans who have left Afghanistan for terror, shootings, hanging and bombings to save themselves and their families have lived as refugees in numerous parts of the world. Refugees had to launch a new life with new difficulties after being uprooted from Afghanistan. The physical and psychological distress, the economic challenges and the schooling of their children became the most serious issues for recently arriving Afghans. These camps have been infested with malaria, cholera, starvation and dysentery. Food, accommodation, money and much-needed drugs were missing.

Hosseini and his family's encounters in America represent in the autobiographical field of the novel. Hosseini stated in an interview with Razeshta Sethna that the most autobiographical pieces of *The Kite Runner*, "My dad and I worked on the flea market for a bit, and there are currently ranks of Afghan citizens, some of whom I am linked to. The daunting challenge to become an assimilating cultural." (The webpage's Sethna)

Luckily, Amir and his dad came to Fremont, California; part of a group of Afghan immigrants. America is an immigrant gateway in several countries. For multiple factors, such as learning, working and avoiding economic or political problems, theological strife and conflicts in their home world, many immigrants remain in the USA.

Now residing in Fremont, Baba encountered various forms of adaptation problems in the host nation, working menial jobs on a gas station. When Baba got into a blow with Mr. and Mrs. Nguyen, the owners of the food store across the lane, the first challenge he encountered during adjustment in America.

Baba did not get payment for the oranges. It turned out. He "wrote a check to Mr. Nguyen and Mr. Nguyen requested identification. He wants to see my license; he wishes to see my Farsi license bellowed. We have purchased his fucking fruits for almost two years and placed money into his account, and the dog's son needs a license for me." (*The Kite Runner* p-111)

When Baba questioned him for ID, Baba was insulted because they did not believe Baba's Verification, when he had charged verification. Baba was insulted. It's not wrong, it's popular in America, but the shop owner feels hurt by Baba. If the Afghans want to purchase stuff in Kabul, they only carry the wooden stick to the owner's shop as payment card and he carved notches with his knife on their sticks. They compensate him for the amount of notches on the stick at the end of the month. No ID. In this situation, in Kabul where everybody understands and knows him, Baba was never to undergo it. Baba will comfortably do something because Pashtun is the wealthiest ethnic community in Afghanistan. Baba misses his birthplace in this case. "My dad adapts to living in America," Amir explained. (*The Kite Runner* p-112)

Hosseini reveals through Baba's character the horrible lives of Afghan refugees. By various names, personal features or traditions, history, race, faith, and so many other things, Baba discovered that he is various from local people. Baba is triggered the idea of a homeland and modified in America's unknown world.

The characters created by Hosseini in this novel reflect how they remain connected to their culture, religion and many other things despite being away from homeland. One of the incidents in the novel is when Amir graduated from high school; Baba took Amir to Afghan kabob house. It shows they preferred their taste of food. Afghan refugees living in America have formed their own community in San Jose the Flea market. This market was the epicenter for Afghan families. Afghan music, food and tea and gossip are shared. "Tea, politics and scandal are the ingredients of an Afghan Sunday at the flea market" (*The Kite Runner* p-120)

Afghan boys, who resides in America like Baba, Amir and Taheri, are injected with the blood of Afghan society. And the Afghan people in America had the same honour for women. They claim that communicating with a young man is offensive for unmarried women. When Amir meets Soraya and starts chatting, the people present spoke about their place. As Amir said, the conventional method was the same.

"I was fully aware of the Afghan double standard that favored my gender. Did you see him chatting with her? But why! Did you see how she wouldn't let him go? What a lochak!" (*The Kite Runner* p-128)

Then they were interested, and they created a mirror, Ayena Masshaf, according to the Afghan ceremony, and a veil was thrown over their heads to allow them to see in a mirror each other's reflection. Amir tells us,

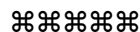
Looking at Soraya's smiling face in the mirror, in the momentary privacy of the veil, I whispered to her for the first time that I loved her. A blush, red like henna, bloomed on her cheeks. (The Kite Runner P-149)

We see a clear difference between American and Afghan culture through Amir's connexion to Soraya. Amir was growing up with men, women were totally absent, but he sensed the delicacy of a woman in America for the first time.

**CONCLUSION :** *The Kite Runner* is a novel published in 2003 by Khaled Hosseini. The novel is the state of the diasporic life of the poet. In the novel the author tries to depict the identity of Amir as a diasporic individual and the related situation. Similarly, when the author relocated to the United States, he called Khaled Hosseini and Amir, who are sentimental and homeless. The novel Khaled Hosseini thus reflects his homeland's homesickness.

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## 43.

**Gender Discrimination in Mahesh Dattani's *Tara***

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**Abstract**

Mahesh Dattani holds a very definite and illustrious place in the domain of Indian drama in English. He has shown his uniqueness in so many ways. His depiction of problems from real life situations is a notable contribution to Indian English drama. Among modern Indian dramatists he stands out with clear cut originality. He is the most serious contemporary dramatist who takes up the issues of the marginalized especially women. He has placed Indian drama in English in par with world drama. Through his play especially through *Tara* he tries to bring forth the domination of patriarchy, betrayal and discrimination that still prevails in Indian society. The present paper makes an in-depth critical inquiry into these important plays of Dattani, portraying the plight of Indian women tortured and voiceless.

**Key words and phrases:** *gender discrimination, patriarchy, suffering and betrayal.*

Let me begin my paper through the words of Dattani himself, where he says in one of his interviews along with other dramatist's where their aim is to create awareness on the issue of gender discrimination and inequality,

“ Gender is a prior part of a drama, it has to do with one's own contentment, that is the womanly and manly self in me ... the masculine self is very satisfied; it doesn't need to express itself. But the feminine self searches for expression.” (24)

Hence, it is absolutely justified for Dattani to explore his feminine side in a patriarchal society in which the female voice is faint and subdued. In Dattani's play most women face gender inequality in one way or other.

Mahesh Dattani could imbibe the true meaning of gender discrimination that still restricts and kills the flowering feminine nature in Indian society. Therefore this article tries to hunt deep into the theme of gender inequalities in Indian families; Dispute and power depletion in family relations taking into concern his *Tara*. While focussing upon his *Tara* the most striking thing that went through my mind is that, the constitutional rights like fraternity, liberty and justice are there only in the text, its fruits or benefits are not enjoyed by the Indian women, especially the folk lore.

Mahesh Dattani very skillfully presents these facts in the play. The play deals with the account of fraternal twins, namely Chandan and Tara. The play swings between the past and the present occurrence. The play is being presented in the house of Patel. Through this Dattani is trying to bring out the importance of family in development and growth, with regard to children. He presents Dan as the narrator and organizer of the play. Tara and Chandan are separated through an operation, the third leg was given to Dan, which was more suitable to Tara. This preference itself shows that how a female child is looked down and harassed. Besides, Bharathi remarks to Chandan about Tara, “The world will accept you but not her! Oh, the pain she is going to feel when she sees herself in her eighteen or twenty. Oh, thirty is unthinkable. And what about forty and fifty!” (*Tara* 254).

Tara becomes the victim of discrimination by patriarchal society. It is a distressing fact that a woman's life is always designed and ruled over by patriarchy. Society is a silent killer in the play, because it expects man to be physically strong and helpful to family. On the other hand women is supposed to be noiseless sufferers in the family, and Tara becomes a figure of sacrifice herself. She experiences rejection and betrayal from her own parents. The parents want the son to have a distinct future for himself, this is seen Patel's over excitement with regard to Chandan's education. Patel's family is both economically and politically sound. Tara is not a burden on them financially, still.

Chandan is favored over Tara due to the patriarchal domination on the society. This shows the domination and suffering of a girl child which begins at the very womb of her own mother. The womb of the mother is the safest place in the world, but Dattani portrays it as the sprouting field of discrimination and injustice, for he says:

“ And me. May be still are . Like we've always been. Inseparable. The way we started in life. Two lives and one body, in one comfortable womb. Till we were forced out and separated.” (Tara, 325).

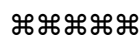
Women play a prior role in preserving discrimination against women. Instances of this can be seen through the character of Bharathi, being a woman favors Chandan, a male child during surgery. Later on we see Bharathi, suffers from guilt due to her inhuman acts, the leg that had survived for only two days with Chandan, could have been Tara's throughout her life. The quilt makes Bharathi over concerned for her daughter and she even gets ready to donate one of her kidneys to her daughter so that she can live for some more years.

Patel did not want the children to know about the reason of separation, because it is a gendered preference, and the innocent children will not be able to digest the fact, not only that it will hurt them very much. Nevertheless they could not hide it so long. Tara was devastated by the revelation and dies. Towards the end we can see that Chandan sympathizing to Tara. “Forgive me Tara, forgive me, for making it a tragedy”. The parents are responsible for ruining the lives of their own children. The increasing number of female infanticide shows the facts, which Dattani had in mind. In fact, in Indian society a female child is considered as a burden to the family and society, though her strength has been shown in every aspects like space research, aviation, and politics. It is a fact that women lack in physical strength in par- with men, but she is far more beyond than men in will power and inner confidence.

The play describes how a girl is discriminated and ill treated by her own family. Though they are born to the same parents, Tara is neglected of all privileges. While Dan receives all benefits about education and career. Tara is a sympathetic and energetic girl, who had all the qualities of a normal girl. If she had been given normal support by her parents she would have twinkled in life as her name signifies.

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## 44.

**A Study of Maya's Alination in *Cry, The Peacock* by Anita Desai**

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**Abstract:** This paper aims to draw the theme of alienation in the novels of Anita Desai. The words of Desai elucidate the anxieties between family members and the isolation and alienation of the middle-class female protagonists, owing to which it becomes marital disharmony in their life. The precise notion that females need something more than just food clothes and accommodation is rightly represented in her novels. The patriarchal culture, the personal encounter of uniqueness of the Anglicized women of the Indian society advances a dimension in the hands of Anita Desai. She is absolutely one of the Indian writers who with her pen tried to alter the clicked dogmas of the contemporary society.

**Keywords:** *loneliness, alienated from nature and society, crying of peacock, psyche women, depression, evil shadow, love and freedom*

Indian English literature refers to the body of work by writers who wrote in English and whose native language could be one of the innumerable languages in India. Indian English Literature is a part of the large family of Indian Literature in general. In the early stages Indian writing in English was heavily influenced by western art form of novel writing. It is typical for the early Indian English Language writers to use English in an unadulterated form to convey experiences that are originally Indian. The core reason behind this step was the fact that most of the readers were largely confined to writing historical chronicles and government gazettes.

In the early 20<sup>th</sup> century, when the British conquest in India was achieved, a new breed started to emerge on the black. These writers were essentially British who were born or brought up in India. Their writing embodied Indian themes and sentiments, but the way of storytelling was primarily western. Indian Writing in English has a relative history; it is only one and a half centuries old. The first book written by an Indian in English was by sake Dean Mahomet, titled Travels of Dean Mahomet, which was published in (1793) in England. In its early stages it was influenced by the Western form of the novel. Early Indian writers used English unadulterated by Indian word to convey an experience which was essentially Indian.

Raja Rao's *Kanthapura* is Indian in terms of its story telling qualities. Rabindranath Tagore wrote in Bengali and English and was responsible for the translations of his own work into English. His contribution gives a great credit to Indian writing in English. Dhan Gopal Mukerji was the first Indian author to win a literary award in the United States. This gives a great prestige in the field of Indian writing in English. R.K.Narayan is a writer who contributed over many decades and who continued to write till his death. He is best known for his works set in the fictional south Indian town of Malgudi.

Indian women writing in English is being recognised as a major contemporary current in English Language literature. The majority of novels written by Indian woman writers depict the psychological sufferings of the frustrated homemakers. This subject matter considered superficial is compared to the depiction of the replaced and oppressed lives of women.

Many Indian women novelists have explored female subjectivity in order to establish an identity. The theme is from childhood to woman-hood and developed society respecting women in general. Some of the foremost women writers are Shashi Deshpande, Manju kapur, Bharathi mukherjee,

Shoba de, Arundathi Roy, Anita Nair and Anita Desai. The image of the women in fiction has undergone a change during the last four decades. Women writers have moved away from traditional portrayals of enduring self-sacrificing women, towards conflicts, female characters searching for identity; no longer characterized and defined simply in terms of their victim status,

Anita Desai is important writer of this brilliant group of woman novelists in the firmament of Indian fiction in English. Anita Desai is one of the Famous and of India's best modern novelist in English. She a story writer, screen writer, and a children's writer. She is a writer who has influenced generation of writers. Anita Desai was born on 24<sup>th</sup> of June, 1937 in Mussoorie, a place which is a beautiful hill station near Dehradun, Her father was Bengali and her mother was a German lady. From her very childhood she used German in her family with her sister, brother and parents at home as it was their family language which was used by them all for conversation with each other within their family circle. She went to Delhi, Queen Mary's school for her early education and thereafter she studied in Miranda college, university of Delhi from where she completed her graduation and got her bachelor degree in English in the year (1957) at the age of about twenty years.

Anita Desai was a college student and she penned a few stories which were published in her college magazine. She also penned for the writer's workshop journal and English magazine called envoy. Her first novel was cry, the peacock (1963). She wrote novels in her twenties. She was conscious of being a writer since her very childhood and writing of literature was a great part of her character, temperament and her life itself. She could not do without writing, as it had rather become her second nature.

*Cry, the Peacock* portrays the psychic tumult of a young and sensitive married girl, Maya who is haunted by a childhood prophecy of a fatal disaster. She was alienated due to the absence of her? She is the daughter of a rich advocate in Lucknow. Being alone in the family, her mother being dead and her brother having gone to America, to carve his own independent destiny, she gets her father's affection and exclaims to herself; "No one, no one else, loves me as my father does". The excessive love Maya gets from her father makes her have a top-side view of life. She feels the world to be toy made especially for her, painted in her favourite colours and set moving according to her tunes. She has loved a carefree life under she indulgent attentions of her loving father. The engrossed in his own vocational affairs and fail to meet her demands. This makes Maya neglected and blames her father for spoiling her.

"Because when you are away from me, I want you.  
Because I insist on being with you, being allowed to  
Touch you and know you. You can't parish" (*Cry, the peacock*; 113)

Although the reason for Maya's neurosis is, not her father's though it aids to hasten her tragedy, but persistent obsession of the prediction, rings in the ears like drumbeats, and unnerve her. She knows that she is haunted by "a black and evil shadow". Her fate and the time have come now: it was either Gautama or Maya. The loving attention of her father makes Maya oblivious of the deadly shadow; but as her husband Gautama fails to satisfy her intense longing love and life, she is left to the solitude and silence of the house which prey upon her. Her husband's lack of love for her and in a fit of intense despair and agony, she tells him straight to his face "oh, you know nothing of me and of how can love, how I want to love. How it is important to me, you have never loved. And you don't love me," Temperamentally there is no comparability between Maya and Gautama. Maya has romantic love for the beautiful, the colourful and the sensuous; Gautama is not romantic and has no use for flowers. Maya is a creature of instincts or a wayward and high stung child as symbolized by her name she stands for the world of sensation. Gautama's asceticism and detachment from life, reveals that he is realistic and rational. He has philosophical detachment towards life as parched in the Bhagward Gita.

Anita Desai started a new era of psychological novels and has a new dimension to the world of novel writing in English. Her novel tries to project the agony and predicament of women in a male

dominated, conservative and taboo ridden society. Anita Desai breaks a new ground in the world of Indian English by shifting the emphasis from the external world of her own which she fills up with extraordinarily sensitive beings. She chews social documentation and moralizing. It is not as though her novels delineate the inner loves of hypersensitive woman. The characters of Anita Desai undergo a strange psychic experience which suffers from failure drama due to their hype sensitive nature and their insensitive husbands. Most of the female characters of Anita Desai are either women with, affluent background or are mere house wives and career women in order to suffer from the tension of being overworked. The women suffer intensely. This leads to incompatibility between the husband and the wife.

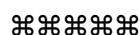
This novel mainly focuses on alienation of Maya. The alienation between them is rooted essentially in his philosophical detachment, which Maya brushes separately. Her rootless keeps on increasing every day. The treatment alienation is a major thematic preoccupation with Indo-English novelists. Alienation occupies particularly to heroes, like nomads Alienated from nature and society. It's true that a certain amount of alienation has affected, directly or indirectly the whole Generation of Indian writers of the present century. In this novel Maya is the main protagonist. Is alienated, expects true love and for searches freedom. "Maya's dead dog," All the day body lay rotting in the sun. It in the April heat, the reek of dead flesh was overpowering. And would soon have penetrated the rooms." (Cry the peacock- 7.

This novel is about the cry of Maya for love in her wedding with Gautama. The peacocks cry is symbolic of Maya's cry for understanding and love. The marital discord results from the temperamental disparity between Gautama and Maya. Even Maya's childlessness exaggerates her agony of loneliness which she feels in spite of being married. She becomes highly sensitive as a result of it. Maya wants to enjoy life to the fullest. She becomes highly sensitive as a result of it. Maya wants to enjoy life to the fullest. She loves life in all its forms. She enjoys beautiful sights and sounds.

She is an epicurean to the core. In contrast, Gautama is kindly, rational, and practical and bury with his own affairs of business. He looks upon her love for good things as nothing more than sentimentalism and once makes a disparaging remark about her that she that she has a mind of third-rate poetess. Maya longs for companionship which to her despair she never finds in her marriage. The novel echoes in the cry of Maya the desire of a married woman to be loved with passion which few tend to get. There is an identification of Maya with the peacocks that represent for her cries of love each simultaneously invite their death. Like her, they are the creatures of exotic wild and will not rest till they have danced to their death. For her, they represent the evolutionary instinct of struggle for survival. She describes how they dance and the remarkable impact produced on her mind. Anita Desai deals with complicity of human relationship as of her major theme. This novel attracts worldwide readers who have their judgment about her novel characters and action. I mean to say that conclusion is not the only solutions of our life's therefore think differently and live according to your life.

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45.

## Depiction of Immigration and Diasporic Identity Crisis along with Cultural Issues in Suketu Mehta's Selected Novels: A Study

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### Abstract :

Suketu Mehta writes his latest research book on migration from the past to the current in *This Country Is Our Home: An Immigrant's Manifesto*. A person's category is decided where she comes from, which may dictate his or her future and if she survives or dies at certain occasions, by a border asylum, immigrant, forced emigrant, economic migrant, expat, resident, etc. "*This Nation is Our World*" provides a sophistry and a very profound clarification to the national perception of who the citizens of today are, why they are arriving, and what economic and cultural factors have pushed them from their homes to far distant lands. In an environment of aggressive anti-immigrant rhetoric and legislation. Mehta notes that we are and always were a species on the run. However, since 1960, and 2017, migration has tripled and mass migration can only intensify with conflict, climate change and wealth disparities. The four parts of the book "The refugees will arrive," "Why they are moving," "Why are they scared" and "Why should they be accepted" explore the factors of globalisation, including the effects of climate change, social inequities and the enduring history of colonialism as a multinational.

**Keywords:** *depiction of immigration, cultural conflicts, diasporic identity crisis, nostalgia, suketu mehta, identity.*

### INTRODUCTION

In *This Land is Our Land: An Immigrant Manifesto*, Suketu Mehta discusses the worldwide counter-immigrant movement focussed on his own family history moving from India to Britain and the Americas. He believes that the West, not immigration but the perception of immigration, is ruined. He juxtaposes the falsified myths of populist ideals with the everyday heroism of staff, children and others, from Dubai to New York, and discusses why today more people are on the run. Because civil war and climate change affect several regions of the globe, it is not shocking that boundaries are so fragile. This nation is our land, which often highlights the devastating legacies of colonisation and world injustice in wide sections of the world. This land is our land is an action that is timely and appropriate and the literary polemic of the highest order. The popular writer Suketu Mehta tackles the matter front-on. This nation is our land.

Suketu Mehta speaks from her own background as a young Indian born in New York City, and through years of worldwide reporting, Mehta discusses the global responses of the anti-immigrant community. As he describes, neither immigration nor the distrust of immigration kill the west. Mehta juxtaposes revolutionary ideology fantasy with everyday heroism from Dubai to Queens of staff, nannies, and others, describing how more and more people are travelling today than before. Since civil war and climate change restructure a significant part of the earth, the boundaries being so fragile is not shocking. Mehta emphasizes the devastating legacies of colonisation and economic injustice in vast areas of the world: "Why are you here? And as Mehta reveals, they are now here, immigrants offer tremendous benefits, allowing nations and cities to thrive. This land is our land is a timely and essential action, with an impassioned, thorough and rich store of unforgettable storey's and characters and literary dispute of the highest order.

## IMMIGRATION AND IDENTITY CRISIS

In *This Land is Our Land: An Immigrant Manifesto*, Suketu Mehta discusses the worldwide counter-immigrant movement focused on his own family history moving from India to Britain and the Americas. He believes that the West, not immigration but the perception of immigration, is ruined. He juxtaposes the falsified myths of populist ideals with the everyday heroism of staff, children and others, from Dubai to New York, and discusses why today more people are on the run. Because civil war and climate change affect several regions of the globe, it is not shocking that boundaries are so fragile. This nation is our land, which often highlights the devastating legacies of colonization and world injustice in wide sections of the world.

*“Why do we move? Why do we keep moving?” (Mehta, 4).*

If immigrants are questioned now, ‘Why are you here? And now that they're here’, as Mehta shows, immigrants offer a tremendous advantage, helping countries and cultures to flourish. Passionately, extensively and beautifully packed with storeys and characters that are unforgettable, this land is our land is an action that is timely and appropriate and the literary polemic of the highest order. How are we really sure of it? The popular writer Suketu Mehta tackles the matter front-on. This nation is our land.

Migration is a major change in life. It is frustrating, as is every other change. Dissonance between the host and the unfamiliar communities is one of the major stressors. Immigrants are displaced amongst two cultures that compete. The relocation sometimes is painful. Immigrant women are travelling across diverse spheres of geography, history and emotion. They negotiate the socio-cultural context of the adopted nation, caught between bicultural conditions and ideals in the absence of the well-known. As a result, refugees undergo spatial, linguistic and cultural crises as well as their changes of their nationality. This chapter reflects on immigrant history and its effect on the culture of immigrants. “The immigration divide is also an urban–rural divide. In country after country, rural voters elect xenophobes. The majority of people who voted for Brexit lived in the British countryside; multicultural London was the Tower of Babel for them. The areas that have the fewest immigrants are the ones most afraid of them.”(Mehta, 163).

As people move from one country or society to another, they bring with them their awareness and their signs of distress. If they arrive in the new society, they are likely to shift their cultural values, which promote a form of membership, and even aim to stabilize them through assimilation or through biculturalism. In this article, several theories are mentioned to explain the act of migration and its connection to mental distress. The latest theory is suggested that socio-centered individuals from sociocentric communities might experience more exclusion to ego-centered societies. Clinicians must be aware of the pathways to migration in order to evaluate and manage migrants. The study now starts with the "identity problem" of Suketu Mehta. It looks at different facets of his crisis strategy and its presence in a life-span sense of eight phases. The crisis is a chronic period of psychosocial development, since it takes place in any life cycle during early and late adulthood. It is also an essential part of the mechanism of identity creation.

Culture is a way of existence, Suketu Mehta tells. It is an interconnected environment where society has an effect on individuals and human behaviors. It is affected by humans. Mehta sees society not from a global viewpoint, but from an organically interdependent viewpoint. Suketu Mehta in *Notes towards Defining Culture* says, "Cohesion required for culture can only be accomplished by competing and shared desires, by interaction and mutual appreciation." Suketu Mehta is a New York-based journalist, but Bombay is the city he grew up in. It may be nostalgia which took him back to Mumbai. The protagonist

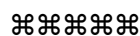
finds the city of his childhood with its present-day inhabitants. Culture is a popular cognitive (mental) map that gives us guidance for social life. It gives traditional meanings of some forms of circumstances.

## CONCLUSION

*This is our land: an immigrant manifesto* might have been written by Mehta out of rage, but it's "an unhappy book with a happy ending." And the positive end is that immigration is to everyone's advantage. He likes America, and it's a nation made up of all the other nations. It is an incredible double-hope that the trip starts as a path that combines satire, rage and disarray with the condition of our world. This is the unusual, rational, unsentimental and yet curiously elevating novel. The tale about the importance and struggles of our most inspirational leaders is a fierce and well spoken by a proud American. A strong, fun, frustrated, optimistic call from one of our finest writers for health and justice. The heart-felt book of Mehta is a much-demanded and effective antidote to the late, menacingly noisy anti-immigrant discourse.

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## 46.

**Realism in Mulk Raj Anand's *Coolie***

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**Abstract:**

Realism in the work of art means eviction of imagination. It shows intimate attention to the reality occurrences, it widely compromises the artificial qualities of literature and it deeply analysis the real life of people in different cultures. Mulk Raj Anand uses this concept in his novel just to evoke the readers from the fancy and make them to look over the real world. His novels contain social phenomenon rather than literature phenomena.

**Key Words:** *phenomenon, realism, occurrences, pragmatism*

Realism is nothing but pragmatism, which exposes the true life or beliefs or ideology in practical life of people. Generally realism is related with social life of people, their customs, norms, beliefs, language life style etc. Realism or social realism is a part of literature which is almost a heartbeat of all writers. It becomes a great phenomenon of literature and its development.

There were too many writers' from all over the world follows this is their theme in their art such as, American writers John Steinbeck, Jack London, Henry James. Indian writers like Manju Kapur, Aravind Adiga, Vikram Seth, Arundathi Roy, create new light to this theme. Mulk Raj Anand, one of the fabulous writers who become inevitable personality and who handle realism in their works.

Generally, the realist who believes on pragmatic thoughts, searches reality, relativistic truth which is associated with various experiences. In *Coolie*, Mulk Raj Anand portrays poverty of poor people, dominance of English people, and the stage of Indians in colonial period. Characterization of this novel vividly exposes the dark side of India in the region of British. Munoo, the main character of the novel comes as a symbol of poor in colonial India where as his master Babu Nathoo Ram who is working as a clerk ill treat him, dominates him as a master was giving too much respect and feels himself inferior to the person named Mr. English who is uneducated.

At this juncture, Mulk Raj Anand narrates the racial hierarchies as well as the caste, class system in that period. This type of life style of India made the life of poor intricate, here Munoo is a symbol of millions of Coolie's and his master Babu Nathoo Ram is a typical Indian of the colonial period who feels himself as lesser to the English people. In reality Mr. English represents uneducated people who do not know anything recording education. But he simply feels and acts proud just because of his birth, his identity as an English man.

Existing of caste system in India in the period of British colonialism overlaid which made the life of lower caste people life more miserable. Munoo never lives the life he wishes to be. When he works in Babu Nathoo Ram's home he is ill treated by his wife. For instance, when he sits on door step she feels like she saw something cannot bear by human. She often uses to say that are we have servant as human or an animal in the form form of human.

"Vay, you shameless, shameless, vulgar, stupid hill boy.....Why didn't you ask me where to go? May you fade away! May you burn! We didn't know we were taking on an animal in our employ, an utter brute, a savage.....!" (Coolie, P.17)

When he develops passion towards his master's daughter, he is frightened owing to beaten by his master. Even though his master's brother Prem Chand, a doctor kind to him. He runs away from the place. There was a question frequently flashes in his mind that who he was? The answer he found nothing but he is a domestic servant, a coolie who works for Rs.5 per month. Hither Mulk Raj Anand talks about child laborism gets biggest trouble of the nation. It's like a spider web when a child caught in to it, it can't be saved again.

When he searches for job in other place, it seems like he moves one tragedy to another. Munoo wanders many places like railway station, grain market, etc. but he finds no way to escape from his destiny of being poor. Being an orphan child Munoo, lives with his aunt and uncle yet they are also poor who are struggling to feed their family, so Munoo vigorously leaves his schooling and searches for job in that tender age with his uncle.

Munoo reaches Bombay with his uncle, even though his first working experience is bad, injured him mentally he joins in other job in a pickle factory in order to survive. Even though the owner of the factory Mr. Prabha and Mrs. Prabha are kind to him, he is physically pained because of heavy work. Nevertheless he loses that job too, because of his master Mr. Prabha has been cheated by his goat faced partner.

Later he finds a job in Sir George White's cotton mill, where he meets Ratan. Munoo feels like he is a hero, and foresees the new light to his life. Ratan is a wrestler and a member of workers' union. He raises his voice against his master whenever he badly treats his servants. Munoo feels Ratan as a super hero. He has a chance to hear the speech of Red Flag Union; this makes a tremendous change in his mind. He feels comfortable in the nearness of the people over there. The matter of Suada brings little knowledge in him. He realizes how roughly he was treated by his masters.

Here again individual named Mrs. Mainwaring is introduced. She is lady who has both Indian and British origin. She wanted to show herself as a British lady, she marries a soldier of English. She is longing that English community have to accept her as English. Out of life's race Munoo runs over her car and it makes an accident. She takes him to the hospital. Later she makes him as a domestic servant, and takes him to Shimla. After moving with her to Shimla in Himalayas as a domestic servant he realizes there is no way to go out of the web of slavery, he changes the web but cannot escape from the web. He runs from web to web but not leaving the web.

Mulk Raj Anand talks about social injustice in the time of British rule. He lightens the dark face of individuals who lived in the colonial period. In *Coolie* he discusses the sufferings of marginalized people, how they suppressed by their identity and poverty. Here the novelist unmasks the British lords and masters feel the fragrance of delight by treating the natives as slaves. He also peels off the Indian class division between the wealthy and the deprived. Owing to poverty they force not to have self-respect, dignity, and self-will. Mulk Raj Anand pictures the mass community named as coolie in India through the character Munoo. "There are only two kinds of people in the world; the rich and the poor, and between the two there is no connection. The rich and the powerful, the magnificent and the glorious, whose opulence is built on robbery and theft and open warfare, are honoured and admired by the whole world and by themselves."(*Coolie*, P.266)

After Munoo went to Shimla he saw the true colours of his new master Mrs. Mainwaring, she is not a woman of morals. Mulk Raj Anand shows the clear vision of the poor community in this novel. Whatever troubles they face to feed their tummy and survive in the world. Anand is not an ordinary writer who never mixes any kind of artificial shade but photography of the world of poor community.

Munoo admits his job as a rickshaw puller in Shimla with other coolies. But very in a little while he understands that rickshaw pulling is not an easy job as we all know. Being a child at the age of sixteen he feels too tough in that job. He struggles to do that job. His only comfort is his friend Mohan. They are

working together in same area. After serious struggle of this life and heavy work, Munoo falls ill. He coughed violently and spat out of blood. This makes his friend frighten, he takes him to his home.

At the advice of health officer Munoo is admitted in the Shimla segregated hospital where he dies in the hands of his friend Mohan unwillingly because of poverty. Now he is freed from the abuse of Indian masters and foreign mill owner poverty and woe. Mulk Raj Anand depicts the character of Munoo as a tragic hero who faces only sufferings – ill-treatment and receives only inhuman activities from his masters throughout his life. Munoo, his unborn dream world also buried in the earth in the end.

It is one of the master pieces of Mulk Raj Anand who narrates the realistic picture of Munoo, in *Coolie*. There are critic's comments on this novel as an epic, which shows the vivid vision of colonial India. The success of the book is laid in the innocence of the Munoo, his natural warm heartedness, his friendship nature, his unmanageable curiosity and finally his thirst of life. He is such a wonderful character of Mulk Raj Anand which is equal to Dickinson in modern literature.

The author of this work of art is a realist as well as who was deeply intended to write about social inconsistency, orthodoxy and highhandedness of the affluent and pauper. Most of his themes show out the social discrimination in inartificial way. Most of critics call him as a realist, reformer and political supplicant. *Coolie* is kind of mirror which reflects the Indian society where how poor, orphans exploited in the hands of rich people.

In *Coolie* Munoo's life is extremely tragic, before going as a domestic servant he thinks that he going to live a life of peace and he have food at time. But when he joined as a servant he realized all his dreams become illusion. When he leaves his village he said to the hills and muddy roads where he use to plays; I am now going to Bombay, and there must be wonderful things there; many more wonderful things than there were in my village or Sham Nagar or Daulatpur. (*Coolie* 174)

The character of Munoo is incomparable to any character of Mulk Raj Anand. He is clever, who is understand the heart of people. This capacity of him helps him at last when he is in the dead bed in the hands of his friend Mohan. Throughout his life he would like to be a good and perfect servant but being perfect is not that much easy as he thinks, Owing to his loneliness when his master's daughter kind to him, he misunderstands her kindness. He developed desire on her. When she walks out after bathing he looks over her in the eye of low desires but he himself realizes that that was not a good thought he controls over his passion.

Munoo searches job in another town called Daulatpur, during the time of his recovery from the wounds he had with the nearby servant he realizes his own state as well as the difference between him and Shelia. So he runs away from his master's home. Prabha is a partner in a pickle factory. Munoo joins as a coolie in the warehouse. He develops good relationship bond to Mrs. Prabha. She is bred to him, she cares for him like mother. But the destiny plays mercilessly; Prabha's partner cheats him so he becomes unstable financially. So he decides to move his family to his native village. Once again Munoo leaves alone.

After doing job as a self-employed person along with others in railway station, he has friendship with a person named Ratan, he wishes to grow like a man of calm and confident. He shares his sufferings with him and Ratan takes Munoo to the prostitute home one day night where he satisfies his passion which emerge him by looking at Shelia. He has motherly warmth from Laxmi who later baptizes him as son. But that relation is also not long lasting to him. Munoo feels like he is a leaf floating on the flowing river, but he is too conscious on never drowning in it.

When he gets little love and kind from Hari and Laxmi he suddenly stand in the middle of workers strike. He never has a chance to live a life as he loves to live. Mulk Raj Anand vividly points out the discouraged people of Indian society, exploitation of poor's in unimpressed way. He is most dominant figure of Indian literature, which curves the social reality in unpoetic way in *Coolie*. This work of art has dismal touch throughout the novel; it widely depicts human experience in downtrodden community. The

writer creates the character of Munoo stand against humiliation of violated society. Society greatly ruined Munoo's life and his likes, dreams.

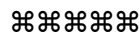
Here, Mulk Raj Anand creates a picture of society as a demolisher. The tragedy which Munoo faces in his life because of the dominate society, where people respect only by birth identity. The novelist's purpose is not set the murky picture of life, but he narrates the reality of that period. He consciously presents the humanity as well as the cold-blooded exploitation of the weak people. He writes this novel like an epic which filled with realities, on contrast he understands them as well.

When Munoo tries to escape from the place where strike occurs he dashes the car which is driven by Mrs. Mainwairing. His mind is filled with chaos he himself as a questioner, an actor and a spectator during the time of strike. The words of Sauda again and again echo his ears; there are two communities in the world one is wealth and the other, poor. This lawlessness disturbs his sleep and made him drown in the ocean. This thought makes him tinge the car and change his life once again.

Even though he was in unconscious state while dashes against the car he is sentient of the city. And now he feels the physical pain because of the minor accident. Later, Mrs. Mainwairing takes him as her folio to Shimla where he works at rickshaw puller. She takes him to the world of fancy; she is not a woman of moral. She plays the seductress but Munoo already feels more soreness in his body. The work of rickshaw puller is tough job which sucks his blood and energy. Finally he dies with the disease of tuberculosis. The poor peasant may live in his own village may not face such tragic in his life. But Munoo faces all the dismals of life and dies in the age of sweet sixteen where generally life begins to people.

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47.

## Self-Reliance in Daniel Defoe's *Robinson Crusoe*

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**Abstract :** This article presents *Robinson Crusoe* written by Daniel Defoe. It portrays Robinson Crusoe, a youthful boy, who lives in New York and needs to take an undertaking venture through the ocean. At long last Robinson Crusoe is detached in uninhabited island due to wreck. The point of the proposition is to dissect profoundly adjoin the inborn aspect, and the extraneous angle. The effect of disengagement and the significance of isolation for the fundamental character in Robinson Crusoe.

The significant function in *Robinson Crusoe* is the wreck that lands Robinson Crusoe on a far off, uninhabited island. From numerous points of view it is heaven—a wild, perfect, totally lacking spot that offers Crusoe all he requires to endure and flourish, however one that expects him to assemble his life there without any preparation. In recounting this story, Defoe investigates various topics of peruse would normally bind to such an undertaking.

**Keywords:** *isolation, venture, wreck, experience*

### Self-Reliance in *Robinson Crusoe*

Robinson Crusoe is at its center an account of experience, and consistent with its temperament the legend must depend upon his brains and fortitude to endure. All through the novel peruses see this topic in real life. Robinson Crusoe chooses the correct second to escape from his slave driver and thinks rapidly to push the Moor going with him on the pontoon over the edge. He shows independence in building his manor in Brazil. What's more, most unmistakably and inexhaustibly, he utilizes his confidence to make due on the Island.

Defoe goes to remarkable lengths to tell how Crusoe figures out the merchandise on the destroyed boat to discover exactly what he needs to endure and how he assembles his pontoons to present to everything shoreward's. It depicts how he constructs his château for both solace and protection. Crusoe has not many materials accessible to him, however he figures out how to utilize what he has in inventive manners to construct an agreeable and safe home on the island.

Robinson Crusoe is an Englishman from the town of York in the seventeenth century, the most youthful child of a trader of German inception. Urged by his dad to consider law, Crusoe communicates his desire to go to the ocean. His family is against Crusoe venturing out onto the ocean, and his dad clarifies that it is smarter to look for a humble, secure life for oneself. At first, Robinson is focused on complying with his dad, yet he in the long run surrenders to enticement and sets out on a boat headed for London with a companion.

At the point when a tempest causes the close to passing of Crusoe and his companion, the companion is deterred from ocean travel, however Crusoe actually proceeds to set himself up as dealer on a boat departing London. This outing is monetarily effective, and Crusoe plans another, leaving his initial benefits being taken care of by a neighborly widow.

The subsequent journey doesn't demonstrate as lucky: the boat is seized by Moorish privateers, and Crusoe is subjugated to a sovereign in the North African town of Sallee. While on a fishing trip, he and a slave kid separate free and sail the African coast. A benevolently Portuguese chief gets them, purchases the slave kid from Crusoe, and takes Crusoe to Brazil. In Brazil, Crusoe sets up himself as a manor proprietor

and before long gets effective. Excited for slave work and its financial focal points, he sets out on a slave-gathering undertaking to West Africa however winds up wrecked off of the shoreline of Trinidad.

I never had even one idea of it being the hand of God, or that it was an only discipline for my sin- my rebellious conduct against my dad or my current sins which were incredible or even a discipline for the overall course of my mischievous life. (RC 129)

Crusoe before long learns he is the sole overcome of the undertaking and looks for safe house and nourishment for himself. His re-visitations of the disaster area's remaining parts multiple times to rescue weapons, powder, food, and different things. Coastal, he discovers goats he can touch for meat and fabricates himself a safe house. He raises a cross that he writes with the date of his appearance, September 1, 1659, and makes an indent each day all together never to forget about time.

He likewise keeps a diary of his family unit exercises, taking note of his endeavors to make candles, his fortunate disclosure of growing grain, and his development of a basement, among different functions. In June 1660, he becomes sick and daydreams that a heavenly attendant visits, cautioning him to apologize.

Drinking tobacco-soaks rum, Crusoe encounters a strict light and understands that God has conveyed him from his previous sins. In the wake of recuperating, Crusoe makes a review of the zone and finds he is on an island. He finds a wonderful valley having large amounts of grapes, where he assembles an obscure retreat. Crusoe starts to feel more hopeful about being on the island, depicting himself as its "lord." He prepares a pet parrot, accepts a goat as a pet, and creates aptitudes in bushel weaving, bread making, and earthenware.

He chops down a gigantic cedar tree and assembles a tremendous kayak from its trunk, however he finds that he can't move it to the ocean. Subsequent to building a more modest pontoon, he pushes around the Island yet almost perishes when cleared away by an incredible current. Arriving at shore, he hears his parrot calling his name and is appreciative for being spared by and by. He goes through quite a while in harmony.

One day Crusoe is stunned to find a man's impression on the sea shore. He initially expects the impression is the devil's, at that point concludes it must have a place with one of the barbarians said to live in the area. Scared, he arms himself and stays watching out for man-eaters. He additionally constructs a root basement wherein to group his goats around evening time and devises an approach to cook underground. One night he hears shots, and the following day he can see a boat destroyed on his coast. It is vacant when he shows up on the scene to explore.

Crusoe indeed expresses gratitude toward Providence for having been spared. Before long thereafter, Crusoe finds that the shore has been thrown with human slaughter, obviously the remaining parts of a man-eater feast. He is frightened and keeps on being cautious. Later Crusoe sees thirty savages heading for shore with their casualties. One of the casualties is slaughtered. Another, standing by to be butchered, unexpectedly breaks free and runs toward Crusoe's residence.

Crusoe ensures him, executing one of the followers and harming the other, whom the casualty at last murders. Very much outfitted, Crusoe overcomes a large portion of the man-eaters inland. The casualty pledges absolute accommodation to Crusoe in appreciation for his freedom. Crusoe names him Friday, to celebrate the day on which his life was spared, and accepts him as his worker.

Discovering Friday sprightly and clever, Crusoe shows him some English words and some rudimentary Christian ideas. Friday, thus, clarifies that the man-eaters are separated into particular countries and that they just eat their foes. Friday additionally advises Crusoe that the man-eaters spared the men from the wreck Crusoe saw before, and that those men, Spaniards, are living close by. Friday communicates a yearning to re-visitation of his kin, and Crusoe is resentful about the possibility of losing Friday.

Crusoe at that point engages connecting with the Spaniards, and Friday concedes that he would prefer to pass on than lose Crusoe. The two form a pontoon to visit the savages' property together. Before they get an opportunity to leave, they are shocked by the appearance of 21 barbarians in kayaks. The man-eaters are holding three casualties, one of whom is in European dress.

Friday and Crusoe kill the vast majority of the savages and delivery the European, a Spaniard. Friday is thrilled to find that one more of the saved casualties is his dad. The four men re-visitation of Crusoe's abode for food and rest. Crusoe plans to invite them into his locale for all time. He sends Friday's dad and the Spaniard out in a kayak to investigate the close by land.

After eight days, seeing a moving toward English boat cautions Friday. Crusoe is dubious. Friday and Crusoe watch as eleven men take three prisoners coastal in a vessel. Nine of the men investigate the land, leaving two to monitor the hostages. Friday and Crusoe overwhelm these men and delivery the hostages, one of whom is the commander of the boat, which has been taken in an insurrection.

Yelling to the rest of the rebels from various focuses, Friday and Crusoe befuddle and tire the men by making them run all around. Inevitably they face the double-crossers, revealing to them that all may escape with their lives aside from the instigator. The men give up.

Crusoe and the skipper imagine that the Island is a royal region and that the lead representative has saved their carries on with so as to send them all to England to confront equity. Keeping five men as prisoners, Crusoe sends different men out to hold onto the boat. At the point when the boat is gotten, Crusoe almost blacks out.

On December 19, 1686, Crusoe sheets the boat to re-visitation of England. There, he discovers his family is perished aside from two sisters. His widow companion has guarded Crusoe's cash, and in the wake of making a trip to Lisbon, Crusoe gains from the Portuguese skipper that his estates in Brazil have been exceptionally beneficial. He masterminds to sell his Brazilian terrains. Careful about ocean travel, Crusoe endeavors to re-visitation of England via land however is compromised by terrible climate and wild creatures in northern Spain.

At long last showing up back in England, Crusoe gets word that the offer of his manors has been finished and that he has made a significant fortune. Subsequent to giving a bit to the widow and his sisters, Crusoe is anxious and thinks about getting back to Brazil, yet he is discouraged by the idea that he would need to get Catholic. He weds, and his significant other passes on. Crusoe at last withdraws for the East Indies as a broker in 1694.

He returns to his island, finding that the Spaniards are overseeing it well and that it has become a prosperous state. Actually, Selkirk's story motivated Daniel Defoe to make his most significant abstract work, called Robinson Crusoe, which, as indicated by certain specialists, can be considered as the paradigm of the novel, or, as such, the principal novel ever composed.

All through this postulation we have given a precise record of the life of Alexander Selkirk, the one who truly propelled this incredible privateer and route novel called Robinson Crusoe. We have clarified in detail, and following an exact request, all the significant functions of his insubordinate presence and involvement with ocean, his outcast on the island of Juan Fernandez, and his back salvage and re-visitation of his country, in Largo, Scotland.

We have likewise given data on the effect of the genuine story in England, and how it got the opportunity to be known by the popular writer and author, Daniel Defoe. We have bring up the way that this remarkable function in the life of the Scottish mariner was the germ in Defoe's mind for the creation of his acclaimed book, setting simultaneously the premise of the anecdotal story, which was at long last distributed in 1719.

In addition, we have profoundly broke down the two stories and demonstrated that the majority of the substance that can be perused in Robinson Crusoe is taken from the genuine Selkirk's experience. We

have centered upon those components that we consider as to having been extended or included upon by the author's productive creative mind, too.

Moreover, we took care to show the effect of Robinson Crusoe on the writing of the eighteenth century, the gathering it had, especially in England, and the energetic response of the British individuals of that time, who were anxious to peruse such an awesome marine story.

From the outset, for quite a while, I couldn't answer him one word; yet as he had taken me in his arms I held quick by him, or I ought to have tumbled to the ground.(RC 265)

After this analytical work, we can see that Defoe's most noteworthy creation in the writing field, with the overall understanding of pundits and the praise of perusers all through the world, is without a doubt Robinson Crusoe; on the grounds that this novel was an extraordinary accomplishment in that period, it was likewise promptly pilfered, compressed, imitated, interpreted, and adjusted for the stage as emulate, and as dramatization.

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## 48.

**The Making of Britain in Sir Walter Scott's *Ivanhoe***

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**Abstract:**

The present research to evaluate the making of Britain in an ideological play named *Ivanhoe* by Sir Walter Scott in a symbolical and wide prospective. Scott's *Ivanhoe* is more than a literary landmark or relic. The ideological work done by the novel has been understand. *Ivanhoe* is a memorable narrative of a national myth the synthesis of England from *Norman* and *Saxon* peoples. The historical fictions of the novel reflect a number of Scott's anxieties about contemporary political issues. Scott's use of the *Robin Hood* legend demonstrates how he adapted his material the first writer to link *Robin Hood* to a surviving *Saxon* resistance, Scott appears to combat *Ritson's* account of Robin as radical folk-hero by presenting him as a figure co-operating in a natural community linking all levels of society in resistance to that which is foreign, cosmopolitan, without strake in the land. Read critically, *ivanhoe* continues to be an instructive text.

Key words: Scott, Nationhood, Fiction History.

Sir Walter Scott was born on 15 August 1771 in Edinburgh, the capital of Scotland. He was lame in the right leg through infantile Paralysis and spent part of his childhood in the tweed valley of the border region, where he heard ballads and tales of the ancient warfare between the Scott's and English. This paper began as a lecture in Melbourne in a series called Landmarks in the European Novel. There is something rather depressing about calling a novel "landmark". We see then a long way off on the horizon familiar guides to territory we have long since passed by or perhaps at best as signposts on the journeys we are still raking but always somewhere other than where we are going. And we preserve them unused or misused or worse still enclosed in glass. Is *Ivanhoe* such a preserved landmark.

When Scott's novels were first published they appeared anonymously and their author was journal called the great unknown. This paper attempts at reassessing not so much the literary merit of *Ivanhoe* as its ideological seriousness. This paper will focus on one motivational or interested reading of *Ivanhoe*. It considers as illustrating a paradigmatic intervention of fiction in the construction of synthetic nationhood. *Ivanhoe* composed in 1819 was Scott wrote in his 1830 introduction a conscious attempt to explore new fields being an experiment on a subject purely English. In his previous novels he had used Scotland as his scene and dealt with narratives from the seventeenth and eighteenth centuries. There was the commercial prospect of opening up a new market. Scott was an interesting political agent of the time interpolated in complex ways by a variety of long-standing and contemporary discourses. There are further complications he had numerous strong social and political views mainly Troy conservative and anti-democratic in cast typical of those circulating through his milieu but the discourses of Romanticism also effected the positions he took on a variety of issues (earlier works include translations of Sturm and Drag dramas and his own romantic narrative poems, such as The lay of the Last Minstrel, indicative of his interest in Romantic redefinitions of humanity).

The historical novel in Scott's hands becomes, in part at least, a means of exploring the fraught seams and ragged edges between these competing ideologies from behind the safety of a pseudonym or

mask, of examining the disconcerting gaps, for example between local or national rivalries and universal humanism between feudal and mercantilist obligations, between subjectivity, and society between Enlightenment nationality sensibility. Like some of the best of his early novels then *Ivanhoe* responds to political issues and social tensions of the day. But the very success of its ideological positioning its endless reproduction in the fabric of popular culture has occulted the cultural work that it has done.

Stripped of its romance component dealing with the disinherited *Saxon*, Wilfred, and his love for the *Saxon* princess, Rowena *Ivanhoe* tells the story of the ending of *Saxon* resistance to the *Norman* conquest and the creation in the emblematic figure of Richard I of a king who is "English" rather than *Norman* or *Saxon*. One who even more than *Ivanhoe* is a symbol of national unity. The process supposedly has an analogy in the emergence of the English language out of *Saxon* and *Norman*. In terms of already available narrativizations of English national myths it fills an obvious hole a part of history not touched on by Shakespeare for example. The narrative of *Ivanhoe* fleshes out the bare bones of the legitimating imagined in its opening chapter. Cedric and Athelstan are shown to be failures at coping with the reality of political life. Cedric impulsive Short-sighted and obsessed by the past Athelstan lazy unambitious and selfish. The effect is to suggest effectively that the vitality of the *Saxon* culture has developed upon the lower classes initially represented by the loyal and resourceful Gurth and Wamba but eventually given paradigmatic representation in the skills and competence of the yeoman *Locksley Robin Hood*.

Feudalism itself is not scrutinized and indeed the right of Richard at the end of the novel to disperse favours grand rights of and so on is an essential part of the resolution of the story. whereas for generations of reformist thinkers the idea that the *Norman* conquest imposed tyrannical feudal customs on a democratic Anglo-*Saxon* constitution had enabled them to conceive of an earlier. Scott ensured that the dominant image of the *Norman* chivalric nobility that survives from reading *Ivanhoe* is of its potential to contribute to "Englishness", once purified from corrupting foreign influences by contact with the people of the land and wood under the protection of a just and hybrid sovereign. The parallels with the seventeenth and eighteenth century creation of a Britain joining the best of Scott's English etc., are patent. Scott's construction of the state of English society in the 1190's of course a fiction not a generally agreed historical account but an artifice which shapes historical understanding as much as it reports a state of knowledge. He fills the poorly documented social life of Richard's reign with images derived from his own concerns linking together several disparate groups of stories while retaining a whole host of accurate and often documentary details about people places and manners. The concept of an accommodation between *Saxon* and *Norman* laws has little validity although tensions between central authority and independent power brokers were common whether the kings were *Norman* or *Saxon* and whether the local war-lords were dukes or earls. More generally the novel effectively replaces the dynastic and religious concerns of pre-modern Europe with the administrative and national concerns of post-Enlightenment national states. As such it can be seen to apply powerfully to nineteenth-century empire-building ideologies.

"The author of *Ivanhoe* was largely responsible for injecting consciousness of race and a sizeable dose of racism into the popular British mind". (*IVANHOE* 229)

The early three-volume editions were followed by numerous others, eventually in cheaper and cheaper formats widely distributed commercially and educationally. Although some of the numerous *Robin Hood* stories familiar in popular culture are quite distinct from the novel, many still show the tinge of Scott's impact antagonism between *Saxon* and *Norman* indicates intersexuality with *Ivanhoe*, as Holt points out:

whatever strange fantasies Robin's name had aroused one was notably absent. So far not one had suggested that he stood for the oppressed Anglo-*Saxon*, the genuine Englishman struggling against the *Norman* oppressor.

In contrast to its popular and commercial success British Literary figures and critics began to deprecate the novel systematically not long after its appearance. Thackeray's periodic version proposals for a continuation of *Ivanhoe* later expanded as *Rebecca and Rowena A Romance upon Romance* (1850) may have encouraged the development of an image of Scott's book as suitable only for youth. All these are features evident in the later circulation of the *Ivanhoe* story influenced by the novel. The melding of *Norman* and *Saxon* in the person of Richard I was presumably widely understood to prefigure or typify the experience of Scott's and English brought together under one crown in 1603, constitutionally linked by the 1707 union now in 1819 hopefully evolving towards a new Great British alignment.

It is easy to see *IVANHOE* as a novel as much concerned about the evolution of the synthetic British subject as about the evolution of the subject. It would speculate that was precisely its contribution to the great sustaining myth of the Empire which explains the repeated appearance of *Ivanhoe* on school syllabuses and examination curricula well into the 1950s, in Britain, Australia, India and elsewhere. There is of course a grim irony in *Ivanhoe*'s success, given the ever-increasing absorption or complicity of Scotland within the United Kingdom or Britain during Scott's life an absorption he resisted but also from which he benefited. The accounts of the battle for control of "access" to the good seats at Ashby in chapter 8, access protected as much by the *Saxons* as by the *Normans*, might then be a fable of the success of the forging of the Briton as subject, Scottish aristocratic complicity in the Union and at the same time a token of Scott's own ambivalent participation in the subordination of Scottish local identity to a more competitive and fateful imperial citizenship. Other implications of the Ashby scene might be framed within the analogies between *Ivanhoe* and political processes in Scott's time.

Accounts of the creation of the identity of England in *Ivanhoe* tend to assume it to be linguistic and cultural. *Saxons* and *Norman* represent an advantageous ethnic mixture a potential for successful combination of institutions languages and habits. Take the following passage from the scene of the Tournament at Ashby which describe the "sufficiently miserable" condition of England under prince John's regentship an account highly relevant to it account highly relevant to proposing about the novel John and the *Norman* landowners raise money from moneylenders to support their behaviour at the most usurious interest. Which gnawed into their estates like consuming cankers.

" Sutherland suggests that the portrayer of Isaac was provoked by public outrage at the way rothchilds had allegedly made a killing out of the Napoleonic wars, as Isaac has out of the crusades."(*IVANHOE* 230-231)

The disease is clearly both literal and allegorical. The evocation of a land ravaged by the effects of discord between elements of its population and threatened with the prospect of outright civil war seems to resonate pointedly with the distressed condition of Britain in 1819. Consider the narrative at this the disloyalty of John and some of nobles to the constitutional structures under which a Civil society might subsist, opens the country to a host of disasters and warring factions. Scott vividly represents these the potential power of transnational pseudo-religious and cosmopolitan communities such as the templar's the violence of self-interested men of power, of varying degrees of moral quality from Front-de-Boeuf to De Bracy and his ambivalently named free companions and the plague of potentially communistic popular movements again of varying degrees of morality from the loyal and hierarchically organized community of *Robin Hood's* forest-dwellers down to those bands of lawless resolute accomplished in the vices of the fast mentioned so early in the novel, only by the re-imposition of an idealized feudal constitutional monarchy ralismatically acknowledged by the outlaws is there any hope that the disparate political forces and classes of the country will be successfully united to Wrench "Merry England" out of the hands of aliens, villains and radicals.

*IVANHOE*, by apparently resolving in its narrative the class conflicts of history offers a means by which to imagine the triumphant destiny of England by vividly demonstrating the community of interests

between king, land owners, yeomen and peasants on which this destiny might be supposed to depend. Analogically this process might then be transferable to imagining of "Britain" and the "British" concepts of extraordinary artificiality whose fragility is only now beginning to be fully recognized. As with so many discourse of nationalism the narrative which reconstructs the past in order to glorify the present must rapidly obliterate all sites of conflict. So, although the opposition of *Norman* and *Saxon* runs throughout *Ivanhoe* a series of images redirect that conflict into a much less threatening arena by making, in typical melodramatic style, the most villainous *Norman* characters in the book not only anti-*Saxon*, but also essentially alien.

Nothing could be more fitting in 1819 than for Waldemar Fitzurse to be banished to his castle "in France". Given that Richard spent a great deal of time and eventually died for the principle that his domains in the British Isles and on the continent were not separate countries this is somewhat of an irony. *Ivanhoe* of course, unlike Scott's political pamphleteering, is a great deal more than a neat fable about the need of various sections of society to unity against threats to the continuing well-being of the community. But it does work it suggest towards a similar end imaginatively circulating an ideology of national co-operation between interests that might be seen certainly by left-wing historians as essentially opposed in favour of the maintenance of an imagined community able to resist the alien the entrepreneurial the radical.

It particularly interested in the ways in which Scott specifically used *Robin Hood* stories to secure and extend his revolutionary narrative. Consider Scott's treatment of the idea of the origins of *Locksley*. Already an accretion to the popular late-medieval stories this notion had appeared first in the Scottish chroniclers who Scott certainly knew well. Scott returned to the older image of *Robin Hood* as essentially a *Yeoman* hero, attempting to associate him and his followers not just with self-interested resistance to the feudal forest laws, but also with a mythical still-active *Saxon* alternative to arbitrary monarch less feudal rule. Frair Tuck Figure in the novel, the clerk of copmanhurst, exchanges a *Saxon* toast with his distinguished guest Richard proving his pan English interests again the outlaws were chiefly peasants and yeoman of *Saxon* descent Locksley is naturally supportive of Cedric and Athelstan Locksley appeals to Richard to aid in the rescue at Torquilstone to show his sympathizes with *Saxons*. It is possible that Scott may have been more sensitive than others to analogies between stories told about *Robin Hood* and those about the one real Anglo-*Saxon* resistance leader, the numinous Hereward the wake in the 1070s but it is more likely we have here a conjecture that says much about positioning of *Ivanhoe* in relation to contemporary political discourse.

A case can be made, for example , for seeing Scott's reinvention of *Robin Hood* as a deliberate intervention in the interpretation of the legends. To Ritson, Locksley was a democratic hero, a lafayette, abandoning his class to wage a struggle on behalf of the disenfranchised. A man who, a barbarous age, and under a complicated tyranny, displayed a spirit of freedom and independence which has endeared him to the common people, whose cause he maintained for all opposition to tyranny is the cause of the people and in spite of the malicious endeavours of pitiful monks.... to suppress all record of his patriotic exertion and virtuous acts, will render his name immoral.

To Scott, *Locksley* was more like his friend Robert Erskine, a gentlemanly yeoman loyal to the ideal of an old-established constitution. Throughout *Ivanhoe* the libertarian aspects of the popular *Robin Hood* legends are down-played. Although the novel's outlaws do clearly steal from the rich and levy fines on passers by especially on the well-off and the clergy they are not the primitive rebels that dominate some versions of the stories. Again the contrast with Ritson's *Robin Hood* is evident for he stresses the image of the outlaws as exercising a kind of primitive communism.

My point is that appearance of the novel at the beginning of 1820 vividly put into that the mass public domain a version of the story of *Robin Hood* which connected the by then canonical story of Robin's aid to Richard against prince John to a fiction of the continuing resistance of the *Saxons* to their *Norman*

conquerors, creating a version which was immediately popular one which to some extent replaced existing traditions. By refusing Ritson's description of Robin as the dispossessed Earl of Huntingdon, Scott not only showed an appreciation of an essential part of the whole popular ballad-tradition but also connected him to resistance to tyranny affected neither by radicalism as Ritson's *Robin Hood's* so evidently was nor by disloyalty. Instead, Scott's narrative embodied *Robin Hood's* role in confirming the emergence of distinctive cooperative synthetic national community, one imagined through a fictional reinvention of history. The conflict displacing process of inclusion within the nation state I have defined which is powerfully imaged in the novel and which is believe one of the reasons why *Ivanhoe* was such a favoured model in the schools of the Empire, is paralleled by the imaging of the process of exclusion from the nation state important even to synthetic nation-states such as the England of the novel or the Britain which I think the novel encodes. To define themselves nations exclude that which seems to threaten their coherency and well-being.

Two groups of characters stand out as unassimilatable the Jews, as represented in the foreground of the fiction by Rebecca and Isaac and the Templars. Both are exiled at the end of the novel. The case of Rebecca is particularly interesting and not just because generations of readers have felt some internal logic in the text which seems to require *Ivanhoe* to marry her rather than Rowena. The ambivalence that her status generates is simply insoluble not only because she is superfluous to the resolution of conflict a reminder of the uncontainable existence of ethnic and religious difference but also because she signifies the other of gender her exclusion takes places not because of her weakness but because of her power.

Carrying with her knowledge of science and commerce, the two forces inimitable to the continuing myth of feudalism, she also leaves behind a world in which the accommodation of patriarchy to the state is not threatened by the disruptive forces of sexuality and female self consciousness. Rebecca is identified as exotic, the unassimilatable other of nationhood: Jewish, Oriental, and dangerously female. The treatment of the Templars is also of great interest. They were as much a potentially alien formation in medieval times as the Jews as Eco's Foucault's pendulum has recently reminded us and it is onto their brand of cosmopolitanism that Scott appears to concentrate the punishment meted out in actuality fairly evenly between the Templars and the Jews in late twelfth-century England. As in the *Talisman*, the Templars are dangerous and potentially treacherous because their loyalties lie out with the bounds and bonds of the imagined community of the nation state and thus provide a convenient scapegoat for the whole political structure envisaged by Scott.

Pointing, even sketchily like this, to the treatment of minorities in *Ivanhoe* could lead into a larger discussion of how to read the novel in the very changed circumstances of a late twentieth-century audience in say a post-colonial supposedly multi-cultural but frequently prejudiced society such as Australia, itself deeply paternalistic and conservative in orientation given by anxieties about national identity. Here *Ivanhoe's* audience is likely in general to be more female than male, reading within tertiary education institutions conscious of difference, gender, ethnicity, power relationships. It will certainly be less English and probably less likely than Scott's immediate readership to see a fictional medievalism or political conservatism as possible alternative to the ills of contemporary life.

Keen records the grim fact, suppressed in *Ivanhoe*, but alluded to by Thackeray, that before the northern knights who joined Richard on his pilgrimage to the Holy Land left York, they seized a number of Jews and burned them, together with the bonds issued over the security of their estates, bonds which, in fact, circulated widely in the period as an essential part of the money supply; Scott is right to represent the Jews as the victims of feudal resistance to early capitalism, but wrong to identify their persecution as the work of only the bad steward suspicion of the nation state itself that political order to which the ideology of *Ivanhoe* is so closely tied. In such circumstances, can *Ivanhoe* be re-read as an adult text at all. But can we read it any better or with any more enthusiasm. Surely the answer to this rhetorical question can be answered positively. There are other ways of approaching the novel. It stressing the seriousness of

the text, trying to draw attention to the ways in which the showy spectacle of Scott's imaginative writing nevertheless embodies ideological dimensions of considerable significance.

Like so many such attempts to do justice to the importance of landmarks, has neglected the entertaining aspect of the novel, its resistance to over-intellectualization and conversely its figures of personal despair disorder and dislocation those elements that Judith Wilt for example has highlighted in Scott's writing. *Ivanhoe* need not be the static landmark of a moment in literary history that some critics have condemned it to be. The spectacle at Ashby with its first great set-piece works textually as entertainment an invitation to take the seat offered by its engaging narrator and to watch history being staged. The dramatic nature of Scott's writing liberates not only the past from its parchment, but requires an engagement with the present. In our seat in this theatre of history we can respond in many ways to the elements deployed in Scott's exciting and sometimes infuriating text. No matter what these responses are history is being made in *IVANHOE*, the past itself brought to bear on our imagination of for example nationhood. As such it would be a brave prophet who would deny its relevance to the world of the 1990's.

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